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

W. A. Mozart (K. 345 / Anh. 122) Verses from Psalm 13 selected by George Holden (Orchestral part transcribed for organ by Geoffrey Webber) Andante maestoso Solo cresc. В <del>)</del>: p 0 Lord, Have mer for in сy, I am fp cresc. fр Org. 8 9 5 cresc. **9:** p  $f_{\text{trou}}$ ble, mine eye is con - sum ed for vi -\_ ve hea -\_ ry --p cresc. 8 8 10 f 🙍 р þ 9 9. f I ble, Lord, Ι in in trou \_ have mer - cy, 0 ness, am \_ am 18 p 20 **18 b** 





















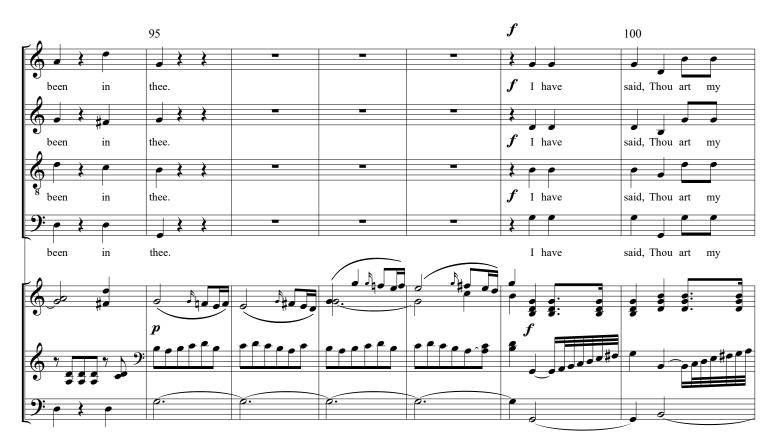




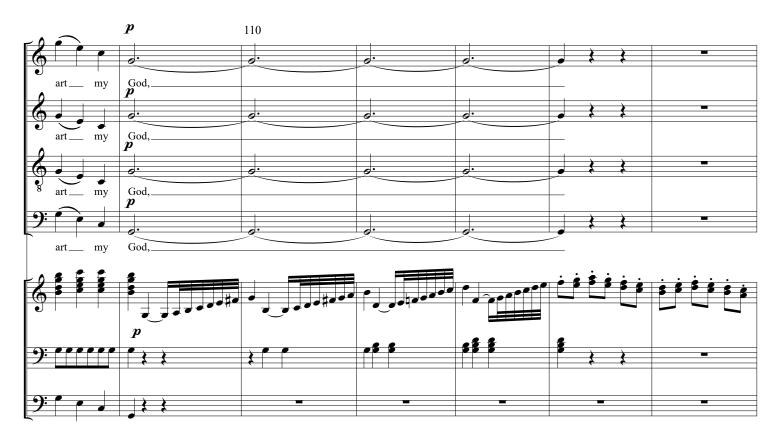


















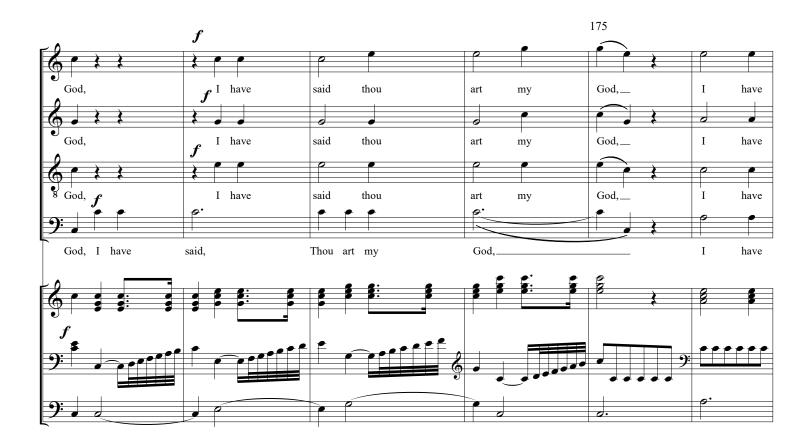


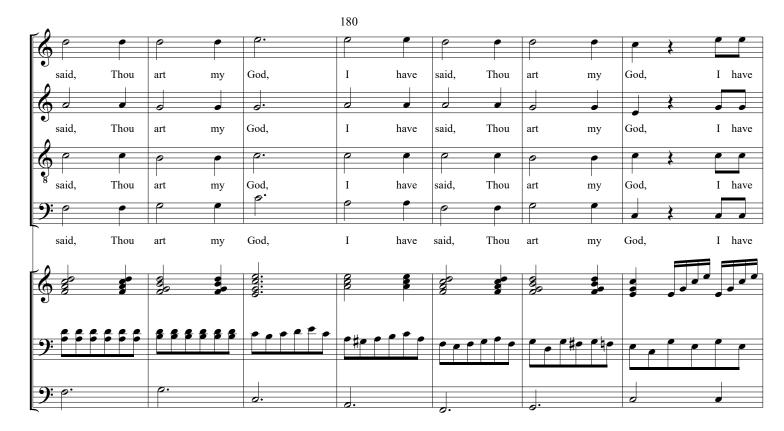














## Have mercy, O Lord ~ W. A. Mozart

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 (2018, rev. 2021)