

John Blow (1649–1708)  
**TWO ANTHEMS FROM 1688:**  
*O LORD, THOU ART MY GOD*  
**AND**  
*BLESSED BE THE LORD MY STRENGTH*

Edited by Bryan White

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## CONTENTS

Acknowledgements.....	ii
INTRODUCTION .....	1
The Texts .....	2
The Music .....	4
Performance Practice .....	4
EDITORIAL REPORT.....	7
The Sources.....	7
Editorial Procedures.....	8
Critical Notes .....	10
O Lord, thou art my God.....	10
Blessed be the Lord my strength.....	13

## MUSIC

O Lord, thou art my God.....	15
Blessed be the Lord my strength.....	28

## FIGURES

<b>Figure 1:</b> Engraving of John Blow by Robert White. Frontispiece to John Blow, <i>Amphion Anglicus</i> (London, 1700). .....	iii
<b>Figure 2:</b> John Blow, “O Lord, thou art my God.” Bodleian Library, Tenbury MS 1227a-c, f.37v. ....	14

### Acknowledgements

I am grateful to Peter Holman for his comments on a draft version of this edition and to Robert Thompson who alerted me to the presence of “O Lord, thou art my God” in Tenbury MS 1227a–c and offered advice on a number of readings and on the ornamentation.

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**Figure 1:** Engraving of John Blow by Robert White. Frontispiece to John Blow, *Amphion Anglicus* (London, 1700).

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## INTRODUCTION

The present volume offers the first modern scholarly edition of two verse anthems with organ accompaniment by John Blow, *O Lord, thou art my God* and *Blessed be the Lord my strength*. In his edition of *Jesus seeing the multitudes* (WLSCM no. 16), Alan Howard noted how poorly Blow's significant contribution to this genre is represented in modern editions, a situation that has improved only marginally over the last decade.<sup>1</sup> Indeed, apart from those by Henry Purcell and Matthew Locke, verse anthems composed from 1660 onwards have been notably neglected in terms of both editions and recordings, despite the great wealth of this repertoire. The works presented here were chosen for their intrinsic musical qualities and for their relationship to the tumultuous trial of the Seven Bishops, which rocked the reign of James II in June of 1688. Both anthems feature extensive solos composed specifically for the noted bass singer and Church of England cleric John Gostling (1649/50–1733).<sup>2</sup> He copied them into his great scorebook,<sup>3</sup> assigning the dates 19 June 1688 and 30 June 1688 to these anthems, though he offered no further remark as to their significance.

In April 1687 England's Catholic monarch James II issued a Declaration of Indulgence for Liberty of Conscience aimed at the establishment of freedom of religion for Catholics and Dissenters.<sup>4</sup> Four prominent bishops signed a congratulatory address to James and attempted to enlist other clergy—including Chapel Royal clerics—in support of the Declaration. Gostling and other singing priests in the Chapel resisted.<sup>5</sup> In the spring of 1688 James II reissued the Declaration ordering that it be read out in the churches of London on 20 and 27 May (and in those of the rest of the country on 27 May and the two following Sundays). At the Chapel Royal, members of the choir were forced to read it out; the singing man chosen on 27 May was apparently so agitated that he was unable to read it audibly.<sup>6</sup> Archbishop of Canterbury William Sancroft and six other bishops challenged the Declaration and its

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1. At roughly the same time that Howard's edition was published an edition of eight verse anthems (including "Jesus seeing the multitudes") was issued: *John Blow Selected Verse Anthems*, ed. Fredrick Tarrant (Middleton: A-R Editions, 2009). This latter volume includes a setting of Psalm 144, 1–11, different from the setting of "Blessed be the Lord my strength" in the present edition. For more on John Blow, see Bruce Wood, "Blow, John," *Oxford Music Online* [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com) [Accessed 5 January, 2021] and John Harley, "Blow, John (1648?–1708)," *Oxford Dictionary of National Biography Online* [www.oxforddnb.com](http://www.oxforddnb.com) [Accessed 5 January, 2021].

2. For more on John Gostling see Watkins Shaw, rev. Robert Ford, "Gostling, John," *Oxford Music Online* [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com) [Accessed 5 January, 2021] and Olive Baldwin and Thelma Wilson, "Gostling, John (1649/50–1733)," *Oxford Dictionary of National Biography Online* [www.oxforddnb.com](http://www.oxforddnb.com) [Accessed 5 January, 2021].

3. *US-AUS*, University of Texas at Austin, Henry Ransom Center MS 85, henceforth HRC 85.

4. The following discussion summarizes a more extended examination of these anthems in the wider context of the political use of anthems in the present author's "Anthems and Politics in the Restoration Chapel Royal," *Music & Letters* (forthcoming).

5. *The Entering Book of Roger Morrice, Volume IV: The Reign of James II, 1687–1689*, ed. Stephen Taylor (Woodbridge: Boydell & Brewer, 2007), 42.

6. James Mackintosh, *A View of the Reign of James II. From his Accession to the Enterprise of the Prince of Orange* (London: Printed for Longman, Rees, Orme, Brown, Green, & Logman, 1835), 252.

public reading.<sup>7</sup> Incensed by their opposition, the king charged them with seditious libel. They were taken to the Tower of London on 8 June and at their arraignment on 15 June pleaded not guilty. On 10 June, in the midst of the crisis, the queen consort, Maria Beatrice, gave birth to James Francis Edward, Prince of Wales. The birth of a male heir to the throne—certain to be raised as a Catholic—further exacerbated anxiety surrounding James’s pro-Catholic policies, of which the Declaration of Indulgence had become a potent symbol.

The bishops were tried at Westminster Hall on 29 June, and a verdict of not guilty was announced the following morning to widespread rejoicing throughout London. That same evening bishop of London Henry Compton—who had been removed from his post as dean of the Chapel Royal and suspended from his bishopric for his opposition to James II’s policies—and six leading nobles sent a secret invitation to William of Orange to intervene in England with a Dutch force to ensure a Protestant succession.<sup>8</sup> James II’s mismanagement of the conflict with the bishops is widely considered to be a significant contributing factor toward the revolution that led him to flee Britain and that brought William and Mary to the throne.

### The Texts

It was in this context that John Blow composed *O Lord, thou art my God* and *Blessed be the Lord my strength* for performance at the Anglican Chapel Royal (James did not attend Anglican services, but instead practiced his faith at his Catholic Chapel). *O Lord, thou art my God*, dated 19 June, sets verses 1–9 from the twenty-fifth chapter of Isaiah in the King James Version, but with the whole or part of several verses omitted:<sup>9</sup>

- 1 O Lord, thou art my God; I will exalt thee, I will praise thy name; for thou hast done wonderful things; ~~thy counsels of old are faithfulness and truth.~~
- 2 ~~For thou hast made of a city an heap; of a defenced city a ruin: a palace of strangers to be no city; it shall never be built.~~
- 3 ~~Therefore shall the strong people glorify thee, the city of the terrible nations shall fear thee.~~
- 4 For thou hast been a strength to the poor, a strength to the needy in his distress, a refuge from the storm, a shadow from the heat, when the blast of the terrible ones is as a **great** storm against the wall.
- 5 ~~Thou shalt~~ **He shall** bring down the noise of strangers, as the heat in a dry place; ~~even the heat with the shadow of a cloud:~~ the branch of the terrible ones shall be brought low.
- 6 ~~And in this mountain shall the Lord of hosts make unto all people a feast of fat things, a feast of wines on the lees, of fat things full of marrow, of wines on the lees well refined.~~
- 7 ~~And he will destroy in this mountain the face of the covering cast over all people, and the vail that is~~

7. See William Gibson, *James II and the Trial of the Seven Bishops* (Basingstoke: Palgrave Macmillan, 2009).

8. Tim Harris, *Revolution: The Great Crisis of the British Monarchy, 1685–1720* (London: Penguin, 2006), 271–2.

9. I show verses that were not used or that were altered in the arrangement of the text in order to better understand the purpose of the newly devised anthem text. Words that are struck through are omitted from the anthem text; words shown in grey shading were added or changed in the anthem text in comparison with the source text.

~~spread over all nations.~~

- 8 He will swallow up death in victory; ~~and~~ **for** the Lord God will wipe away tears from off all faces; ~~and the rebuke of his people shall he take away from off all the earth:~~ for the Lord hath spoken it.
- 9 And it shall be said in that day, Lo, this is our God; we have waited for him, and he will save us: this is the Lord; we have waited for him, we will be glad and rejoice in his salvation.

The text has been adjusted, it seems, to depict a people under siege. In the furore surrounding the imprisonment and impending trial of the bishops it was likely to have been read as not only aligning the Anglican Chapel Royal with their cause, but also as a call for God to strike down their oppressors. The removal of the second half of verse one might in particular be seen to withdraw the settlement upon which the Church of England had reconciled its loyalty to a Catholic monarch. The old counsels of “faithfulness and truth,” under which James II at the opening of his reign had promised to “maintain the government in Church and State as it is by law established,” had been breached.<sup>10</sup>

*Blessed be the Lord my strength*, performed the day after the bishops’ trial, is a setting of verses 1–8 of Psalm 144 as they appear in the Psalter of the 1662 Book of Common Prayer:

- 1 Blessed be the Lord my strength: who teacheth my hands to war, and my fingers to fight.
- 2 My hope and my fortress, my castle and deliverer, my defender in whom I trust: who subdueth my people that is under me.
- 3 Lord, what is man, that thou hast such respect unto him: or the son of man, that thou so regardest him?
- 4 Man is like a thing of nought: his time passeth away like a shadow.
- 5 Bow thy heavens, O Lord, and come down: touch the mountains, and they shall smoke.
- 6 Cast forth thy lightning, and tear them: shoot out thine arrows, and consume them.
- 7 Send down thine hand from above: deliver me, and take me out of the great waters, from the hand of strange children.
- 8 Whose mouth talketh of vanity: and their right hand is a right hand of ~~wickedness~~ **iniquity**.

Like that of *O Lord, thou art my God*, this text invites application to the crisis. For those who felt themselves to be supporters of an embattled Anglican church facing the prospect of a Catholic succession, the febrile atmosphere of the day would have been an encouragement to associate the “hand of strange children” with James and his co-religionists. Likewise, the intensification of “wickedness” into “iniquity,” with its implication of “unrighteous action or conduct,” seems pointedly directed at the king’s conduct toward the bishops. Once again, the anthem seems to call for God’s vengeance to be visited upon the bishops’ persecutors.

10. Gibson, *James II and the Trial of the Seven Bishops*, 47. See also Emma Major, “‘That Glory May Dwell in Our Land’: The Bible, Britannia, and the Glorious Revolution,” in *The Oxford Handbook of the Bible in Early Modern England, c. 1530–1700*, ed. Kevin Killeen, Helen Smith and Rachel Willie (Oxford University Press, 2015), 427–48.

## The Music

Blow's musical settings can be interpreted as going beyond the censure of James II implied in the texts. They are vigorous, dramatic, and colorful; in performance they could not have been passed over lightly. The virtuosic solo writing of *O Lord, thou art my God*, which requires a compass extending from *C* to *e'-flat*, evokes vividly Gostling's vocal skills. The singer's lowest notes are put to powerful dramatic purpose, especially two *C*s used in close proximity (see mm. 59–77). This compositional choice could be seen to equate the humbling of the “branch of the terrible ones” with death. For an anthem performed two days after the public thanksgiving ordered to celebrate the birth of a Catholic heir to the throne, the association of these two concepts through musical means, an association not implied by the text, might—for those with an ear to hear it—appear nothing short of treasonous. Elsewhere Blow's compositional choices could be interpreted as embroiling the choir in the storm of controversy. In the first of two brief choruses, furious roulades are passed through the voices, and a chromatically-charged descending line in the trebles enacts the assault the Chapel had endured in the crisis, which included members of the choir being required to read publicly the Declaration of Indulgence in the previous month.

It seems likely that Blow began work on *O Lord, thou art my God* on or shortly after 8 June, in response to the bishops' imprisonment. He must have set to work on *Blessed be the Lord my strength* on or immediately after 15 June, the day of the bishops' arraignment at which their trial was set for two weeks' time. Though Blow did not require a *C* in *Blessed be the Lord my strength*, the bass part nevertheless relies on a low tessitura characteristic of solos designed especially for Gostling. Blow must have had one or more reliable boys in the choir, since the anthem opens with a twenty-three bar treble solo and includes two treble and bass duets. Whereas the anthem of 19 June relied almost entirely on Gostling, who might be expected to have coped even with such a virtuosic part at very short notice, the boy (or boys if the solos were divided up) charged with singing the anthem performed on 30 June would likely have required more time to learn the music and rehearse the duet passages with Gostling.

*Blessed be the Lord my strength* is the more polished of the two anthems. It has a clear large-scale formal structure, made up of sections varied in character, key and meter, of which each forms a closed unit usually punctuated with a chorus. The musical expression is less impetuous and raw in character than that of *O Lord, thou art my God*, as if the sudden rage at the unexpected imprisonment of the bishops had given way to a considered response to their plight. Gostling's vocal range is exploited effectively if rather obviously at “Bow thy heav'ns, O Lord” in which a compass of *D* to *e'* is employed. Blow reserves the most dramatic effect for the final chorus in which the decani and cantoris sides of the choir hammer home the “iniquity” of the “strange children” in antiphonal exchanges. Many of the singers and those attending the Chapel on 30 June must have found in this chorus a vehement rebuke of the king's prosecution of the bishops.

## Performance Practice

These anthems were originally performed eleven days apart from one another in the same circumstances: the Anglican Chapel Royal at Whitehall Palace. The choir was made up of the Gentlemen of the Chapel—twenty-four in number during the reign of James II—who sang the bass,



tenor and countertenor parts, and ten to twelve boys who sang the treble.<sup>11</sup> In practice, the number of singers available for the anthem at any given service would have been reduced since the men served in alternate months by rota. The choir sang from the floor of the Chapel facing one another in stalls with all four voice parts represented on each side, named as *decani* and *cantoris* in relation to the seats of the dean and the cantor, which were on opposite sides of the Chapel. The antiphonal effects possible from this arrangement are crucial to the final chorus of *Blessed be the Lord my strength*. In modern performance female soprano and alto voices are well-suited to take the treble and countertenor parts respectively. Though the verses of verse anthems were not as a rule sung by solo voices, in the case of these anthems the rubrics in HRC 85 prefacing the first verse entries are given as “Verse. solus.” in *O Lord, thou art my God* and “Vers. sol.<sup>o</sup>” in *Blessed be the Lord my strength*, indicating that they are to be sung solo, a requirement that is otherwise apparent from the character of the vocal writing. In the Chapel, the soloists may well have sung from the gallery, either in the organ loft or in an adjacent music room.<sup>12</sup> While not fundamental to either anthem, spatial separation of the bass soloist from the choir would certainly enhance the effect of the final chorus of *O Lord, thou art my God*.

Both anthems contain numerous indications for ornamentation: the forefall (*/*), indicating a rising appoggiatura, the backfall (*\*), a falling appoggiatura, and the shake or trill, rendered in this edition as **tr**. In *O Lord, thou art my God*, ornament signs present only in Oxford Bodleian Library, Tenbury MS 1227a–c are printed small. Additional trills were routinely added at cadences. Ornament symbols do not indicate fixed formulae. Trills, for instance, normally create an expressive dissonance, and while in a majority of cases they begin on the upper auxiliary, when the marked note is already dissonant they may begin on the note. Forefall and backfall symbols may also admit a variety of responses, as for instance the forefall marked in the treble of m. 51 of *Blessed be the Lord my strength* where a leaping forefall (beginning on *g*) or a slide filling in the third from *b'* to the main note are possible. The ornament in m. 136 of Gostling’s copy of *O Lord, thou art my God* seems likely to indicate a leaping backfall, in which the singer hangs on *g* before falling to *d*. Given the fact that the principal soloist of both anthems also acted as musical copyist of the primary source, it seems likely that the notated vocal parts in HRC 85 closely resemble the solo lines as they were performed.

There is no evidence for accompaniment other than the organ in the performance of verse anthems at the Chapel Royal during the later seventeenth century, though the presence of either or both bass viol and theorbo, which were used in instrumentally accompanied symphony anthems of the period, cannot be ruled out.<sup>13</sup> A “double organ” was installed in the Chapel Royal following the Restoration, made up of great and “chair” or “choir” organs without a pedal board, as was the common design in England at the time.<sup>14</sup> English organs did not have reeds and mixtures; they were characterized by diapasons and flutes.<sup>15</sup> From 1676, the pitch of the Whitehall Chapel organ was set at approximately a

11. Ian Spink, *Restoration Cathedral Music 1660–1714* (Oxford: Clarendon, 1995), 101–5.

12. Peter Holman, *Four and Twenty Fiddlers* (Oxford: Clarendon, 2/1995), 390–3, 404–5.

13. *Ibid.*, 399–400. The earliest extant lute parts for the Chapel Royal date from the early eighteenth century. See Margaret Laurie, “The Chapel Royal Part-Books,” *Music and Bibliography: Essays in Honour of Alex Hyatt King*, ed. Oliver Neighbour (New York, London and Munich: Bingley, 1980), 28–50, at 37–8.

14. Spink, *Restoration Cathedral Music*, 55–64.

15. *Ibid.*, 57.

semi-tone above  $a=440$ .<sup>16</sup> Given the extended low range required for the bass solos in both of these anthems,  $a=473$  best facilitates the low tessitura;  $a=415$ , often used as a default “Baroque pitch,” is not suitable for these works.

Extant organ parts from the second half of the seventeenth century copied by musicians associated with the Chapel Royal (a majority in the hands of John Blow and John Gostling) suggest that organists doubled the uppermost vocal part (idiomatically simplified for the keyboard) above the given bass, filling out the texture to three and occasionally four parts by adding vocal leads from inner parts (in choral or ensemble passages), by following the figuring where provided, or by otherwise filling out the harmony.<sup>17</sup> Even in bass solos, the vocal line should probably be doubled apart from passages when it comes very close to or collides with the organ bass.<sup>18</sup> Notes might be added above the vocal part in bass solos in order to fill out the harmony and maintain a consistent tessitura.<sup>19</sup> Throughout both anthems represented here the sources provide an organ bass line only (supplemented with figures, especially in solo sections of *O Lord, thou art my God*) apart from two points in *Blessed be the Lord my strength*. At m. 40 an additional imitative entry is given in the bass stave, and at mm. 91–2 an interior line is added below the solo treble part. To save space in choral passages, Gostling and the copyist of *O Lord, thou art my God* in Tenbury MS 1227a–c did not usually copy a separate organ bass line, since it doubled the vocal bass. In this edition the organ bass in choruses is provided in small notes, doubling the vocal bass but with a simplified rhythm, as is found in contemporary organ parts.<sup>20</sup>

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16. Bruce Haynes, *A History of Performing Pitch: The Story of “A”* (Lanham: Scarecrow Press, 2002), 130–2.

17. See Rebecca Herissone, “To Fill, Forbear, or Adorne”: *The Organ Accompaniment of Restoration Organ Music*, Royal Musical Association Monographs, 14 (Aldershot: Ashgate, 2006).

18. *Ibid.*, 62–7.

19. Herissone provides an editorial expansion of Blow’s organ part to a bass solo from Purcell’s verse anthem “The Way of God is an Undeified Way” (1694), the principles of which are directly relevant to the accompaniment of the anthems in this edition (*Organ Accompaniment*, 64–6).

20. Herissone, *Organ Accompaniment*, 19, 48–9.

## EDITORIAL REPORT

### The Sources

Both anthems are preserved in University of Texas at Austin, Henry Ransom Center 85, a manuscript in the hand of John Gostling, containing sixty-four anthems with symphony anthems copied from the front end of the book and verse anthems copied from the back with the book inverted (read in this way, the pagination is noted as “inv”).<sup>21</sup> Gostling’s scorebook has been observed to contain “a complete record of Purcell’s and Blow’s activities between 1685 and 1695 as composers for the Chapel Royal.”<sup>22</sup> *O Lord, thou art my God* is found on pp. 130–4inv and endorsed at the conclusion with “Composed by Dr. Jo: Blow June 19 1688”; *Blessed be the Lord my strength* is found on pp. 52–7inv and endorsed at the conclusion with “Composed by Dr Blow June 30. 1688.”

Another copy of *O Lord, thou art my God* is preserved in Tenbury MS 1227a–c, ff. 37v–40r in the Bodleian Library of the University of Oxford. Tenbury MS 1227a–c is a guardbook made up of three parts: a) a transcription of Bonifatio Gratiani’s (1604/5–1664) *Motteti a voce sola* copied from an edition printed by Ignatio de Lazzari in 1661;<sup>23</sup> b) a collection of nine English anthems in at least three different hands; and c) a copy of an anonymous motet entitled “Magna opera domini.”<sup>24</sup> The volume seems likely to have a close association with the cleric Theophilus Pickering (c.1662–1711); three works composed or arranged by him appear in section b. Pickering attended Sidney Sussex College, Cambridge, became chaplain to the bishop of Durham in 1690, a prebendary at Durham Cathedral in 1692, and was made D.D. in 1705. Pickering was a skilled singer and was paid as a lay clerk at Durham for several months in 1709–10.<sup>25</sup> He is also known to have engaged in recreational singing with Matthew Hutton (1638–1711).<sup>26</sup> Manuscript 48 in the library of Christ Church, Oxford includes a copy of Gratiani’s bass solo “Dedit abyssus vocem suam” from the *Motteti a voce sola* with English words (“They that go down to the sea in ships”) provided by “Dr. Pickering.” A number of the works in Tenbury MS 1227a–c include extended bass solos, and it may be that the manuscript represents music

21. The manuscript is reproduced in full in *The Gostling Manuscript* (facsimile edn.) intro. by Franklin Zimmerman (Austin: University of Texas Press, 1977). A detailed examination of the manuscript is found in Robert Shay and Robert Thompson, *Purcell Manuscripts: The Principal Musical Sources* (Cambridge University Press, 2000), 64–78.

22. Bruce Wood, “The Gostling Manuscript Facsimile with a Foreword by Franklin B. Zimmerman,” *Early Music*, 9 (1981), 117–20 at 118.

23. First published in Rome by Mascardi as *Motetti in voce sola*. The manuscript title page in Tenbury MS 1227 reads “Partitura/Il Primo Libro/De/Motetti/A voce Sola/Di/D. Bonifatio Gratiani/Maestro de Capella nella Chiesa Del Giesu, e Sememario/Romano:/In Roma, per Ignatio De Lazari 1661.”

24. The volume is in a modern binding that apparently post-dates the description provided by Edmund Fellowes (1870–1951) in *The Catalogue of Manuscripts in the Library of St Michael’s College, Tenbury* (Paris: Éditions de l’Oiseau-Lyre, 1934), since there he describes section c as being at the “reverse end of the volume.” As currently bound *Magna opera domini* is the final work in the volume, but it is not reversed. I am grateful to Martin Holmes, Alfred Brendel Curator of Music at the Bodleian Libraries for information on this volume.

25. See Brian Crosby’s unpublished “Durham Cathedral Choir: Biographical Details of Masters of the Choristers, and Organists, Lay-clerks, and Boys, Part 2: 1660–1812,” 28–9. I am grateful to Simon Fleming for providing me access to this source.

26. See *The Autobiographies and Letters of Thomas Comber Sometime Precentor of York and Dean of Durham*, ed. C. E. Whiting, 2 vols. (Durham and London, 1947), ii. 249.

collected by Pickering which he composed or arranged, sang or used as source material for his arrangements. A further Durham connection is suggested by the inclusion of two anthems by George Holmes (c1680–1720), who was chorister at the cathedral from 1688 to 1694, and who identified himself as organist to the bishop of Durham in 1698.<sup>27</sup>

*O Lord, thou art my God* is the first of a group of three anthems that ends section b copied in the same hand (one different from that of the pieces composed or arranged by Pickering) and for which the copyist provided no attributions.<sup>28</sup> Blow's anthem is followed by Purcell's *The Lord is king, the earth may be glad* and by Blow's *The Lord even the most mighty*.<sup>29</sup> These three anthems—all composed for Gostling as the bass soloist—are also preserved in HRC 85. The Tenbury copy of *O Lord, thou art my God* matches Gostling's copy closely, but a few variants of notes, figuring and ornamentation suggest that neither was copied one from the other. A similar conclusion can be drawn regarding the relationship between the copies of Blow's *The Lord even the most mighty* in these two manuscripts. The Tenbury MS 1227a–c readings of *The Lord is king* are very close to those of William Flackton's copy of this anthem in British Library, Add. MS 30931, which he indicated was made from a Purcell autograph; the latter is also probably the source from which Gostling made his copy in HRC 85.<sup>30</sup> Given this evidence, it seems likely that the three anthems by Blow and Purcell in Tenbury 1227a–c were copied from the same sources used by Gostling for HRC 85.

This edition uses HRC 85 as the copy-text for *O Lord, thou art my God*, but additional figuring and ornamentation from Tenbury MS 1227a–c is incorporated into the text. Both sources are collated in the Critical Notes.

### Editorial Procedures

Clefs have been modernized; originals clefs are shown on prefatory staves. Verse and chorus indications have been standardized and all part names are editorial. Where time signatures have been modernized the original is shown above the organ bass line. Barring has been standardized; in HRC 85 the triple-time passages in *O Lord, thou art my God* are notated predominantly, but not consistently, in six minims per bar. Tempo indications are original. The accidental convention prevailing in the sources, in which natural signs are not used, sharps cancel flats (and vice versa), and accidental signs apply only to the note in front of which they appear, except where the pitch is immediately repeated, has been modernized in this edition. Accidentals made redundant through the modernized convention have been removed.

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27. For Holmes see Graydon Beeks, "Holmes, George," *Oxford Music Online* [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com) [accessed 5 January, 2021]; Spink, *Restoration Cathedral Music*, 289–9; Brian Crosby, *A Catalogue of Durham Cathedral Music Manuscripts* (Oxford University Press: Oxford, 1986), 175. The period in which Holmes served as Lord Crewe's organist is uncertain. In 1704 he took the post of organist at Lincoln Cathedral.

28. The other English anthems in the manuscript are: 1) *Awake, put on thy strength*, Pickering's arrangement of Carissimi's *Lucifer, caelestis* transposed from the original C down to G; 2) *Hear my crying* and 3) *I will sing*, both by George Holmes but unattributed in the manuscript; 4) a partial organ part and a complete instrumental bass part to *I have set God* by John Goldwin (1667–1719); 5) *O Lord God*, Pickering's arrangement of a work by "Gregori"; 6) *Give ear O ye people* by Pickering, almost certainly an arrangement of an unidentified Italian motet.

29. Both copies include passages in which the organ bass is missing. A later hand, writing in pencil, has added "Composed by Purcell for Gostling" to the first, "Solo Anthem, by Henry Purcell" to the second, and "For Rev<sup>d</sup> M<sup>r</sup> Gosling 1670" to the third.

30. Shay and Thompson, 77–8.

Editorial accidentals are shown above or below the note in round brackets. Horizontal placement of figures has been adjusted tacitly; editorial additions are shown in round brackets. Any other changes to the figuring are detailed in the critical notes.

Spelling of the text has been modernized and capitalization and punctuation standardized to follow that presented in the section “The Texts” above. Text provided editorially is shown in italics. Beaming in the sources follows the syllabification of the text, as does this edition. Occasional minor adjustments to conform with modern practice have been carried out tacitly. Slurring of vocal parts follows HRC 85.

**Critical Notes**

These notes record variants not accounted for by the editorial procedures. The system of reference is by measure number, part, symbol in the bar (counting all notes, including tied notes and rests). The use of brackets around flat or sharp in reference to pitches indicates that the note is flat or sharp by the key-signature rather than by an accidental.

Abbreviations: Tr–treble, Ct–countertenor, T–tenor, B–Bass, Can–Cantoris, Dec–Decani, Org–organ bass; *k-s*–key-signature; *hn*–half note, *qn*–quarter note, *en*–eighth note, *sn*–sixteenth note, *tn*–thirty-second note. Pitch designations follow the Helmholtz system, with middle C represented as *c'*.

***O Lord, thou art my God*****Sources:**

A: *US-AUS* HRC 85

B: *GB-Ob* Tenbury MS 1227a–c

Measure	Part	Symbol	Reading
1			no time-signature ( <b>B</b> )
2	B		no “verse” rubric ( <b>B</b> )
3	B	2–3	<i>en g-sharp</i> ( <b>B</b> )
5	B	1–2	dotted <i>sn–tn</i> ( <b>B</b> )
9	Org	6–7	notes and figure absent ( <b>B</b> )
11	Org	1	Figured 3–6 ( <b>B</b> )
12	Org	1–2	Figured 6–5 ( <b>B</b> )
13	B	5–7	<i>sn—sn–qn</i> ( <b>B</b> )
13	Org	3–4	no flat to figured 5 – no figures( <b>B</b> )
14	B	2–7	<i>en c'</i> underlaid “hast” appears after symbol 1; 2–7 slurred and underlaid “don”; 6 no accidental ( <b>B</b> )
14	Org	1, 3	not figured ( <b>B</b> )
14	B	13	No accidental ( <b>A</b> )
16	Org	2	not figured ( <b>B</b> )
17	B	9	no accidental ( <b>B</b> )
19	Org	3	no figure 7 ( <b>B</b> )
20	B	9–16	all <i>sns</i> ( <b>B</b> )
21	Org	4	no figure 5 ( <b>B</b> )
23	B	2–3	<i>en–sn</i> ( <b>B</b> )
24	Org	1–3	not figured ( <b>B</b> )
25	B	5	<i>sn</i> ( <b>B</b> )
27–8			tempo marking appears above the final <i>en</i> of the organ bass in m. 27 and above the first <i>en</i> of the bass voice in m. 28. ( <b>AB</b> )
28	Org	5	figured sharp 3 (shifted to first note of bar in this edition) ( <b>A</b> ); no figures in this bar ( <b>B</b> )

Measure	Part	Symbol	Reading
29	Org	7	not figured ( <b>B</b> )
31	Org	6	not figured ( <b>B</b> )
32	Org	3	figured sharp 3 ( <b>B</b> )
33	B	1–2	<i>f-sharp-e-flat</i> ( <b>A</b> )
33	Org	3	not figured ( <b>B</b> )
35	Org	2–3	not figured ( <b>B</b> )
36	B	4	no ornament ( <b>B</b> )
38	B		1–2: <i>sn-sn</i> ; 7: <i>f-sharp</i> ( <b>B</b> ); 9: no accidental ( <b>A</b> ); 12–13 <i>tn e-flat</i> – <i>tn f</i> ( <b>AB</b> )
38	Org	3	not figured ( <b>B</b> )
40–1			text underlaid in the treble part only ( <b>B</b> )
42	Ct	4	note absent ( <b>B</b> )
42	T	1–3	no text underlay ( <b>B</b> )
42	B	3–6	no accidental ( <b>B</b> )
43	B	2–3	2: <i>qn c-sharp</i> without underlay ( <b>A</b> ); 2–3: dotted <i>qn c-sharp</i> underlaid “when” ( <b>B</b> )
46	Ct	1	No accidental ( <b>B</b> )
47	Tr	3–5	3–4 underlaid “a”; 5 underlaid “-gainst”
47	Ct	1	no accidental ( <b>A</b> )
48	Ct	1–3	<i>c' – b(-flat) – b(-flat)</i> ( <b>B</b> )
49			<b>c</b> time-signature ( <b>B</b> )
49–50	Org	3–4	not figured ( <b>B</b> )
51	Org	2	figured 6/5 ( <b>B</b> )
54	Org		1: no accidental; 3: figure flat 5 absent ( <b>B</b> )
56–7	Org		the three <i>hns</i> are not tied; figure 4 absent under second note of m. 56; second note of m. 57 figured 4–flat 6 ( <b>B</b> )
59	Org	6–7	not figured ( <b>B</b> )
61	B	6	no accidental ( <b>B</b> )
66–8	B		underlaid 66: 1–2 “death”; 66:3 “will”; 66:4 “swal-”; 67:1–4 “-low”; 67:5–6 “up”; 68:1–2 “death” ( <b>B</b> )
66	Org	1	not figured ( <b>A</b> )
69	B	5	no ornament ( <b>B</b> )
71	Org	1, 3–4	not figured ( <b>B</b> )
74	Org	1	figure sharp 3 absent ( <b>B</b> )
75	Org	1	not figured ( <b>A</b> )
77	B	3	<i>A</i> ( <b>B</b> )
81	Org	2	not figured ( <b>B</b> )
84	B	3–4	<i>en-dotted qn</i> ( <b>B</b> )
85	Org	1	figured 4–sharp 3 ( <b>A</b> )
86	Org	1–2	not tied ( <b>B</b> )
87	Org	1	not figured ( <b>A</b> )

Measure	Part	Symbol	Reading
88	B	3	<i>a-sharp</i> (B)
91	Org	1	not figured (B)
91	B	1	no ornaments (B)
94	Org	1, 3–4	not figured (B)
98	B	4	accidental from earlier in the bar is not repeated (AB)
99	Org	2	not figured (B)
100	Org	3	Not figured (B)
104	B	1	no ornament (B)
109–113	Org		not figured (B)
110	B	3	no ornament (B)
115	Org		not figured (B)
117			<i>c</i> time-signature (B)
118	Org	1	figured flat 5 (B)
119	B	2–6	<i>a–b–c'–b</i> (no ornament)– <i>a</i> (B)
119	Org	1	figure 7 absent (B)
120	Org	1	not figured (B)
122	B	2–6	<i>en–en–en–sn–sn</i> (A)
123	Org	1–2	figured 6—no accidental (A)
124	Org	1	not figured (B)
125	B	2	written <i>d</i> with a note direct indicating <i>D</i> (A)
131	B	1–2	<i>en e-sharp</i> slurred to <i>en c-sharp</i> underlaid “save” – <i>en c-sharp</i> underlaid “us” (B)
133	B	2–3	<i>en–en</i> (B)
134	B	7	no ornament (B)
135	Org	2	figured 5–sharp 6 (B)
136	B	1	no ornament (B)
136	Org	1	not figured (B)
138	B	9	no accidental (B)
139	B	6–7	<i>en–rest–en</i> (A)
145	Org	2	<i>en A–en F-(sharp)</i> (B)
146	Org	5	not figured (B)
147	Org	1	figured 7 (B)
148	B	8–9	<i>hn</i> without separate underlay (B)
149	B	1	underlaid “tion” (B)
150–1	Ct, T		no underlay (B)
150–7	B	1–1	no underlay (B)
152	Ct	2	<i>g'</i> (B)
154–6	Tr		underlaid 154:1–2 “-joice”; 154:3 “in”; 155:1 “his”; 155:2 “sal-”; 155:3 “va-”; 156:1 “tion” (B)
154–6	Ct, T	2–1	no underlay (B)
156	Tr, Ct	2	rest absent (B)



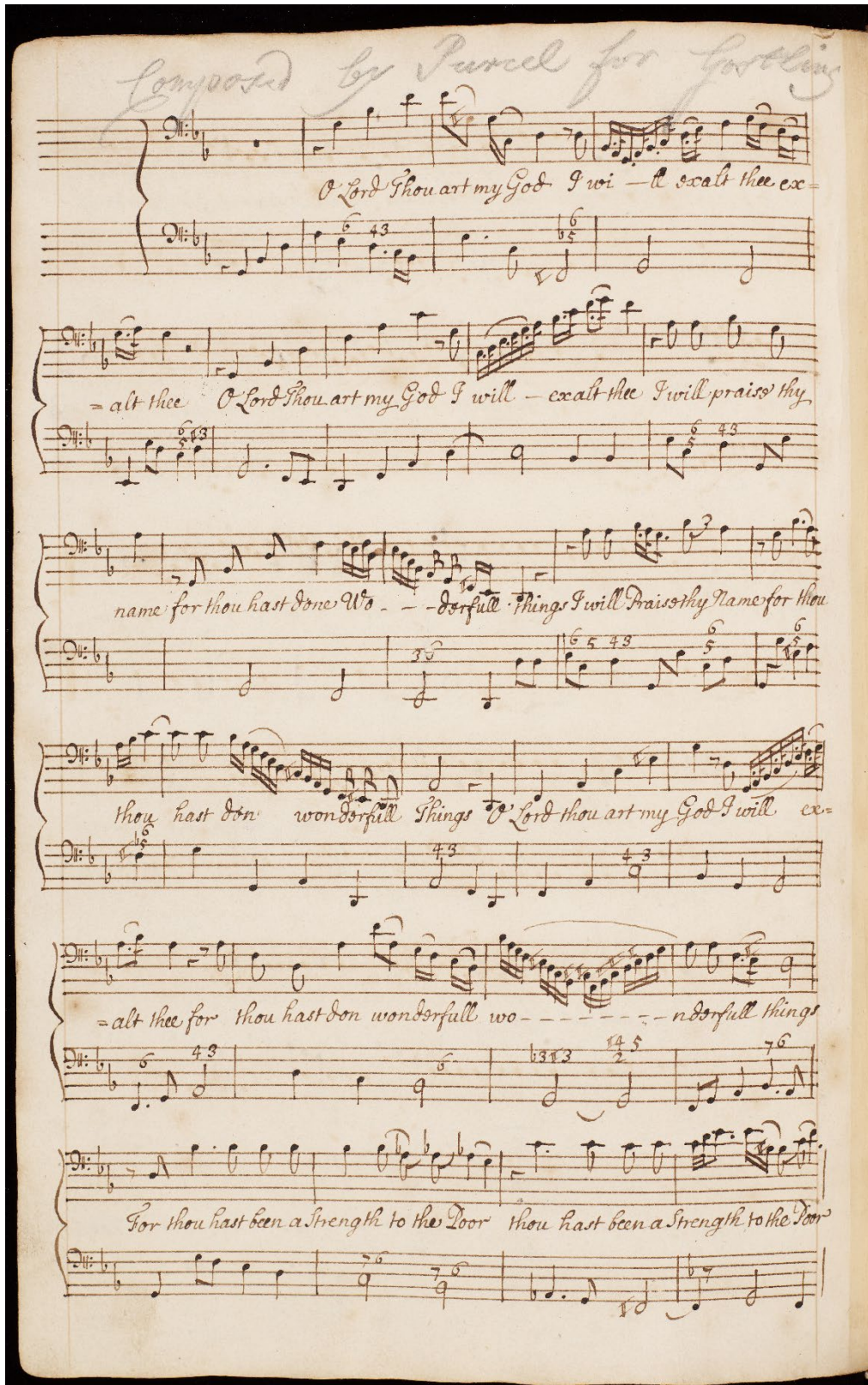
Measure	Part	Symbol	Reading
156	T	1	<i>hn</i> ; B solo takes over on stave from second <i>hn</i> beat ( <b>AB</b> )
160–1	Ct, T, B	1–1	no underlay ( <b>B</b> )
161	Ct	1–2	no <i>g'</i> -rest absent ( <b>B</b> )
161	T	1	<i>hn</i> ; B solo takes over on stave from second <i>hn</i> beat ( <b>AB</b> )
164	B	2	no accidental ( <b>B</b> )
165–6	Ct, T, B	1–1	no underlay; T notated in C3 clef with the result that the pitches are a third too high ( <b>B</b> )
166	T	1	<i>hn</i> ; B solo takes over on stave from second <i>hn</i> beat ( <b>AB</b> ); F4 clef absent at B solo entry ( <b>B</b> )
170–2	B	1–1	no underlay ( <b>B</b> )
170–3	Ct, T	1–1	no underlay ( <b>B</b> )
170	T		notated in C3 clef with the result that the pitches are a third too high ( <b>B</b> )
176	Tr	1–2	tied, second note underlaid “vatiòn” ( <b>A</b> )

***Blessed be the Lord my strength***

**Source:**

US-AUS HRC 85

Measure	Part	Symbol	Reading
21	Tr	4	underlaid “y <sup>e</sup> ”
23			<i>k-s</i> change occurs on fourth beat (which is the beginning of a new system)
29	Ct, T, B	1	fermata
58–9	Tr	7–1	dotted <i>qn</i>
59	B	1	<i>qn g-qn c</i> . A horizontal line over the word “time” in the underlay indicates that the <i>qn g</i> extends for a <i>hn</i> while the organ bass descends to <i>c</i>
75	B	11–12	<i>sn A</i>
78	B	4–7	<i>sn-sn-dotted en-dotted sn</i>
93	Tr	2	<i>g'-sharp</i>
93	Org	1	figured 3/7–sharp/sharp 6
112			<i>k-s</i> change does not occur until mid-way through measure 116 (which is the end of a system)
114	Org	2	<i>f-(sharp)</i>
130	Tr, Can	1–2	<i>hn</i>



**Figure 2:** John Blow, “O Lord, thou art my God.” Bodleian Library, Tenbury MS 1227a-c, f. 37v. Reproduced by courtesy of the Bodleian Library, Oxford.

# O Lord, thou art my God

**John Blow (1649–1708)**  
Edited by Bryan White

Isaiah 24:1, 4, 8–9

Treble

Countertenor

Tenor

Bass

Organ Bass

Verse: solus. Verse: solo

O Lord, thou art my God; I

will ex - alt thee, ex - alt thee, O Lord, thou

art my God; I will ex - alt thee, I will praise thy name;

6 4 #3 6 5

6 5 #3

6 4 #3 6 5

10

B  
for thou hast done won - der - ful things; I will praise thy name;

Org

6 4 (#3) 6  
5 5

13

B  
for thou, thou hast done won - der - ful things; O

Org

6 4 3 6 4 7 4 (#3)  
b5 b5

16

B  
Lord, thou art my God; I will ex - alt thee, for

Org

6 4 (b)3 6 4 (#3)

19

B  
thou hast done won - der - ful, won - der - ful things;

Org

7 6 b3 b3 #4 5 7 6 5  
2

22

B  
For thou hast been a strength to the poor, thou hast been a

Org

7 6 7 6 7 6 6  
b5

25 **Quick**

B strength to the poor, a strength to the needy in his distress,

Org  $\flat 7$

28

B a refuge from the storm, from the storm,

Org  $\natural 3$   $\natural 3$   $\natural 3$

31

B a refuge from the storm,

Org 4  $\flat 3$   $\natural 3$   $\flat 6$  5

34 **Slow**

B a shadow from the heat, when the blast of the terrible ones

Org 4  $\flat 3$   $\natural 4$  6 6  $\sharp 4$

37

B is as a great storm against the wall.

Org  $\sharp 4$

40 Chorus

Tr  
When the blast of the ter - ri - ble ones is as a great

C  
When the blast of the ter - ri - ble ones is as a great

T  
When the blast of the ter - ri - ble ones is as a great

B  
When the blast of the ter - ri - ble ones is as a great

Org

42

Tr  
storm,

C  
storm, as a great storm, when the blast of the

T  
storm, is as a great storm, as a great storm,

B  
storm, is as a great storm, when the

Org

44

Tr  
when the blast of the ter-ri-ble ones is as a great

C  
ter-ri-ble ones is as a great storm,

T  
when the blast of the ter-ri-ble ones is

B  
blast of the ter-ri-ble ones is as a great

Org

46

Tr  
storm, as a great storm a -

C  
as a great storm, a great storm a -

T  
as a great storm a -

B  
storm a -

Org

48

Tr  
- gainst the wall.

C  
- gainst the wall.

T  
- gainst the wall.

B  
- gainst the wall. Verse He shall bring down, down the noise of

Org  
b6 6 6 6 6

52

B  
stran-gers, he, he shall bring down, down the noise of stran - gers:

Org  
4 3 5 6 6 6 6 6 6 6 4 4

56

B  
the branch of the ter-ri-ble ones shall be brought low, the branch of the

Org  
4 4 3 8 7 6 5 5 b6 7 6 7 6 4 3 6 6

60

B  
ter-ri-ble ones shall, shall be brought low. He will

Org  
6 7 6 3i



65

B

Org

swal-low up death, will swal - low up death in vic - to - ry,

6 5 7 6 5 6 4 #3

71

B

Org

will swal - low up death, death in vic - to -

6 4 #3 7 6 7 #3 7 6 4 (#3)

77

B

Org

- ry; for the Lord God, for the Lord God will

#3 #3 #3 #3

83

B

Org

wipe a-way tears from off all fac - es, will wipe a - way

4 #3 #3

89

B

Org

tears from off all fac - es;

#4 6 4 #3 6 5 4 #3

95

B

for the Lord, the Lord, for the Lord hath spok-en it,

Org

5 6 6 6 5 6 7 #3 b3 6 6

101

B

for the Lord, the Lord hath spok - en it, for the

Org

9 7 6 4 b5 4 2 6

109

B

Lord, the Lord, for the Lord hath spok - en it.

Org

7 b3 7 6 6 6 6 5 4 4 #3 6

115

B

And it shall be said in that day,

Org

6 4 5 3 6 5 7 5 b6

120

B

and it shall be said in that day, Lo,

Org

4 3 7 #6 5 6 b5 4 3

125

B

lo, this is our God; we have wait-ed for him, have wait-ed for him,

Org

7 #6 4 (#)3

129

B

and he will save us, will save us, and he will save, will save us: this

Org

4 (#)3

133

B

is the Lord; we have wait-ed for him, have wait-ed for him, we will be

Org

4 3 #4 6 7 #6 6 5 4 3

*tr* **Quicker**

137

B

glad, we will be glad and re-joice, re-joice

Org

140

B

in his sal - va - tion, we will be glad and re -

Org

143

B

- joice \_\_\_\_\_ in his sal - va - tion, in his sal - va - tion, we will be

Org

146

B

glad and re - joice, re - joice \_\_\_\_\_ in his sal - va - ti - on.

Org

6 9 7 6 7 6 4 3

150

Chorus

Tr

We will be glad and re - joice, and re - joice, re - joice in his sal - va - ti -

Chorus

C

We will be glad and re - joice, will be glad and re - joice in his sal - va - ti -

Chorus

T

We will be glad and re - joice, will be glad and re - joice in his sal - va - ti -

Chorus

B

We will be glad and re - joice, will be glad and re - joice in his sal - va - ti -

Org

3i

156

Tr  
- on. Chorus We will be glad;

C  
- on. Chorus We will be glad;

T  
8 - on. Verse We will be glad; Verse

B  
- on; and re - joice. Chorus We will be glad; and re -

Org

162

Tr  
Chorus we will be glad;

C  
Chorus we will be glad;

T  
8 we will be glad; Verse

B  
- joice; Chorus we will be glad; and re -

Org

167

Tr

C

T

B

Org

Chorus

we will be glad and re -

Chorus

we will be glad and re -

Chorus

we will be glad and re -

Chorus

we will be glad and re -

- joice; we will be glad and re -

172

Tr

C

T

B

Org

- joice, and re - joice, will be glad and re - joice, and re - joice in his sal -

- joice, and re - joice, will be glad and re - joice,

- joice, will be glad, we will be glad and re - joice, and re -

- joice, will be glad and re - joice, re - joice, we will be

175

The musical score consists of five staves. The top staff is for the Tenor (Tr) voice, starting with a treble clef and a key signature of one sharp (F#). It begins with a whole rest followed by a long melisma line. The lyrics are: "- va - - - - - tion, in his sal - va - ti - on." The second staff is for the Contralto (C) voice, starting with a treble clef and a key signature of one sharp. The lyrics are: "we will be glad and re - joice, and re-joyce in his sal - va - ti - on." The third staff is for the Tenor (T) voice, starting with a treble clef and a key signature of one sharp. The lyrics are: "- joice, we will be glad and re - joice, and re-joyce in his sal - va - ti - on." The fourth staff is for the Bass (B) voice, starting with a bass clef and a key signature of one sharp. The lyrics are: "glad and re - joice, and re - joice, and re-joyce in his sal - va - ti - on." The fifth staff is for the Organ (Org), starting with a bass clef and a key signature of one sharp. The organ part provides a harmonic accompaniment with a steady eighth-note pattern.

Tr  
- va - - - - - tion, in his sal - va - ti - on.

C  
we will be glad and re - joice, and re-joyce in his sal - va - ti - on.

T  
- joice, we will be glad and re - joice, and re-joyce in his sal - va - ti - on.

B  
glad and re - joice, and re - joice, and re-joyce in his sal - va - ti - on.

Org

# Blessed be the Lord my strength

Psalm 144:1-8

John Blow (1649-1708)

Edited by Bryan White

Vers. sol.<sup>o</sup> Verse: solo

Treble

Countertenor

Tenor

Bass

Organ Bass

Tr

Org

Tr

Org

Bless - ed, bless - ed, bless - ed be the

Lord — my strength: who teach - eth my hands to war, who teach - eth, who teach - eth my hands to war,

— and — my fin - gers to — fight. My hope and my for - tress, my cas - tle and de -

7 6 6 5  
4 (#)3

4 (#)3



10

Tr  
- li - ver - er, my de - fend - er in whom I trust: my hope and my

Org  
4 3 4 (3)

13

Tr  
for - tress, my cas - tle and de - liv - er - er, my de - fend - er in whom I trust: \_\_\_\_\_

Org  
4 (#3)

16

Tr  
\_\_\_\_\_ who sub - du'th my peo - ple that is \_\_\_\_\_ un - der me, who sub -

Org  
7 6

19

Tr  
- du'th my peo - ple that is \_\_\_\_\_ un - der me, who \_\_\_\_\_ sub - du'th my peo -

Org  
5

22

Tr  
- ple that is un - der me. Who \_\_\_\_\_

C  
Chorus  
Who sub - du'th my

T  
8  
Chorus  
Who \_\_\_\_\_ sub - du'th my peo - ple that is

B  
Chorus  
Who \_\_\_\_\_ sub - du'th my peo - ple

Org  
7

25

Tr  
\_ sub - du'th my peo - ple that is un - der me, who \_\_\_\_\_

C  
peo - - - ple that is un - der me, is un - der me,

T  
8  
un - der me, who sub - du'th \_\_\_\_\_ my peo - ple

B  
that is un - der me, who sub - du'th my

Org

27

Tr  
— sub - du'th my peo - ple that it un - der me, that is un - der me.

C  
who sub - du'th my peo - ple that is un - der me.

T  
8 that is un - der me, that is un - der me.

B  
peo - ple that is un - der me, that is un - der me.

Org

30

Tr

B  
Verse  
Lord, Lord, what is man that thou, thou hast such re -

Org  
7 7 7 6

33

Tr  
Verse  
or the son of man that thou so re - gard - est

B  
- spect un - to him: Man

Org  
#6

36

Tr  
him? Man is like \_\_\_\_\_ a thing of

B  
\_\_\_\_\_ is like \_\_\_\_\_ a thing of nought, man \_\_\_\_\_

Org

39

Tr  
nought: his time \_\_\_\_\_ pass - eth a - way \_\_\_\_\_ like \_\_\_\_\_ a sha - dow, man \_\_\_\_\_

B  
\_\_\_\_\_ is like \_\_\_\_\_ a thing of nought: his time \_\_\_\_\_ pass - eth a -

Org

42

Tr  
\_\_\_\_\_ is like \_\_\_\_\_ a \_\_\_\_\_ thing of nought: his time, his time

B  
- way like a sha - dow, his time, his time pass - eth a -

Org

45

Tr  
pass-eth a-way like a sha-dow, pass-eth a-way like a sha-dow. Lord

B  
-way like a sha-dow. Lord, what is man, that thou hast

Org

48

Tr  
— what is man, man is like a thing of nought: his time

B  
such re-spect un-to him, man is like a thing of nought: his time

Org

51

Tr  
pass-eth a-way, a-way like a shad-ow, a-

B  
pass-eth a-way, a-way like a sha-dow, a-

Org  
4 5 6/4

54

Tr  
C  
T  
B  
Org

way like a sha - dow. Man is like a

57

Tr  
C  
T  
B  
Org

thing of nought, man is like a thing of nought: his time pass-eth a -  
thing of nought: man is like a thing of nought: his time pass-eth a -  
thing of nought: his time pass-eth a-way like a sha-dow, pass-eth a-way, -  
thing of nought: his time pass-eth a-way like a sha-dow, his time pass-eth a-way

60

Tr  
- way like a sha - dow, pass - eth a - way, a - way like a sha - dow.

C  
- way like a sha - dow, pass - eth a - way, a - way like a sha - dow.

T  
8 — like a sha - dow, his time pass - eth a - way, a - way like a sha - dow.

B  
— like a sha - dow, pass - eth a - way, a - way like a sha - dow.

Org

63 Verse

B  
Bow thy heav'ns, O Lord, and come down, bow thy heav'ns, O

Org

67

B  
Lord, and come down, come down: touch, touch the moun - tains,

Org

71

B  
touch the moun - - - tains, and they shall smoke. Bow thy

Org

5 6 4 #3 6 #5

75

B

heav'ns, O Lord, and come down: touch the moun - tains, the moun - tains,

Org

7 6

78

B

touch the moun - tains, the moun - tains, and they shall smoke, touch the moun - tains, —

Org

5

81

B

and they shall smoke.

Org

85

Tr

Cast forth thy light' - ning, thy light' - ning, and tear them, Cast

B

Org

7 6



88

Tr  
cast forth thy

B  
— forth thy light' - ning, thy light' - ning and tear \_\_\_\_\_ them, cast \_\_\_\_\_

Org  
7 #6

91

Tr  
light' - ning, cast forth thy light' - ning, thy light' - ning, and tear \_\_\_\_\_ them:

B  
— forth thy light' - ning, cast forth thy light' - ning, and tear them: shoot \_\_\_\_\_

Org  
7 6 7/3 #6

94

Tr  
shoot out thine ar - rows, and con - sume \_\_\_\_\_ them, shoot \_\_\_\_\_

B  
— out thine ar - rows, and con - sume them, shoot \_\_\_\_\_ out thine ar - rows, and con -

Org  
#4 7 6 9/4 8/6/3 #4

\* The lower voice in the treble line in mm. 92-3 belongs to the organ part.

97

Tr  
out thine ar - rows, shoot out thine ar - rows, and con - sume

B  
-sume them, con - sume them, shoot out thine ar - rows, and con - sume

Org

100

Tr  
them. Send down, down thine hand from a -

B  
them. Send down, down, down thine hand from a -

Org  
3i

106

Tr  
- bove, from a - bove, send down thine hand from a -

B  
- bove, send down, down, down thine

Org

111

Tr  
 - bove, from a - bove: de - liv - er me, and take\_\_\_ me out, take me out\_ of the

B  
 hand from a - bove: de - li - ver me, and take\_\_\_ me out, take me

Org

115

Tr  
 great\_\_\_ wa - ters, from the hand of strange child - ren, the hand of strange

B  
 out\_\_\_ of the great wa - ters, from the hand of strange child - ren, the

Org

118

Tr  
 child - ren, take me out,\_\_\_ out of the great wa - ters, from the hand,\_\_\_

B  
 hand of strange child - ren, and take me, take me out from the hand of strange

Org





133 Tutti

Tr  
is a right hand of \_\_\_\_\_ i - ni - qui - ty, \_\_\_\_\_ of i - ni - qui - ty.

C  
is a right hand, their right hand is a right \_\_\_\_\_ hand of i - ni - qui - ty.

T  
8  
is a right hand, \_\_\_\_\_ a right \_\_\_\_\_ hand of \_\_\_\_\_ i - ni - qui - ty.

B  
Tutti  
is a right hand of i - ni - qui - ty, is a right hand of i - ni - qui - ty.

Org