

Have mercy, O Lord
for Baritone solo, SATB chorus and organ
(Transposed down a tone)

Verses from Psalm 13 selected by
George Holden

W. A. Mozart (K. 345 / Anh. 122)
(Orchestral part transcribed for organ by Geoffrey Webber)

Andante maestoso

B

Solo *cresc.*

p Have mer - cy, O Lord, for I am in

Org.

p *fp* *cresc.* *fp*

f *p* *cresc.* *f*

5 *cresc.* *f*

f trou - ble, *p* mine eye is con - sum - - - ed for ve - - - ry hea - - - vi -

f *p* *cresc.* *f*

10 *p* *f*

ness, *f* I am in trou - - - ble, have mer - cy, o Lord, I am in

trou - ble, have mer - cy, O Lord. In thee, o

p

I

15

Lord, have I put my trust, let me ne - ver be put to con -

p

cresc. *f* 20

fu - sion; make haste to de - li - - - - ver me.

cresc. *f* *calando*

Chorus

25

Have mer - cy, O Lord, for I am in trou - ble, have

Have mer - cy, O Lord, for I am in trou - ble, have

Have mer - cy, O Lord, for I am in trou - ble, have

Have mer - cy, O Lord, for I am in trou - ble, have

Have mer - cy, O Lord, for I am in trou - ble, have

p *fp cresc.* *fp* *f* *p*

30

mer - cy, up - on me, O Lord, have mer - cy up -

mer - cy, up - on me, O Lord, have mer - cy up -

mer - cy, up - on me, O Lord, have mer - cy up -

mer - cy, up - on me, O Lord, have mer - cy up -

mer - cy, up - on me, O Lord, have mer - cy up -

p *fp* *p*

on me, O Lord. *pp* O Lord, shew thy ser - vant, O Lord, shew thy

on me, O Lord. *pp* O Lord, shew thy ser - vant, O Lord, shew thy

on me, O Lord. *pp* O Lord, shew thy ser - vant, O Lord, shew thy

on me, O Lord. O Lord, shew thy ser - vant, O Lord, shew thy

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The vocal parts are in a key with two flats and a common time signature. The lyrics are: "on me, O Lord. O Lord, shew thy ser - vant, O Lord, shew thy". The piano accompaniment features a delicate texture with a *pp* (pianissimo) dynamic. The right hand plays chords and moving lines, while the left hand has a rhythmic accompaniment. A first ending bracket labeled "I" spans the final two measures of the system.

ser - vant, thy ser - vant the light of thy coun - te - nance, O Lord, shew thy ser -

ser - vant, thy ser - vant the light of thy coun - te - nance, O Lord, shew thy ser -

ser - vant, thy ser - vant the light of thy coun - te - nance, O Lord, shew thy ser -

ser - vant, thy ser - vant the light of thy coun - te - nance,

The second system continues the vocal and piano parts. The lyrics are: "ser - vant, thy ser - vant the light of thy coun - te - nance, O Lord, shew thy ser -". The piano accompaniment includes a section marked "sim." (sostenuto), where the right hand plays a sustained chordal texture. The system concludes with a final cadence in the vocal parts and a sustained piano accompaniment.

40

vant, O Lord, shew thy ser - vant, thy ser - vant the light of thy coun - te - nance.

vant, O Lord, shew thy ser - vant, thy ser - vant the light of thy coun - te - nance.

vant, O Lord, shew thy ser - vant, thy ser - vant the light of thy coun - te - nance.

thy ser - vant the light of thy coun - te - nance.

Allegro

45

fp But my hope hath been in thee, *fp* but my hope had

fp But my hope hath been in thee, *p* but my hope had

fp But my hope hath been in thee, *p* but my

But my hope hath been in thee, but my

been in thee, but my hope hath been in thee. I have
 been in thee, but my hope hath been in thee.
 hope hath been in thee, hath been in thee,
 hope hath been in thee, hath been in thee,

said, Thou art my God; I have said, Thou art my God; I have
 I have said, I have said, have said, have said, Thou art my God; I have
 I have said, Thou art my God, have said, have said, Thou art my God; I have
 I have said, Thou art my God, have said, have said, Thou art my God; I have

said, Thou art my God, I have said, Thou art my God.

said, Thou art my God, I have said, Thou art my God.

said, Thou art my God, I have said, Thou art my God.

said, Thou art my God, I have said, Thou art my God.

The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with some chordal textures.

p But my hope hath been in thee,

p But my hope hath been in thee,

p But my hope hath been in thee,

p But my hope hath been in thee,

But my hope hath been in thee,

The piano accompaniment includes a right-hand melody with a mix of eighth and sixteenth notes, and a left-hand bass line with a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present at the beginning of the vocal lines.

80 85

but my hope hath been in thee, but my hope hath been in
but my hope hath been in thee, but my hope hath been in
but my hope hath been in thee, but my hope hath been in
but my hope hath been in thee, but my hope hath been in

90

thee, but my hope hath been in thee, but my hope hath
thee, but my hope hath been in thee, but my hope hath
thee, but my hope hath been in thee, but my hope hath
thee, but my hope hath been in thee, but my hope hath

95

f

100

been in thee. *f* I have said, Thou art my

been in thee. *f* I have said, Thou art my

been in thee. *f* I have said, Thou art my

been in thee. I have said, Thou art my

p *f*

105

God, I have said, Thou art my God, thou art my God, I have said, Thou

God, I have said, Thou art my God, thou art my God, I have said, Thou

God, I have said, Thou art my God, thou art my God, I have said, Thou

God, I have said, Thou art my God, thou art my God, I have said, Thou

p 110

art my God,
art my God,
art my God,
art my God,

115 *fp* *fp* 120 *p*

but my hope hath been in thee, but my
but my hope hath been in thee, but my
but my hope hath been in thee, but
but my hope hath been in thee, but

125

hope_ hath been_ in thee, but my hope_ hath_ been in thee,
 hope_ hath been_ in thee, but my hope_ hath_ been in thee,
 my hope_ hath_ been in thee, hath been in thee,
 my hope_ hath_ been in thee, hath been in thee,

f

130

135

I_ have said, Thou art my God, but_ my hope, my
f I_ have said, my God_ but_ my hope, my hope, my
f Thou art my God but my hope hath been in
 I have said, Thou art my God, but_ my

f

hope hath been in thee, I have said, Thou art my
 hope hath been in thee, I have said, Thou art my
 thee, but my hope my hope hath been in thee, I have said, Thou art my
 hope, but my hope hath been in thee, I have said, Thou art my

God, I have said, Thou art my God, *p* but
 God, I have said, Thou art my God, *p* but
 God, I have said, Thou art my God, *p* but
 God, I have said, Thou art my God, but

150 155

my hope, hath been in thee, but my
 my hope, hath been in thee, but my
 my hope, hath been in thee, but my
 my hope, hath been in thee, but my

Detailed description: This block contains musical notation for measures 150 through 155. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment with a grand staff (treble and bass clefs). The lyrics are: "my hope, hath been in thee, but my". The piano part includes a complex melodic line in the right hand and a rhythmic accompaniment in the left hand, with a key signature change to one sharp (F#) at measure 155.

160

hope, but my hope, my hope hath been in thee,
 hope, my hope, my hope, my hope hath been in thee,
 hope, but my hope, my hope hath been in thee,
 hope, but my hope, my hope hath been in thee,

p

Detailed description: This block contains musical notation for measures 160 through 165. It features three vocal staves and a piano accompaniment with a grand staff. The lyrics are: "hope, but my hope, my hope hath been in thee,". The piano part includes a complex melodic line in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *p* (piano) is present in measure 165. The key signature changes to one flat (Bb) at measure 165.

165

170

I have said, Thou art my God, I have said, Thou art my
 I have said, Thou art my God, I have said, Thou art my
 I have said, Thou art my God, I have said, Thou art my
 I have said, Thou art my God, I have said, Thou art my

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part includes a right-hand treble clef staff with chords and a left-hand bass clef staff with a rhythmic accompaniment. The lyrics are: "I have said, Thou art my God, I have said, Thou art my".

175

f God, *f* I have said thou art my God, — I have
 God, *f* I have said thou art my God, — I have
 8 God, *f* I have said thou art my God, — I have
 God, I have said, Thou art my God, — I have

The musical score continues with four vocal staves and piano accompaniment. The piano part features a prominent right-hand treble clef staff with chords and a left-hand bass clef staff with a melodic line. The lyrics are: "God, I have said, Thou art my God, — I have". A dynamic marking of *f* (forte) is present. A measure rest of 8 measures is indicated in the vocal parts.

180

said, Thou art my God, I have said, Thou art my God, I have
said, Thou art my God, I have said, Thou art my God, I have
said, Thou art my God, I have said, Thou art my God, I have
said, Thou art my God, I have said, Thou art my God, I have

185

190

said, Thou art my God, I have said, Thou art my God.
said, Thou art my God, I have said, Thou art my God.
said, Thou art my God, I have said, Thou art my God.
said, Thou art my God, I have said, Thou art my God.

Have mercy, O Lord ~ W. A. Mozart
For Baritone Solo, SATB Chorus and Organ

In 1994 the Church Music Society published a motet by W. A. Mozart, *Splendente te, Deus* (K. Anh. 121) edited by Robin Langley. This was one of three Latin motets by Mozart that were published in the early nineteenth century that originated as choruses in the incidental music he composed for Tobias von Gebler's *Thamos König in Aegypten* (K. 345) in the 1770s. The part played by Mozart in the subsequent history of these choruses, and the genesis of the Latin texts associated with them, have not yet been established, though the librettist of Mozart's music for *Zaide* (1780), Andreas Schachtner, has been credited with the Latin text *Ne pulvis et cinis superbe* (K. Anh. 122) that was given to the concluding chorus *Ihr Kinder des Staubes*.

The organist and publisher Vincent Novello did much to help make the music of the great Classical composers better known in England, providing keyboard arrangements of the orchestral parts, and he published Mozart's *Ne pulvis et cinis* with one such arrangement in c.1825. In 1850, his son Alfred republished the piece but this time with an English text provided by George Holden (1806-56), a prominent musician in Liverpool, using verses from Psalm 13 beginning *Have mercy, O Lord*. This not only made the work more suitable for liturgical use in England, but also removed the slightly unorthodox theology of the Latin text which owes something to the world of *Don Giovanni* and Masonic thought, speaking of lightning strikes and 'just mortals'. But like the Latin text, Holden's selection of Psalm verses matches the music well, moving from fearful penitence to confident hope.

Vincent Novello's keyboard part was designed to be playable on both piano and organ, and the nature of Mozart's orchestral writing, with much *tremolo* string writing, does not easily transfer to the keyboard, particularly the organ. This new version of the accompaniment was devised with a modern classical organ in mind, using the pedals throughout. Organists should be aware that obtaining the best 'orchestral' effect will vary from one instrument to another, and so should be ready to interpret the music as required, especially regarding the *fp* and *tremolo* effects. In bars 33-42, the use of two manuals is required so that the same notes can be both sustained and also played as a *tremolo*. The music has been transposed down a tone. A score at the original pitch is also available on the Church Music Society website.

Geoffrey Webber
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