

Editor's Note:

This edition is based on an early print, presumed to be of Battishill's revised version of 1797. The title page states 'as sung at St. Paul's Cathedral'—where the organ had three manuals but no pedals. The previously standard edition by Vincent Novello has an organ part which requires pedals and includes an extra bar after bar 33 (mentioned by him in a footnote).

There is a figured bass for the organ, cueing in voices in the first 4 bars and 108-9, and, in bars 41-63, giving a full realisation on two staves of all 7 voices in this section of particularly massive harmony (here reproduced 'as is'). Otherwise one may consider the extant organ part for the composer's even more famous anthem *O Lord, look down from heav'n* which is relatively discreet in texture. These examples have been kept in mind in making the present realisation, with occasional transposition or omission of contrapuntal lines or rendering of repeated crotchets (e.g.) as minims. The whole is intended to be playable *manualiter*, the bass line being exactly reproduced, tails down, in the LH stave where the lower voices necessarily are also notated. 16' doubling is therefore somewhat problematic.

Capitalisation, spelling and general lack of punctuation are here shown as in the original print.

Singers and organists of the time would presumably have understood the ornamentation (and, indeed, the ability of a singer to sing ornaments elegantly was much valued) but this tradition is now largely a matter of supposition. The editor has notated some suggestions in the organ part, and would like to suggest the following principles:

- Where a trill is notated on a minim, it should start on the upper note and have a termination (although this may be simplified in the General Bass).
- Trills on shorter note values may be sung as mordents, just before the beat.
- Appoggiaturas should fall on the beat and usually take half the value of the principal note.
- There may be an intended difference between ornamental notes connected to the main note by a slur and those which float free between notes which may be sung lightly as passing notes (*vide* bar 171).

Whilst this is a lovely piece, it is not without its occasional grammatical lapses, such as the consecutive octaves between S2 and T in bar 167, the movement of A and B from beat 1 to 2 of bar 92 and, perhaps, the unconventional 6/4 chord at the beginning of bar 113 (a misprint in both A and the figuring?).

This anthem was performed at the composer's own funeral.

# CALL TO REMEMBRANCE

JONATHAN BATTISHILL  
(1738-1801)

Psalm xxv vv. 5-6

[Grave  $\text{♩} = 64$ ]

Musical score for the first system, measures 1-6. The score includes parts for Soprano 1 & 2 (S1&2), Alto 1 & 2 (A1&2), Tenor (T), Bass 1 & 2 (B1&2), and Organ. The lyrics are: "Call \_\_\_\_\_ to Re - mem - brance O Lord O \_\_\_\_\_".

Musical score for the second system, measures 7-12. The score includes parts for Soprano 1 & 2 (S1&2), Alto 1 & 2 (A1&2), Tenor (T), Bass 1 (B1), Bass 2 (B2), and Organ. The lyrics are: "O Lord Call \_\_\_\_\_ to Re - mem - brance O \_\_\_\_\_ Lord", "Lord O \_\_\_\_\_ Lord Call \_\_\_\_\_ to Re - mem - brance O Lord", "Lord Call \_\_\_\_\_ to Re - mem - brance O Lord to Re - mem - brance \_\_\_\_\_ O", "\_\_\_\_\_ to Re - mem - brance O \_\_\_\_\_ Lord Call \_\_\_\_\_".

56

S1 and thy lov-ing Kind - ness Which have been E - ver\_ of Old Which have been

S2 lov-ing Kind - - - ness Which have been E - ver\_ of Old Which have\_ been

A1 and thy lov-ing Kind - ness Which have been E-ver of Old\_ been

A2 Kind-ness Which have been E-ver of Old Which have been

T Kind-ness Which have been E - ver\_ of Old Which have been

B1 Which have been E - ver\_ of Old Which have been

B2 Kind-ness Which have been E - ver\_ of Old Which have been

64

S1 E - ver of Old E - ver of Old.

S2 E - ver of Old been E - ver\_ of Old.

A1 E - ver of Old E - - - ver of Old.

T E - ver of Old been E - - - ver of Old.

B1&2 E - ver of Old E - ver of Old.

64

[Andante  $\text{♩} = 96$ ]  
Verse

71

S O O Re - mem - ber not the Sins and Of - fen - ces

A O Re - mem - ber not the Sins the Sins and Of - fen - ces

B O Re - mem - ber not the Sins the Sins and Of - fen - ces

77

S of my Youth O O Re - mem - ber not the Sins and Of -

A of my Youth O Re - mem - ber not the Sins the Sins and Of -

B of my Youth O Re - mem - ber Re - mem - ber not the Sins and Of -

84

S fen - ces of my Youth O Re - mem - ber O Re - mem - ber

A fen - ces of my Youth O Re - mem - ber O Re -

B fen - ces of my Youth O Re - mem - ber

119

S Lord for thy Good - - - - -

A me O Lord for thy Good - - - - -

B on me O Lord for thy Good -

119

124

S ness think thou on me O Lord

A ness think thou on me think thou think thou on

B ness think thou on me O Lord think

124

130

S for thy Good - ness thy Good - ness.

A me O Lord think on me O Lord for thy Good - ness.

B thou think thou on me O Lord for thy Good - - - ness.

130

CHORUS

For five Voices [A&B div.]

136

S1 O O Re - mem - ber not the Sins and

S2 O Re - mem - ber not the Sins and Of -

A1&2 O Re - mem - ber not the Sins and Of -

T O Re - mem - ber Re - mem - ber not the Sins and Of -

B1&2 and Of -

141

S1 Of - fen - ces of my Youth O Re - mem - ber

S2 fen - ces of my Youth O Re -

A1&2 fen - ces of my Youth of my Youth O Re -

T fen - ces of my Youth O Re -

B1&2 fen - ces of my Youth my Youth O Re -

tr

191

S1 Lord O Lord think for thy Good - - -

S2 O Lord for thy Good - - - *tr*

A1&2 Lord O Lord think for thy Good - - -

T me O Lord think for thy Good - ness

B1&2 on me O Lord think for thy Good - - - *tr*

Detailed description: This block contains the musical score for measures 191 through 195. It features five vocal staves (Soprano 1, Soprano 2, Alto 1 & 2, Tenor, and Bass 1 & 2) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: S1: "Lord O Lord think for thy Good - - -"; S2: "O Lord for thy Good - - -" with a trill (tr) on the final note; A1&2: "Lord O Lord think for thy Good - - -"; T: "me O Lord think for thy Good - ness"; B1&2: "on me O Lord think for thy Good - - -" with a trill (tr) on the final note. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

196

S1 ness for thy Good - - - ness thy Good - - ness.

S2 ness for thy Good - ness thy Good - - - ness.

A1&2 ness for thy Good - ness.

T for thy Good - ness thy Good - ness thy Good - ness.

B1&2 ness for thy Good - - ness.

196

Detailed description: This block contains the musical score for measures 196 through 200. It features the same five vocal staves and piano accompaniment as the previous block. The lyrics are: S1: "ness for thy Good - - - ness thy Good - - ness."; S2: "ness for thy Good - ness thy Good - - - ness."; A1&2: "ness for thy Good - ness."; T: "for thy Good - ness thy Good - ness thy Good - ness."; B1&2: "ness for thy Good - - ness.". The piano accompaniment continues with harmonic support, including a trill (tr) in the right hand at the end of measure 196.