

Have mercy, O Lord

for Baritone solo, SATB chorus and organ

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*

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

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

10

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

15

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

cresc. **f** 20

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

cresc. **f** *calando*

Chorus

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

f *p* *f* *p* *f* *p* *pp*
f *p* *f* *p* *f* *p* *pp*
f *p* *f* *p* *f* *p* *pp*
f *p* *f* *p* *f* *p* *pp*

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

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 -

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

pp I
 II *sim.*

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, O Lord, shew thy ser -

sim.

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

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

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

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

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

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,

f

This block contains the musical score for measures 55 through 60. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "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,". A forte (*f*) dynamic marking is present at the beginning and in the piano accompaniment.

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

This block contains the musical score for measures 60 through 65. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "said, Thou art my God; I have said, Thou art my God; I have said, Thou art my God; I have said, have said, have said, have said, Thou art my God; I have said, Thou art my God, have said, have said, Thou art my God; I have said, Thou art my God, have said, have said, Thou art my God; I have said, Thou art my God, have said, have said, Thou art my God; I have". A forte (*f*) dynamic marking is present at the beginning of the vocal parts.

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.

This musical score for page 70 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a soprano clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "said, Thou art my God, I have said, Thou art my God." The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, including some sixteenth-note passages.

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,

This musical score for page 75 features four vocal staves and piano accompaniment. The vocal parts are in a soprano clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "But my hope hath been in thee,". The piano accompaniment includes a dynamic marking of *p* (piano) and features a complex texture with sixteenth-note runs in the right hand and a steady bass line in the left hand.

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

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

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

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 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

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

150 155

my hope, hath been in thee, but my

160

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

165

170

Musical score for measures 165-170. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "I have said, Thou art my God, I have said, Thou art my". The piano part includes a rhythmic accompaniment with eighth and sixteenth notes.

175

Musical score for measures 175-180. It features four vocal staves and a piano accompaniment. The lyrics are: "God, I have said, Thou art my God, I have". The piano part includes a prominent bass line with sixteenth-note patterns and chords. A dynamic marking of *f* (forte) is present.

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*. There is also a score transposed down into C major available on the Church Music Society website.

Geoffrey Webber
(2018, rev. 2021)