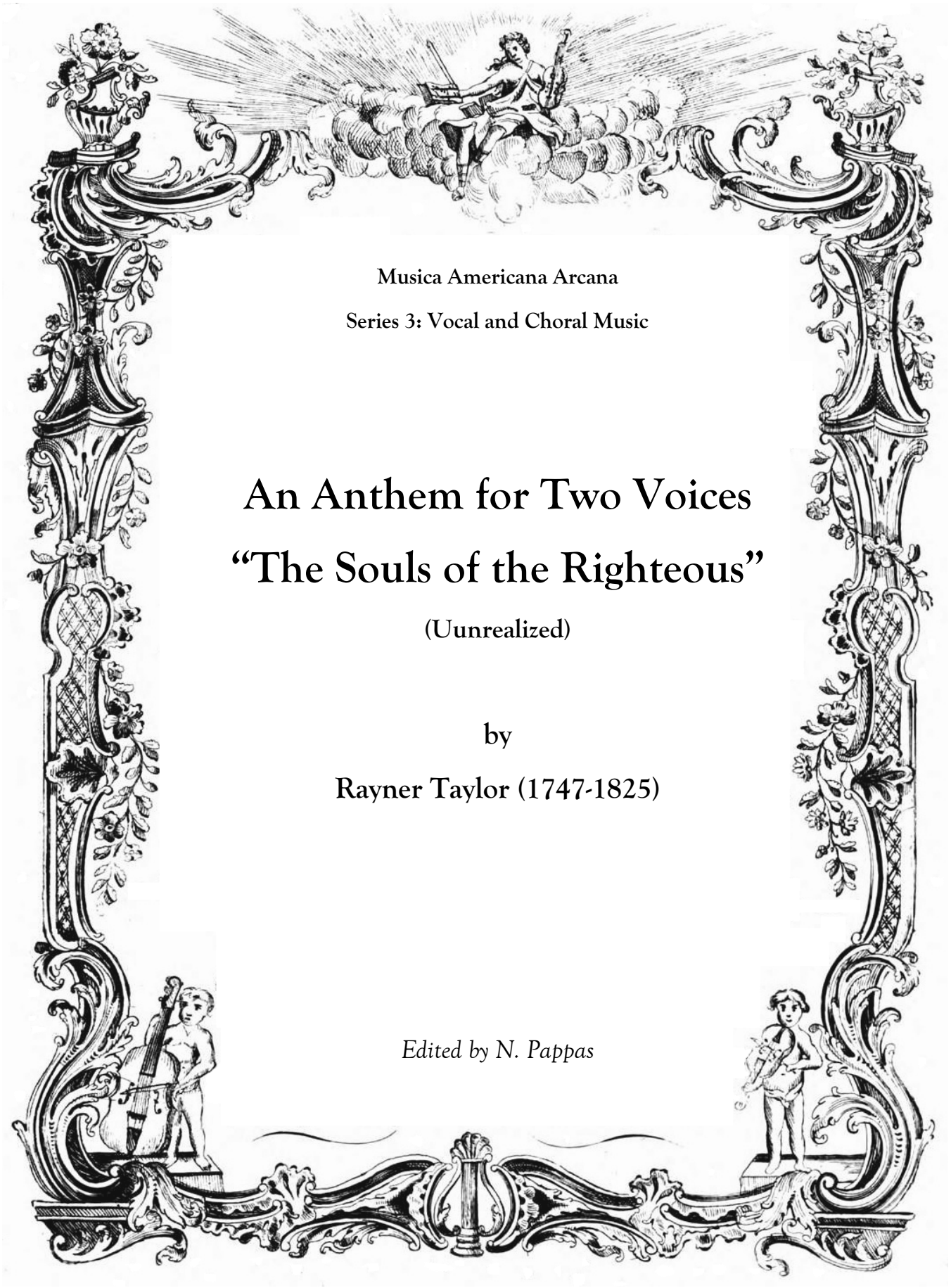

Musica Americana Arcana

Series 3: Vocal and Choral Music

An Anthem for Two Voices
"The Souls of the Righteous"

(Uunrealized)

by

Rayner Taylor (1747-1825)

Edited by N. Pappas

Musica Americana Arcana

Readfield, ME 04355

Series Introduction

Musica Americana Arcana presents largely unknown works by musicians active in the British North American Colonies and later United States from its earliest founding to the mid-nineteenth century. It offers new insight into the range of musical activity in early America and the people who composed, performed from, and disseminated these scores. Exploring the varied musical landscape of a formative period of American culture and cultural life, it features both music composed in the New World, and music by composers who emigrated from Europe to the colonies and later the United States. These editions focus not only on transplanted European trends in vernacular and cultivated musical traditions, but also those practices that represent the unique blend of cultures that make up American society, documenting a gradual creolization of American culture.

Each volume consists of a critical scholarly edition in a format intended for both scholar and performer at an affordable price. Too often, the cost of critical editions prevents the purchase of these scores by all but academic libraries and institutions. Musica Americana Arcana is intended to make these works not only widely available, but more importantly, accessible to a broad audience with an interest in earlier American culture.

The volumes in this collection feature scores for a range of instruments, voices, and ensembles, encompassing solo pieces to those for large ensemble. These works draw not only from the European diaspora communities from England, Scotland, Wales, Ireland, modern-day Belgium, France, and German and Italian speaking lands, but also those of West Africa, as well as Native American groups in their efforts to maintain cultural identity within a constantly changing landscape. Organized by performance group, it comprises four individual series:

Series 1: Solo and Chamber Works

Series 2: Works for Orchestra and Band

Series 3: Vocal and Choral Music

Series 4: Traditional Music

Within the collection are scores for an array of instruments, including violin, violoncello, viola da gamba, guitar, harp, flute, clarinet, banjo, horn, piano, and organ, among others. The ensemble works vary from unaccompanied solos to trio sonatas, to string quartets, to Harmonie band pieces, to overtures and symphonies, besides more intimate works for solo voices and full choir. All have been selected for their interest not as quaint historical pieces of Americana, but as important cultural and musical markers that offer fresh insight into the roots of American musical culture.

Introductory Essay

"An Anthem for Two Voices" by British emigrant composer Rayner Taylor (1747-1825) offers a portrait of American sacred music in a state of transition. Earlier anthems and extended choral pieces by Anglican and later Episcopalian musicians in Boston, New York City, and Philadelphia reflected the two most prevalent trends in urban British sacred composition, namely the conservative style of Anglican cathedrals, and the modish galante style associated with the hospitals and chapels of Nonconformist and early Methodist societies, as well as charity children's choirs. However, none of the efforts by these other American musicians approached the professional standard of craftmanship exhibited by Taylor in this work. Brought up as a chorister in the Chapel Royal, he later was active in theaters and pleasure gardens, besides serving as organist in British and American churches. Not coincidentally, he composed both high-church style choral works and those influenced by popular-theatrical trends, following the example set by many musicians associated with this royal institution, paralleling Taylor's contemporary Samuel Arnold (1740-1802).

Rayner Taylor and Anglican Choral Music Trends

Rayner Taylor, born in Soho, in Westminster, grew up in London near Hanover Square (Temperley, 53-71). By 1757, Taylor had been admitted to the Chapel Royal as one of ten choirboys. Studying principally under James Nares (1715-83), the Master of the Children, he received instruction in voice and keyboard. Sharing a musical upbringing with other professional musicians who immigrated to America, such as Peter Valton (c. 1740-1784) in late-colonial Charleston, South Carolina and George Knowil Jackson (1757-1822), active in New York City and later Boston, Taylor performed daily services at the Chapel Royal as well as contractual work for public concerts and theaters under the auspices of his employer.

Taylor's tutelage at the Chapel Royal would influence his later compositions and professional employment. He served as organist at St. Mary's in Chelmsford, England (1773-83), St. Anne's in Annapolis (1792-3), and St. Peter's (1795-1813) and St. Paul's in Philadelphia (1813-c. 1815). However, the choral forces available at these churches consisted primarily of charity children's choirs that would perform unison or two-part settings of psalm tunes accompanied by the organ, or the relatively simple extended choral works in the popular treble-led, progressive Anglican and Nonconformist style. In British North America, only New York City's Trinity Church had attempted to maintain a performance standard imitating the four-part soprano-led SATB cathedral choir practice, which was solely through the efforts of its choir master William Tuckey (1708-1781). Other colonial and Early Nationalist ensembles uniformly followed the style associated with the popular English three-part SSB or STB repertory. The tenor-led SATB music associated with noted American composers such as William Billings and Daniel Read employed a style originally cultivated by and associated with rural Anglican churches and was not widely favored or encouraged by urban Episcopalians in the United States beginning in the 1790s.

Somewhat inexplicably, Taylor's anthems do not correspond to his history of employment. For instance, he composed and published three cathedral-style SATB anthems in England during his tenure as organist at the parish church in Chelmsford, which boasted a children's choir from one of the two charity schools in the village (Temperley 59). Based upon its performing forces, the Chelmsford choir would have sung choral music set for an SSB ensemble. A fourth anthem, "Try me, O God" published first in *The New Musical and Universal Magazine* in 1774, was however intended for SSB amateur choirs, but was suitable also for charity children's choirs.

For several years after his arrival in Philadelphia in 1793, Taylor did not find employment in any church in the city. However, during this time he composed "An Anthem for Two Voices", a cathedral-style anthem for two solo voices with an appended three-part chorus suitable for a charity children's choir, an odd combination of ensembles within a single composition. Although the motivation for writing these pieces remains unknown, he perhaps hoped to establish his name and reputation among his more genteel neighbors, and to attract potential students. In either case, only the American cathedral-style anthem betrays any direct connection to its environment and date of composition.

Taylor's European anthems follow the stylistic techniques set by British composers from the Restoration Era to the time of his service at the Chapel Royal. Three of the four were written as verse anthems with continuo, featuring extended solo passages for one or two voices that conclude with a four-part chorus. In the various sections of the work, Taylor shifted between solo and duet settings, and he provided several changes in key, time signature, and tempo. Typical for popular-theatrical Anglican expression, the main thrust of the work revolves around the solo voice. The writing demands a high level of vocal proficiency expected of a professional singer. Similarly, the concluding choruses remain equivalent to an oratorio chorus, consisting either of an extended polyphonic or fugal movement, or one featuring antiphonal shifts between soloist and chorus in a dramatic, operatic fashion. This blending of modish theatrical and conservative high-church musical trends remained common among progressive Anglican musicians too, extending back to the seventeenth century with composers such as John Blow (1649-1708) and Henry Purcell (1659-1695).

"An Anthem for Two Voices", his only surviving American-composed anthem, appears as an inversion of the format of his three-part British anthem "Try me, O God". This work featured simple, straightforward solo passages that concluded with an extended, slightly more elaborate three-part chorus. In contrast, following the model of the British cathedral-style anthems, Taylor wrote in the Philadelphia work technically demanding solo sections, preserving the same alterations of key, tempo, and rhythm, and even included a declamatory recitative between arias.

Alongside these more formal, traditional elements, the Philadelphia anthem presents two part-writing conventions typical among popular-dramatic composers of the mid-to-late eighteenth century. It maintains a mostly homophonic texture throughout the entire piece

with little textual overlap. The two solo voices instead respond to each other with antecedent and consequent phrases. Direct melodic imitation with textual overlap only occurs sparingly (mm. 147-8, 156-7, 237-40). In addition, the duets move predominantly by parallel sixths and thirds. Though Taylor intended the solo passages for professional virtuosic singers he maintained a direct and easily comprehensible texture.

In contrast, the concluding choruses in Taylor's British and American cathedral anthems differ in several significant ways. Deviating from cathedral practice, Taylor wrote for a Nonconformist or children's charity choir-style SSB ensemble instead of the expected four-part SATB ensemble. Similarly, the concluding chorus occupies a scant twenty-seven measures compared to a ninety-nine-measure polyphonic choral Amen in his British anthem "Hear my crying, O Lord." The American work is mostly homophonic without any antiphonal interaction between chorus and soloists, just voices and keyboard. While the solo passages were most likely intended for professional singers, the chorus suited the technical demands of a parochial choir. That this one piece should differ in choral scoring procedure and difficulty from the European anthems reveals a likely concession to American taste (Cuthbert, 371).

Historical Provenance

Composed in 1793, this anthem demonstrates how Taylor's motivation for writing sacred choral music could exist independent of his actual employment (Pappas, 694-700). Within the past few months, he resigned from his position at St. Ann's in Annapolis and moved to Philadelphia with his family. Twelve months earlier, he had left London for Richmond, Virginia, for no apparent reason and without any guaranteed employment. Despite his qualifications as a professional musician and efforts at concertizing to promote his services, Taylor made no lasting inroads into the cultural world of Virginia or Baltimore. Philadelphia proved more congenial as he remained there for the rest of his life. However, until 1795, Taylor had no fixed employment in the city, and instead worked as a freelance musician, teacher, and impresario, describing himself as a "Music Professor". Despite connections to prominent musicians in the area, including Benjamin Carr (1768-1831) and his former pupil Alexander Reinagle (1756-1809), and a reputation as one of the finest organists in the United States, Taylor's first and only long-term appointment in Philadelphia was as organist at St. Peter's. He struggled somewhat to enter into the social world of the United States.

Two basic questions remain: why did Taylor write this piece and what did he hope to accomplish with it? He composed the anthem two years before he successfully competed for a position as a church organist in Philadelphia. Further, none of the surviving concert programs from his brief sojourn into Virginia and Maryland, and from his first year in Philadelphia include performances of any sacred music, let alone this particular piece (Sonneck 41-43, 47-48). At the time that Taylor moved to Philadelphia, music in the Episcopalian churches in Philadelphia in the early 1790s consisted primarily of unison

renditions of psalm tunes. Extended choral works only appeared on special occasions and in mostly extra-ecclesiastical venues.

Although the evidence lacks to establish a regional or national Episcopalian trend in ecclesiastical composition at this time, elaborate extended choral music did exist in Philadelphia's Catholic churches. *A Compilation of the Litanies and Vespers Hymns and Anthems as They are Sung in the Catholic Church Adapted to the Voice or Organ* (Philadelphia, 1787) also engraved by Scottish immigrant John Aitken, includes among its contents a complete set of Marian antiphons, a number of motets and anthems, and "The Holy Mass of the Blessed Trinity" that featured alternating passages for solo voice and two or three-part choir, along with extended instrumental interludes or symphonies. These pieces follow the galante style, though earlier works by John Christopher Pepusch (1667-1752) and George Frederick Handel (1685-1759) also appear in this collection (Grimes, 299). In addition, many of the pieces appear to be the work of one musician, most likely Stephen Forrage, as they share musical material among them. However, Taylor, an Episcopalian, only composed Catholic liturgical music upon the behest of Benjamin Carr, and Carr largely ignored Aitken's compilation. It is unlikely the anthem was composed for a Catholic church.

A more compelling explanation for the composition of Taylor's anthem can be found in the tragic event Philadelphia experienced in the summer of 1793, a yellow-fever epidemic that killed thousands of people and is considered one of the worst to have affected the United States. Taylor, drawing upon his experience in the Chapel Royal, presented a topical funeral anthem in memory of the victims of the plague. He himself described the work as "An Anthem. Suitable to the present occasion, for public or private worship" in a promotional advertisement for the publication of the piece in *The Federal Gazette and Philadelphia Daily Advertiser* on October 23, 1793.

At the time of this notice, he also personally solicited subscribers for his work among prominent members of American society, including the President of the United States. Taylor's letter to George Washington survives among his papers and details the musician's career and his intended objectives with the anthem:

> Octr 25 Philadelphia
> No. 96 north sixth street
> between Arch and Race streets
>
> Sir,
>
> That Philanthrophy which marks your character, encourages me to take the liberty of addressing you, particularly as a stranger lately settled in this City; the intention of which is to request the honour of your Name as a subscriber to an Anthem I am now publishing, particulars of which are mentioned in the Federal Gazette.
>
> I left the city of Annapolis a few months ago at the desire of Mr Reinagle, who was formerly my scholar, and who wished me to settle here as a teacher of Music to succeed him in that Business; but the unhappy calamity

has deprived me of all business, and having no other employment I have been advised to compose the work in question, which, from the opportunity I have had of acquiring my profession in the first seminary in England, and Thirty years experience, I flatter myself will not be found unworthy public encouragement, particularly if honoured by your approbation.

I will no longer tresspass on your Time and begging pardon for this intrusion am Sir Your most obedient and most humble servant.

Rayner Taylor.

This letter explains why Taylor relocated to Philadelphia. His former student, Alexander Reinagle had taught Washington's grand-daughter-in-law Nelly Custis, and Taylor was possibly attempting to establish professional support through this musical connection, as well as the President's eminence as a national hero. Taylor simply had bad luck in timing his move to Philadelphia; his employment and professional standing suffered as a result of the yellow fever epidemic. Not even the composition of an elaborate memorial to the plague victims inspired widespread support for the musician. Washington kept the letter, but evidently refrained from lending his support to the venture. If he had, Taylor would almost certainly have included the President's endorsement to help boost sales and establish a firmer footing among Philadelphia's high society.

Text Sources and Compilation Method

Taylor, in creating a work memorializing the victims of the yellow fever epidemic, drew inspiration not just from his personal experience as a former chorister of the Chapel Royal, but also his personal knowledge of the repertory of that institution as well. In particular, the text chosen for "An Anthem for Two Voices" reflected a pedigree of funerary anthem composition extending back to the late Restoration Era. The use of the opening verse in particular demonstrated both a personal connection with Taylor's teacher and choirmaster, as well as a reference to a funerary work composed for the last Jacobean monarch.

The text, a collage of several passages from the Old Testament and the Apocrypha, begins with an excerpt from the first four verses of the third chapter of the Wisdom of Solomon. Several prominent composers associated with the Chapel Royal chose this text for anthem settings and all of the works were associated with funerals. For instance, William Croft (1678-1727) used this text for the anthem composed for and performed at the funeral of Queen Anne in 1714 alongside the music composed for Burial Services (Bayly, 54-55). In a more personal connection, James Nares, Taylor's teacher, composed a short verse anthem on this text in 1734. Of note, the setting by Nares more closely resembles Taylor's opening movement, being cast as a duet for two solo voices. Though the work by Nares features more textual overlap among the voices, it follows a similar antecedent-consequent phrase structure with musical exchange between the voices. From this perspective, Taylor shows his indebtedness to his teacher.

Textual Sources for "An Anthem for Two Voices"

Taylor's Text

The Souls of the righteous are in the
hand of God and there shall no
torment touch them.
In the sight of th'unwise they seem to Die
and their departure is taken for
misery

but they are in peace
For though they be punished in the sight
of men yet is their hope full of
immortality.

Lord teach us to number our Days that
we may apply our hearts unto
wisdom.

Turn thee again o Lord and deliver our
Souls o save us for thy mercies sake.

Comfort us again after the time

where in we have suffer'd
adversity.
Show thy servants thy work and their
Children thy glory.

So shall we rejoice and be glad all the
Days of our Life.
Hallelujah. Amen.

Biblical Passages

Wisdom of Solomon 3:1-4 (King James Bible)

But the souls of the righteous are in the
hand of God, and there shall no
torment touch them.
In the sight of the unwise they seemed to
die: and their departure is taken for
misery,
And their going from us to be utter
destruction: but they are in peace.
For though they be punished in the sight
of men, yet is their hope full of
immortality.

Psalm 90:12 (*The Book of Common Prayer*)

So teach us to number our days: that we
may apply our hearts unto wisdom.

Psalm 6:4 (*BCP*)

Turn thee, O Lord, and deliver my soul:
O save me for thy mercy's sake.

Psalm 90:13-16 (*BCP*)

Turn thee again, O Lord, at the last: and
be gracious unto thy servants.
O satisfy us with thy mercy, and that
soon: so shall we rejoice and be glad
all the days of our life.
Comfort us again now after the time that
thou hast plagued us: and for the
years wherein we have suffered
adversity.
Shew thy servants thy work: and their
children thy glory.

Following the abbreviated quotation from the Wisdom of Solomon, he included excerpts from three psalm settings taken from *The Book of Common Prayer*, further establishing an Episcopalian identity for the anthem. He not only framed the work compositionally as a cathedral-style verse anthem, but also infused a liturgical, high-church aspect of the work. Although it reflected his Anglican background, Taylor possibly used Episcopalian texts to appeal to members of high society in the Middle Atlantic, many of whom were members of liturgical churches. In this way he hoped to garner support and subscribers for his first public statement as a professional musician in Philadelphia.

The collage format of the text of "An Anthem for Two Voices" also illustrates the influence of earlier composers attached to the Chapel Royal extending back to the sixteenth century, including Orlando Gibbons, John Blow, and Maurice Greene. George Frederick Handel followed the English collage tradition most famously in "The Ways of Zion Do Mourn," the funeral anthem for Queen Caroline (HWV 264), which took its text from Old Testament (Lamentations, Samuel 2, Job, Psalms, Daniel), New Testament (Philippians) as well as Apocryphal verses (Ecclesiasticus or the Widsom of Jesus son of Sirach, Wisdom of Solomon). In this light, a collage text not only referenced general Anglican compositional trends in the Chapel Royal, but also a famous, specific piece composed for a funeral by one of the most eminent composers in England during the eighteenth century. Collectively, the text itself as well as the manner in which it is presented follow identical trends in aesthetic and *Affekt*.

In assembling his text, Taylor followed standard procedures used by Anglican composers associated with the Chapel Royal and royal family. According to scholar Ruth Smith (*Handel's Oratorios,* 95-96), composers employed seven basic techniques for the creation of an anthem text:

(1) Alteration of tense or person: e.g. future to past tense, second to third person.
(2) Omission: e.g. only the first or second half of one or more verses is used.
(3) Condensation: a 'gluing together' of parts of two verses, e.g. uniting the first half of one with the second half of another.
(4) Selection: disjunct verses are selected from a single psalm or chapter, but used sequentially.
(5) Selection and rearrangement: verses from a single psalm or chapter are selected and reordered.
(6) 'Collage' texts: a selection of verses, verbatim, from any number of psalms and/or books of the Bible.
(7) Same as (6) with repetition of one or more verses.

Of these techniques, Taylor used omission, condensation, selection, and selection and rearrangement, besides the collage format. In addition, he also modified person, changing some pronouns from the singular to the plural to create a more unified text consistent with his solo/duet setting.

He also made some personal modifications to the text, such as substituting the word "Lord" for "So" in Psalm 90:12 and added a final passage of hope for the departed. Significantly, Taylor

removed a direct reference to the word "plague" in Psalm 90:15. In its final form the anthem text is transformed into a personal meditation on the 1793 yellow fever epidemic. Those that succumbed to sickness are now beyond pain and suffering. Though dead, their souls shall triumph beyond the grave. But for those who survived, they will find peace through the knowledge that the departed enter into the kingdom of God. They can be comforted in the knowledge that the dead have found rest beyond their affliction.

Rayner Taylor's anthem occupies many levels of intent beginning with its topical relation to current events. At the same time, it employed an incongruent scoring procedure of cathedral-style verse anthem for solo voices with a final chorus suitable for a charity children's choir. This disconnect also raises several questions as to the practical or professional motive for its composition. As a recent emigrant from England, he needed to establish his credentials as a performer and composer among the genteel. In his anthem, he attempted to appeal to high society through its most prestigious genre of sacred composition: a cathedral-style verse anthem performable either in public or in the home.

To accomplish this, Taylor modified certain typical compositional conventions to conform to regional Episcopalian taste through his extensive use of homophony and the anthem's simple three-part choral conclusion. At the same time, he needed to establish his legitimacy to his intended audience. Employing the skills learned through his training, Taylor recalled the conventions of the Chapel Royal not only through music, but also in his choice of text and its collage format. He also imbued the work with a funerary *Affekt* reserved for English royalty and genteel society, seemingly equating musically the victims in Philadelphia with the royal family.

His efforts, combined with an elaborate and sophisticated command of common practice harmony that replicated European standards of grace and fashionableness, potentially validated him to the Philadelphia public. As a piece that spoke personally to the residents of the city, the anthem commemorated the tragedy and served as a musical example of a *momento mori*. It remains unknown how successful his appeal was to high society. However, within a year and a half, he became the organist at one of the most prestigious churches in Philadelphia and acquired a level of income sufficient to allow him to remain there for the rest of his life. In any event, Taylor's anthem helped establish a trend of pieces suitable for high-church aesthetic, a phenomenon that would become more widespread throughout the nineteenth century. Perhaps most important, it established Taylor as sympathetic to the United States. Through this piece it could be argued he became an American.

Nikos Pappas, 2022

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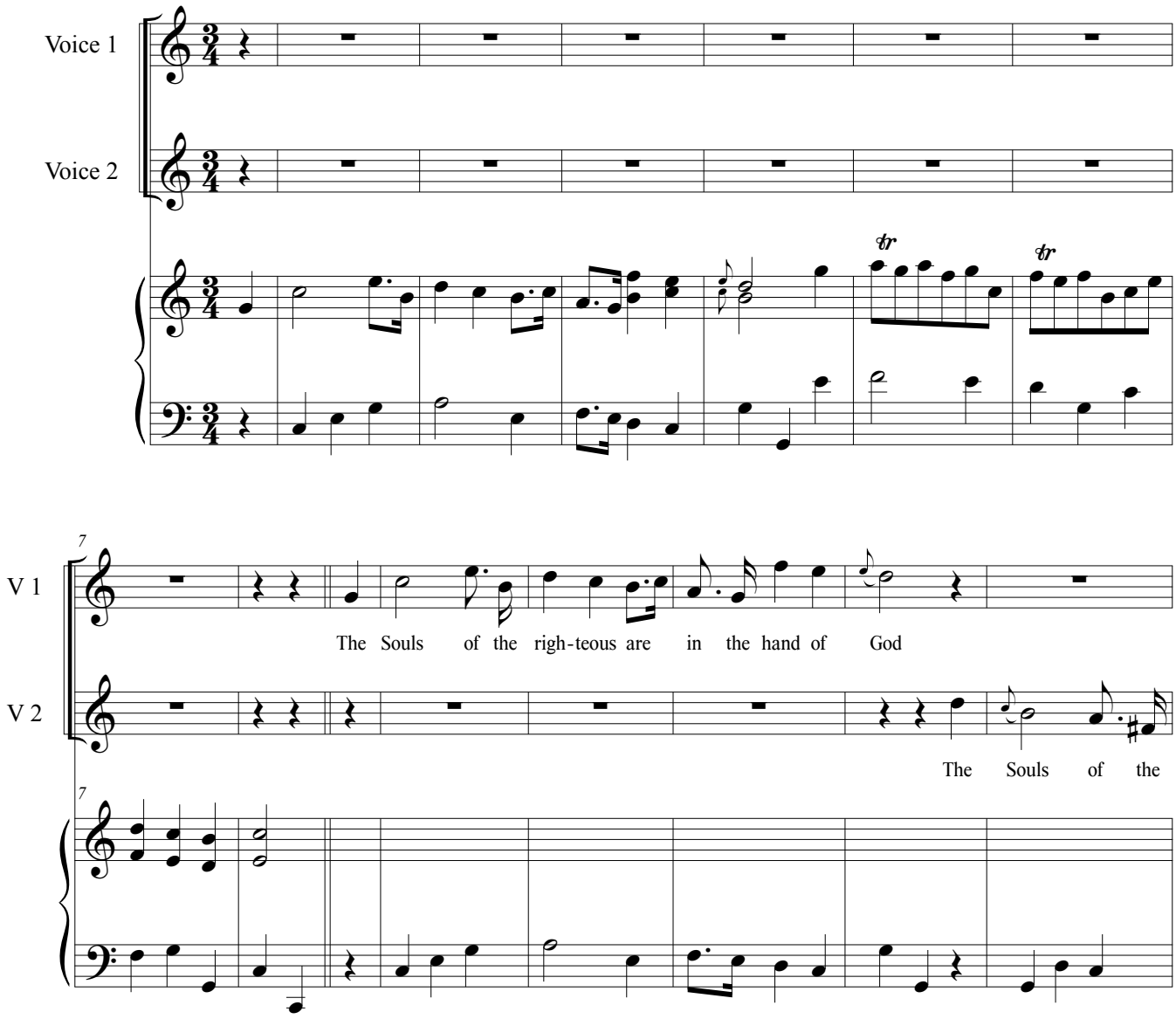
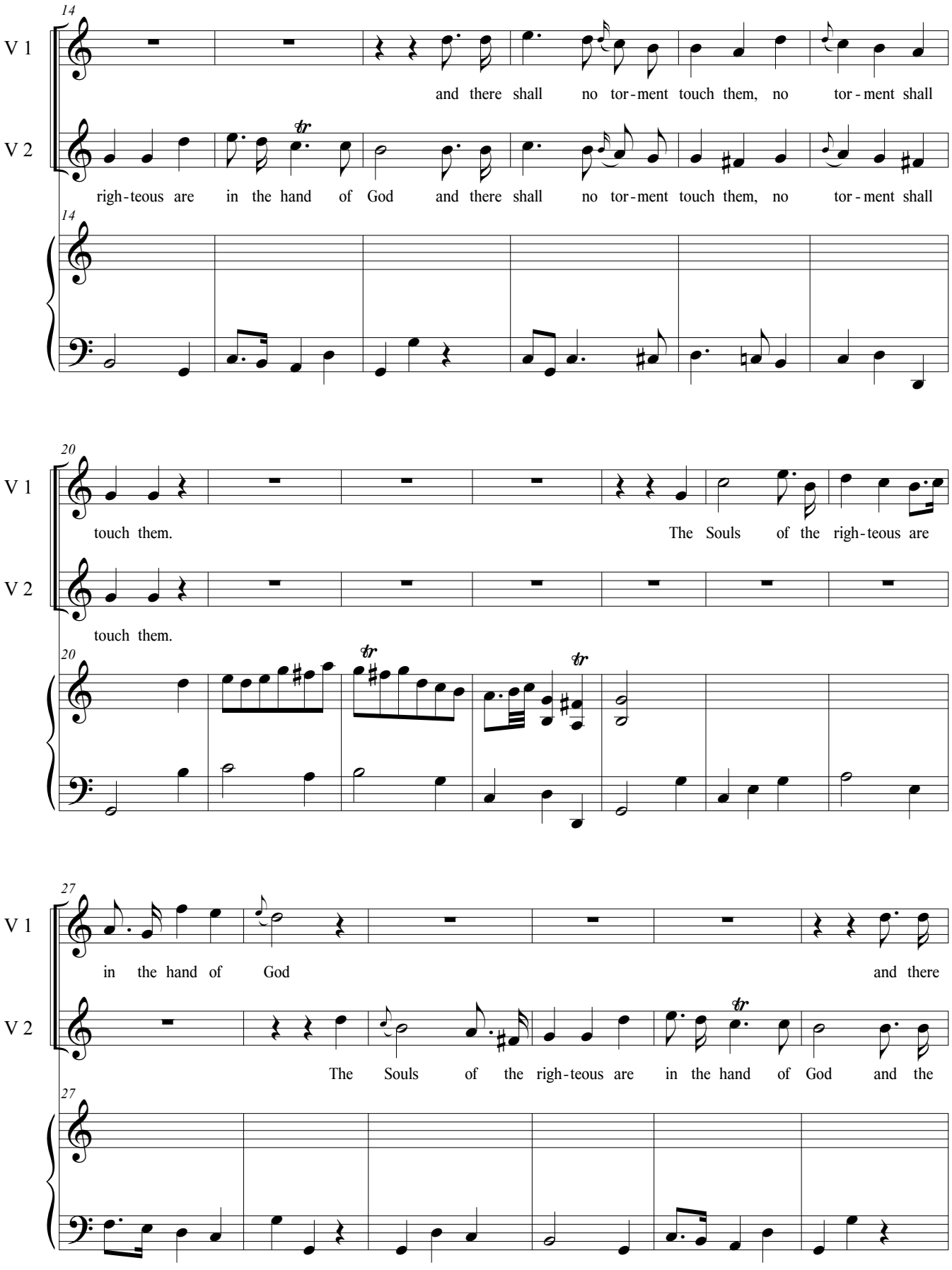
Score

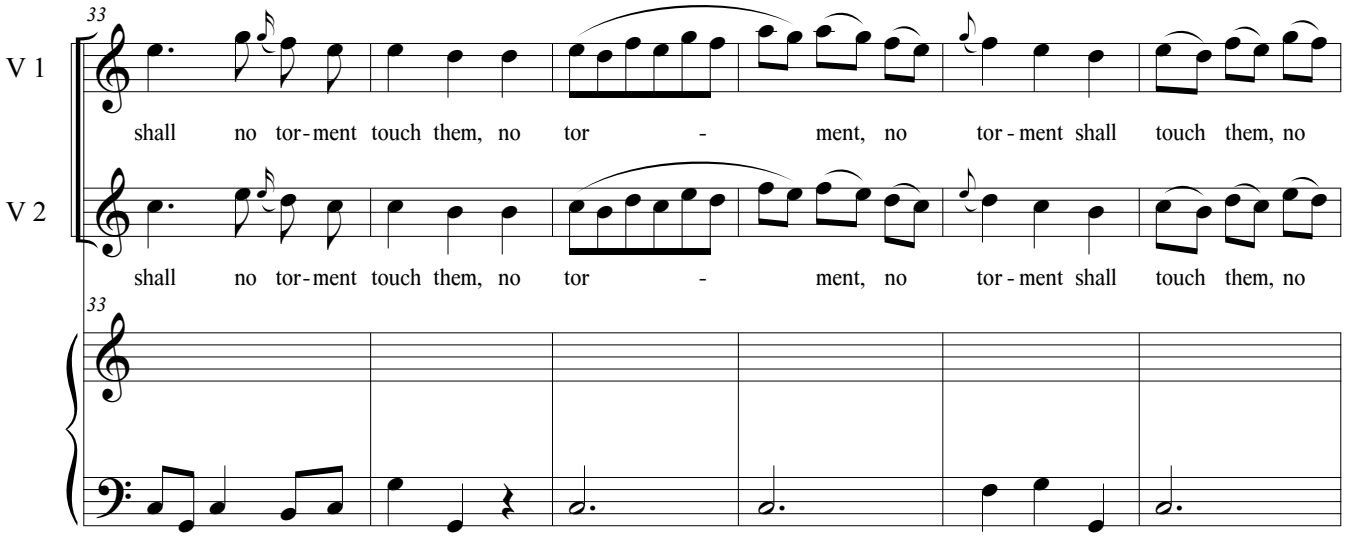
An Anthem for Two Voices

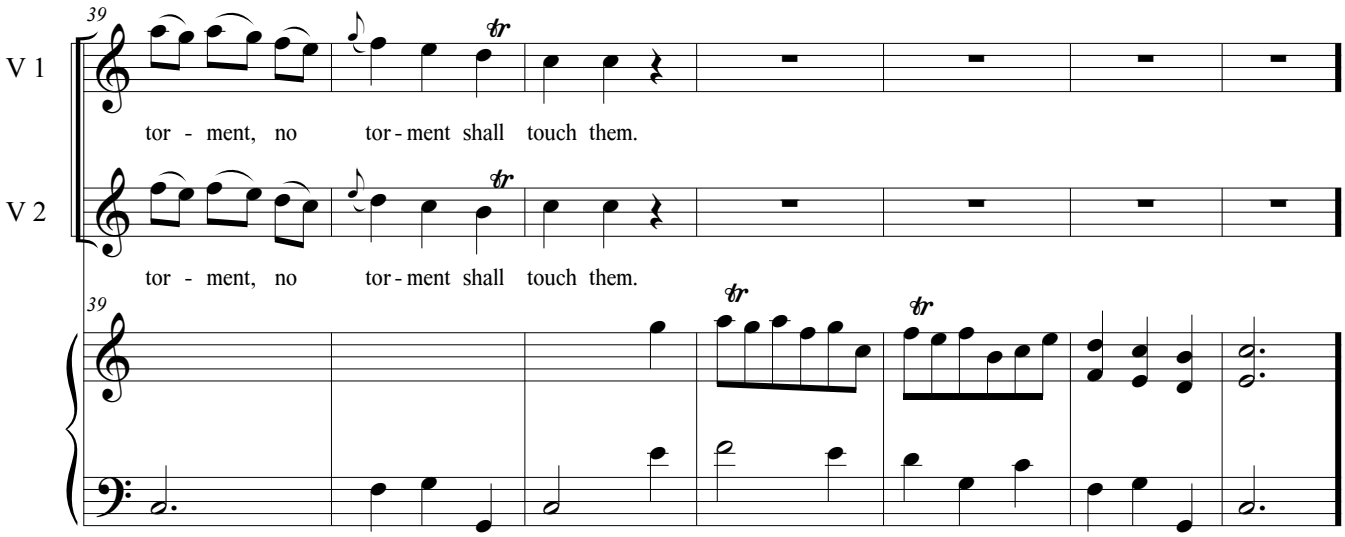
Rayner Taylor (1747-1825), 1793
ed. N. Pappas

Larghetto

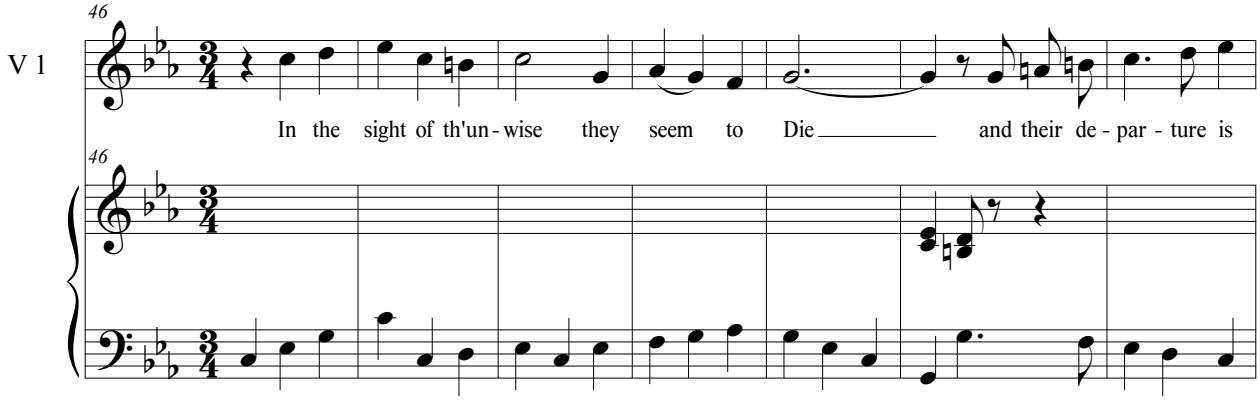


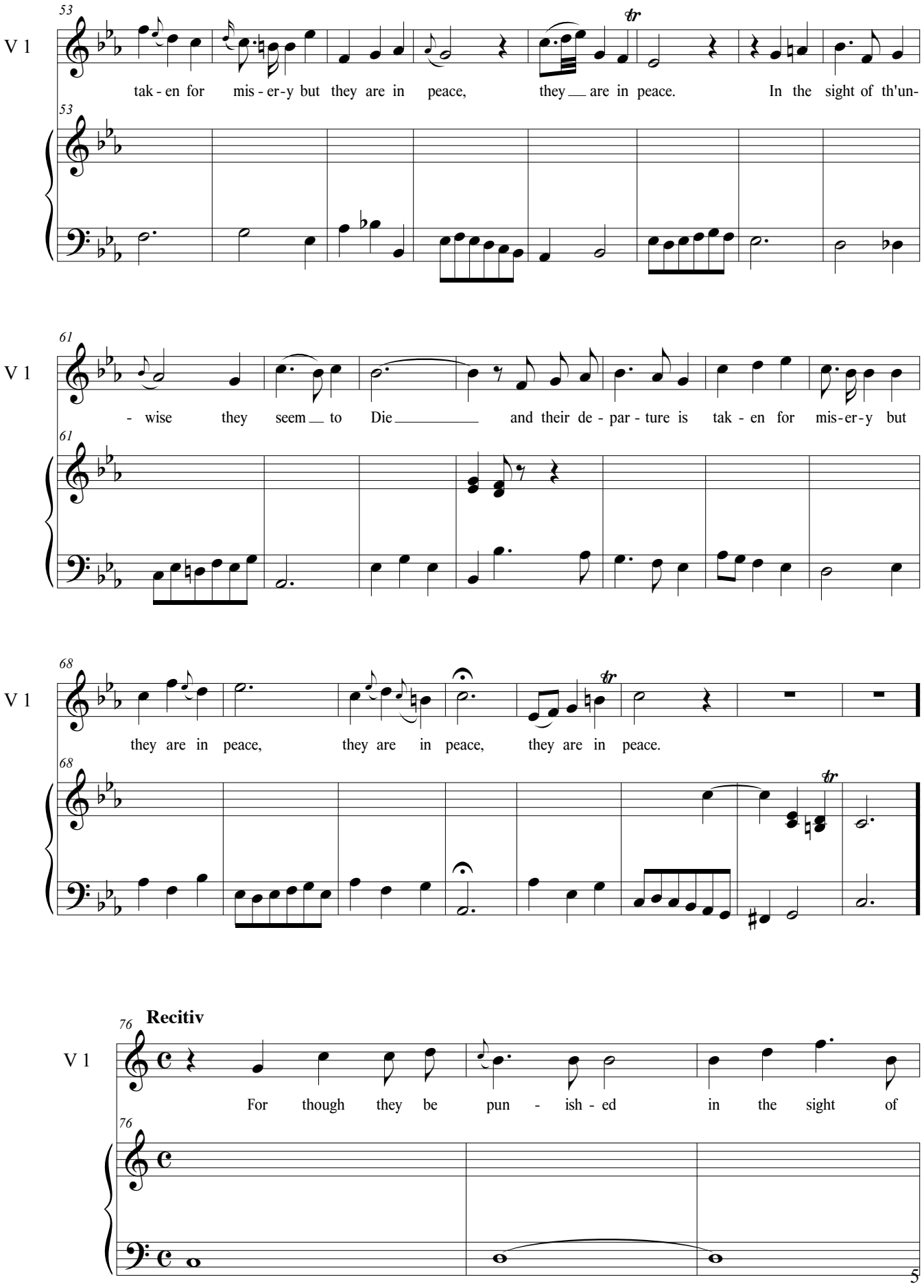

14
V 1
and there shall no tor-ment touch them, no tor-ment shall
V 2
righ-teous are in the hand of God and there shall no tor-ment touch them, no tor-ment shall
14
20
V 1
touch them. The Souls of the righ-teous are
V 2
touch them.
20
27
V 1
in the hand of God and there
V 2
The Souls of the righ-teous are in the hand of God and the
27

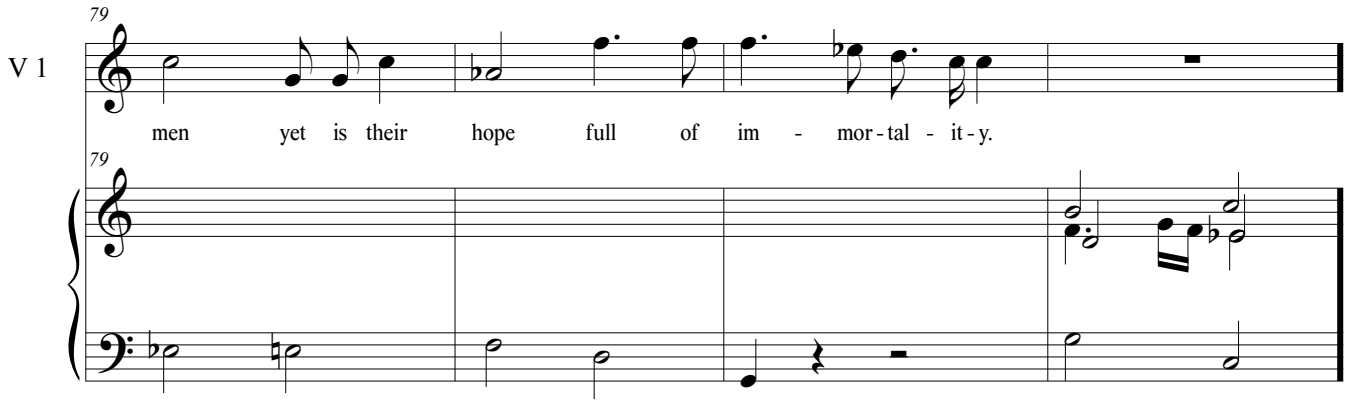


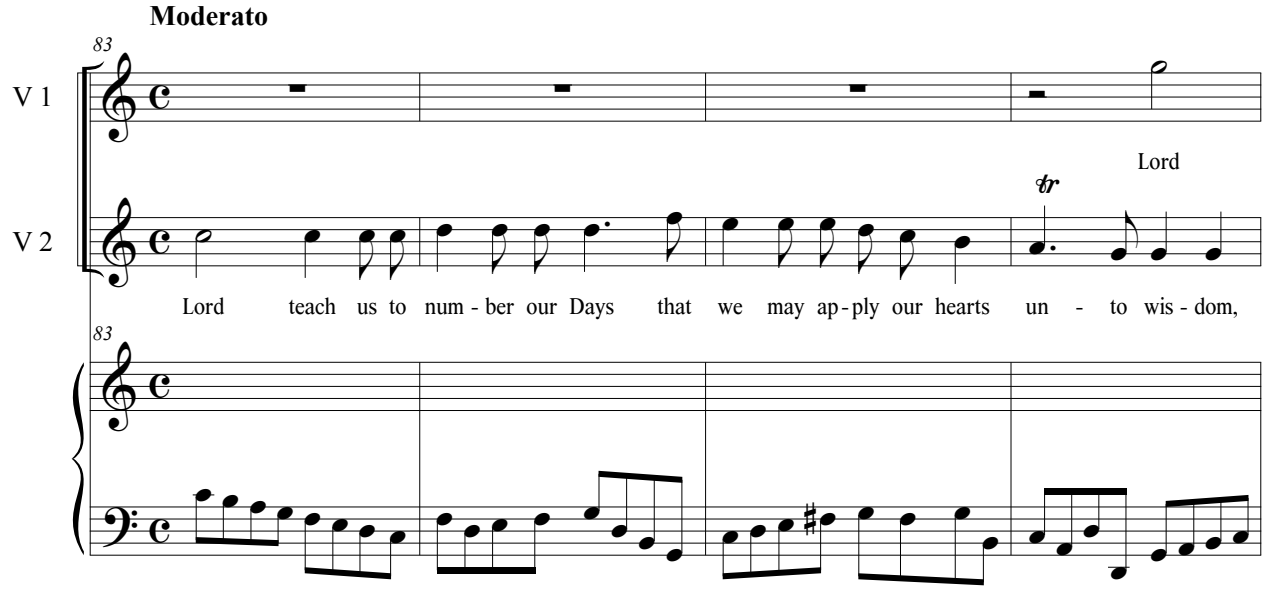


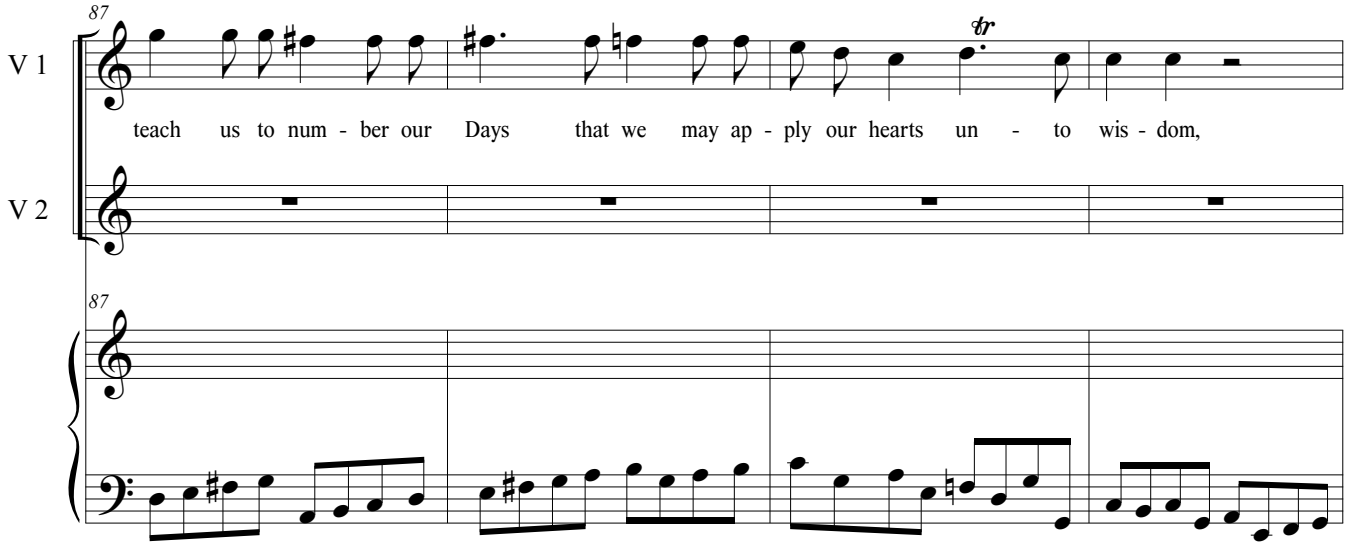
Largo Andante

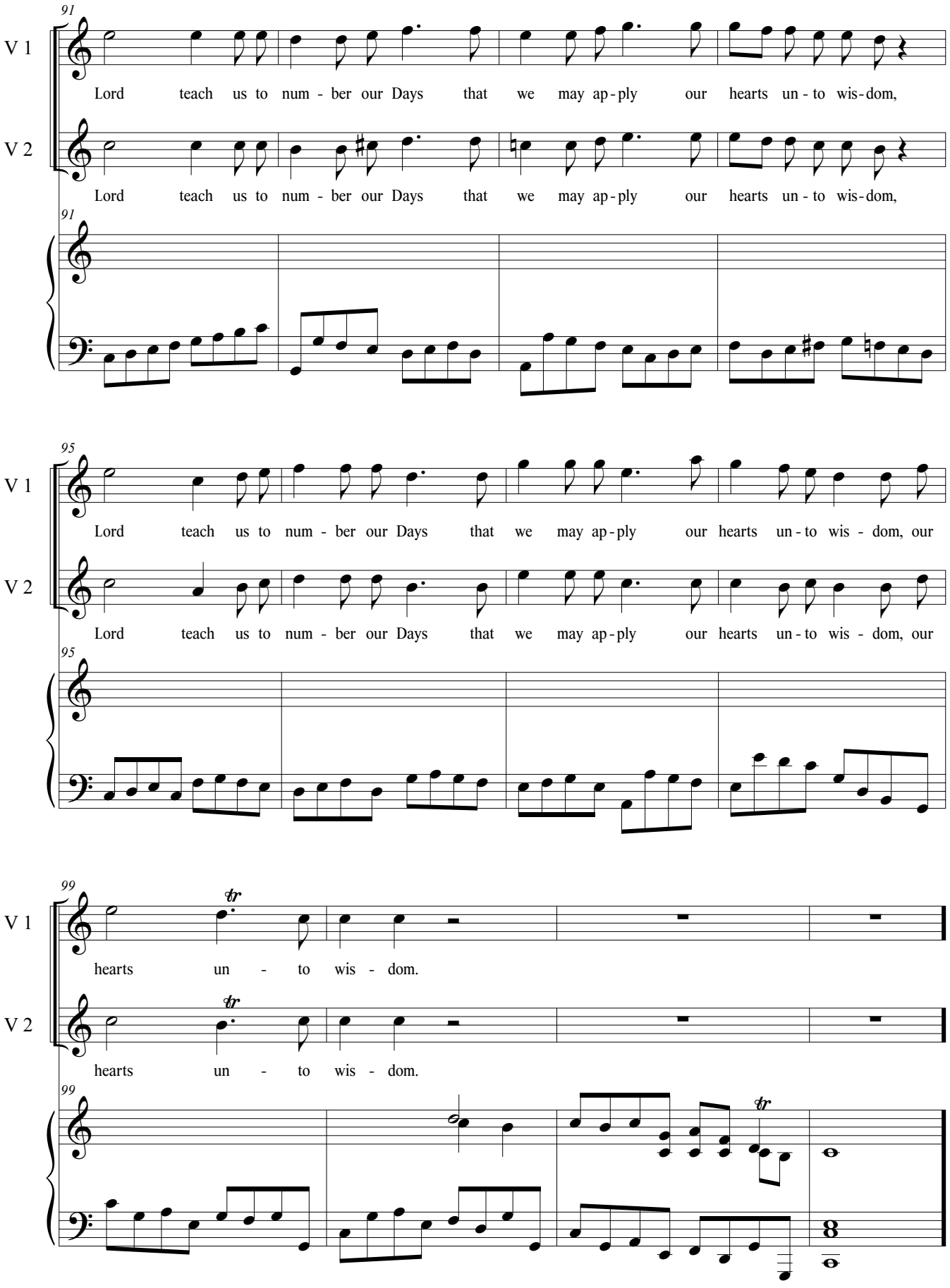


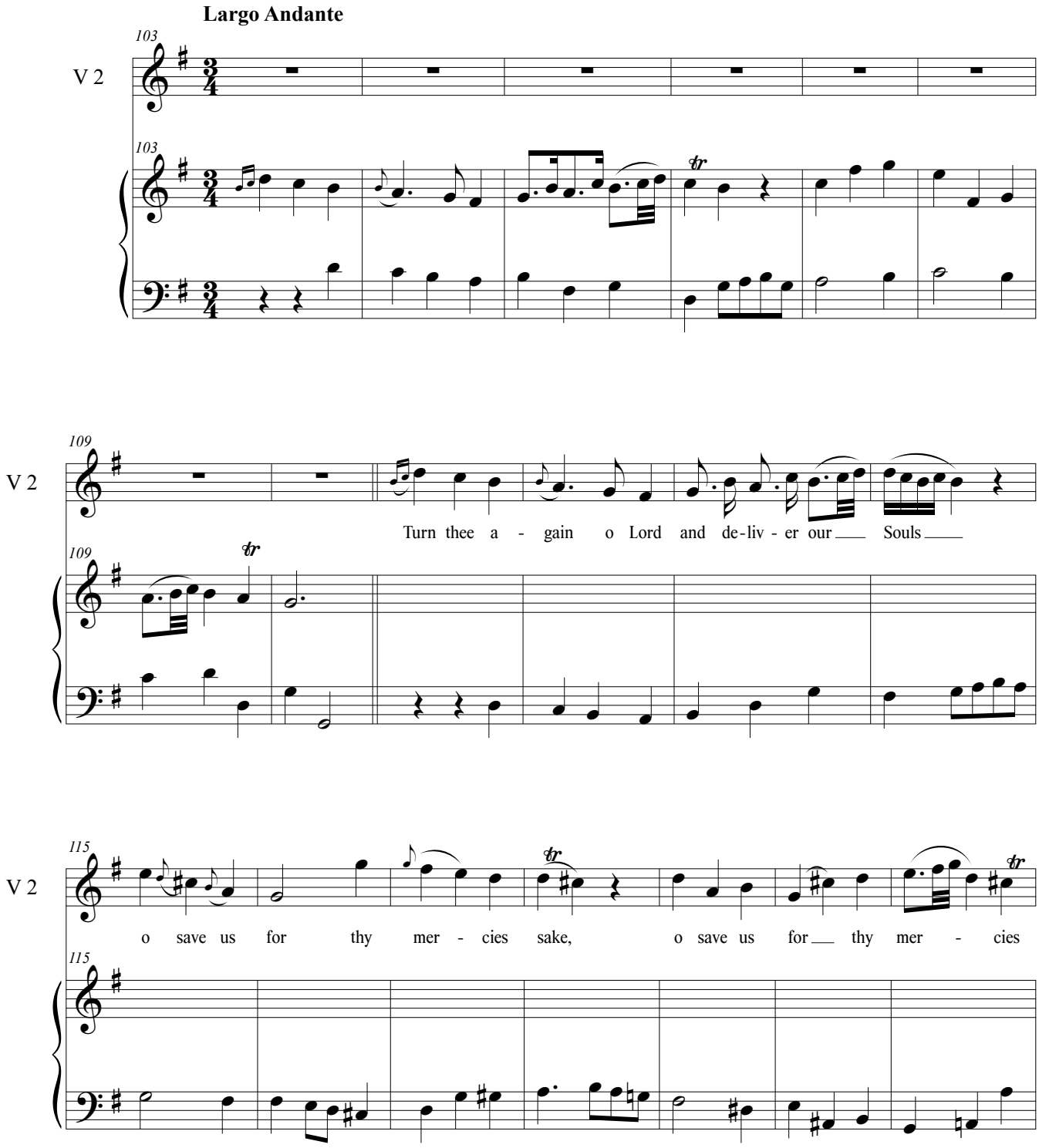

53
V 1
tak - en for mis - er - y but they are in peace, they are in peace. In the sight of th'un-
61
- wise they seem to Die and their de - par - ture is tak - en for mis - er - y but
68
they are in peace, they are in peace, they are in peace.
76
Recitiv
For though they be pun - ish - ed in the sight of

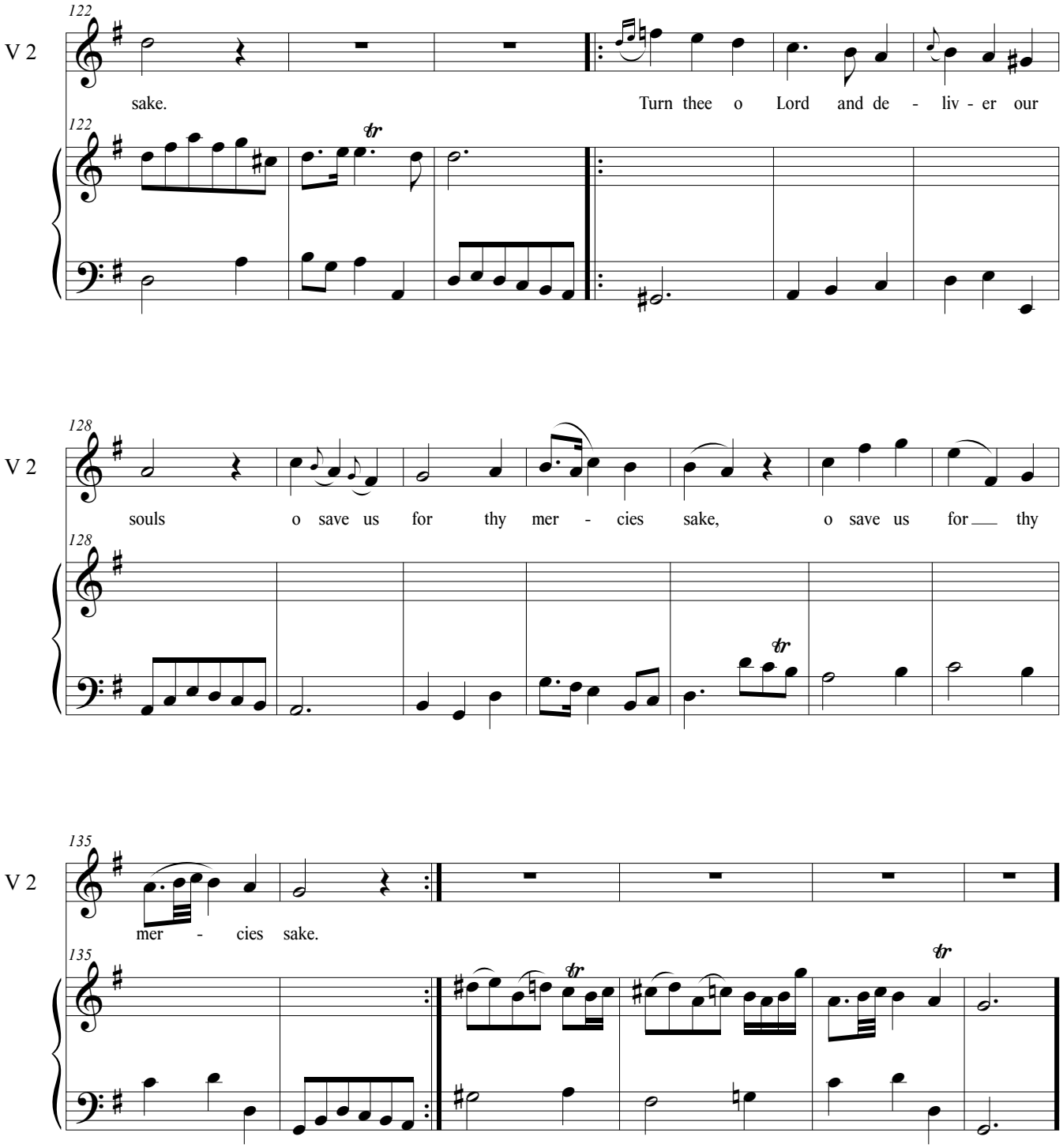

79
V 1
men yet is their hope full of im - mor - tal - it - y.
79

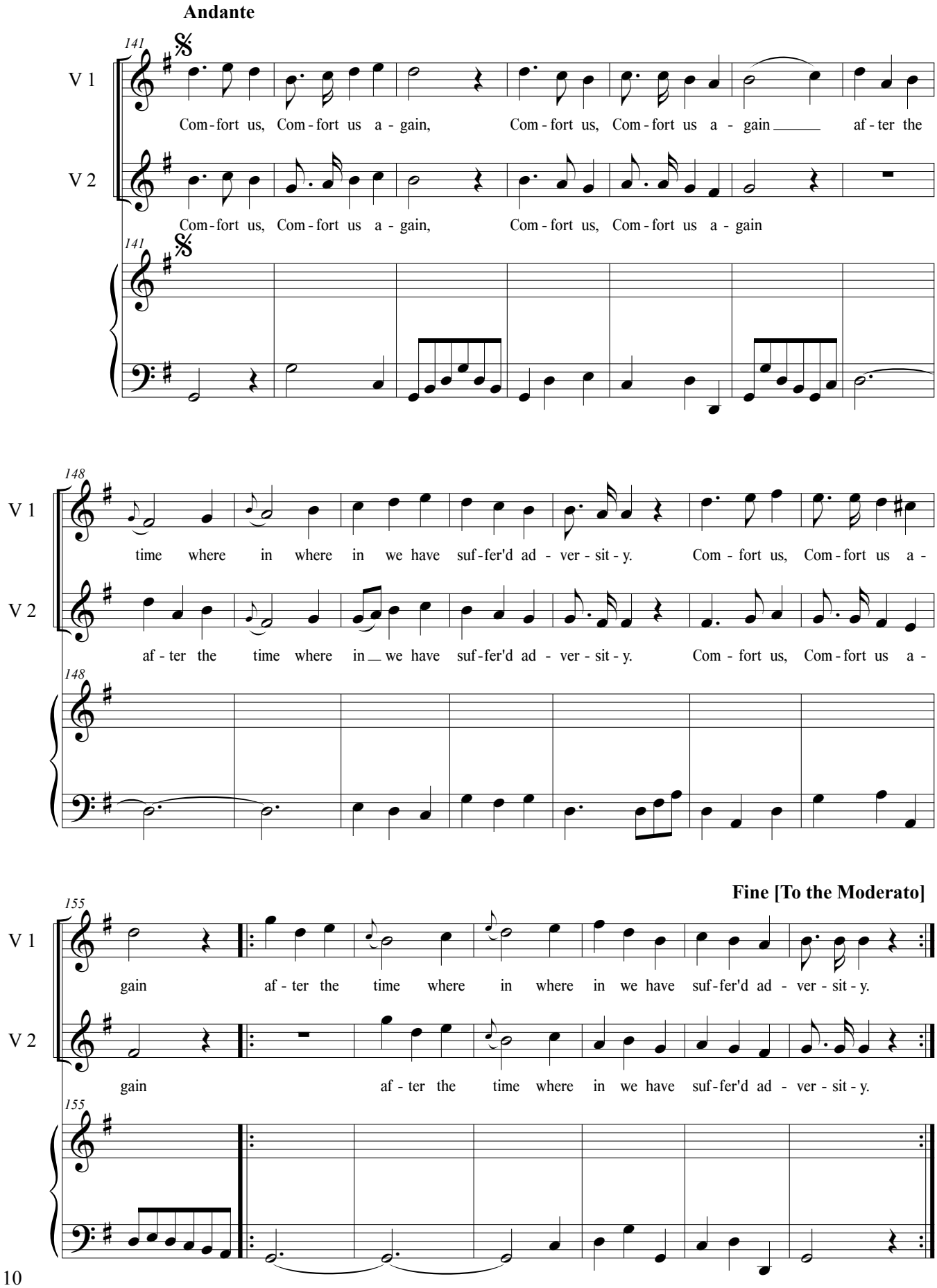

Moderato
83
V 1
V 2
Lord
Lord teach us to num - ber our Days that we may ap - ply our hearts un - to wis - dom,
83

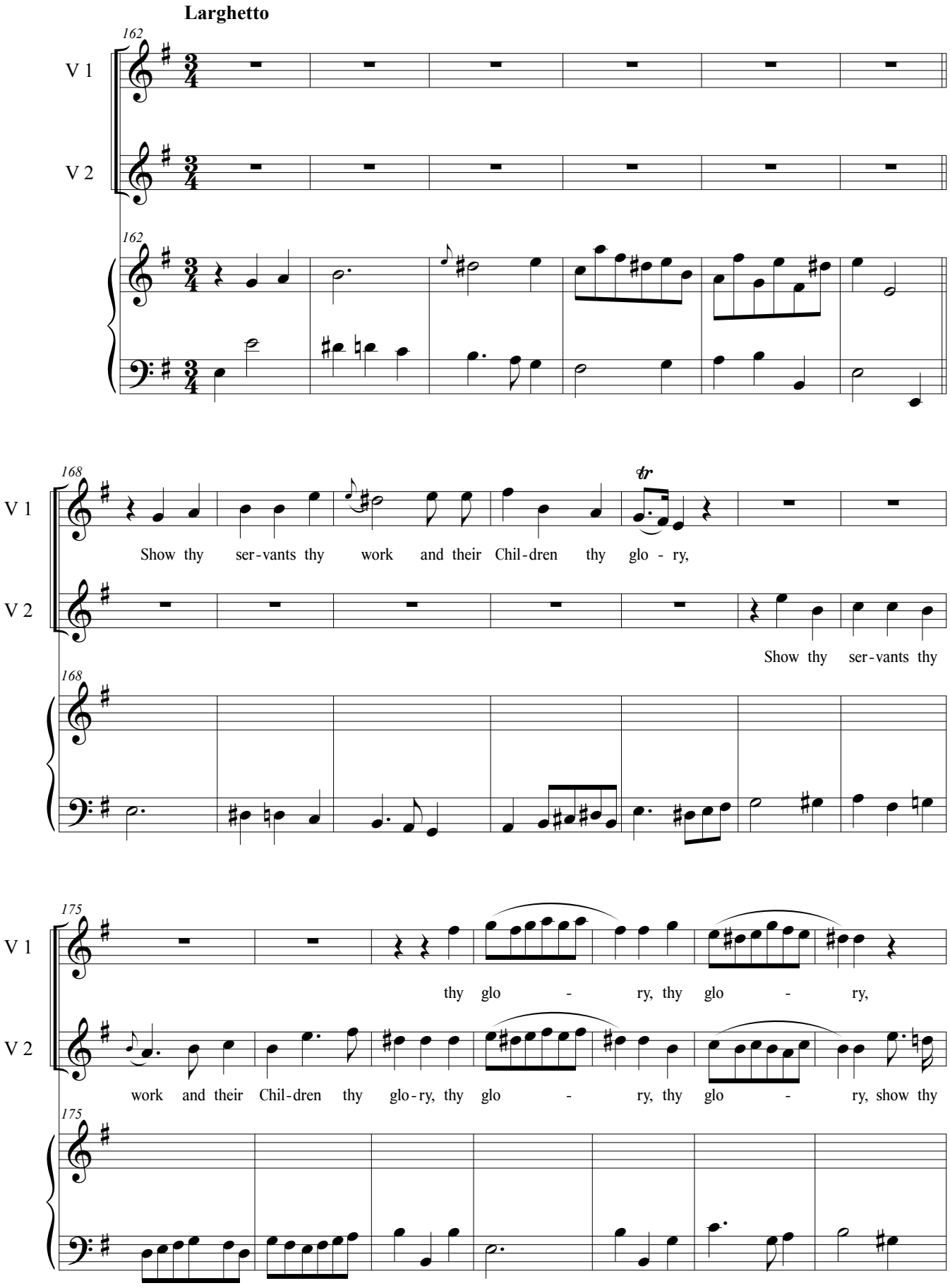

87
V 1
teach us to num - ber our Days that we may ap - ply our hearts un - to wis - dom,
V 2
87

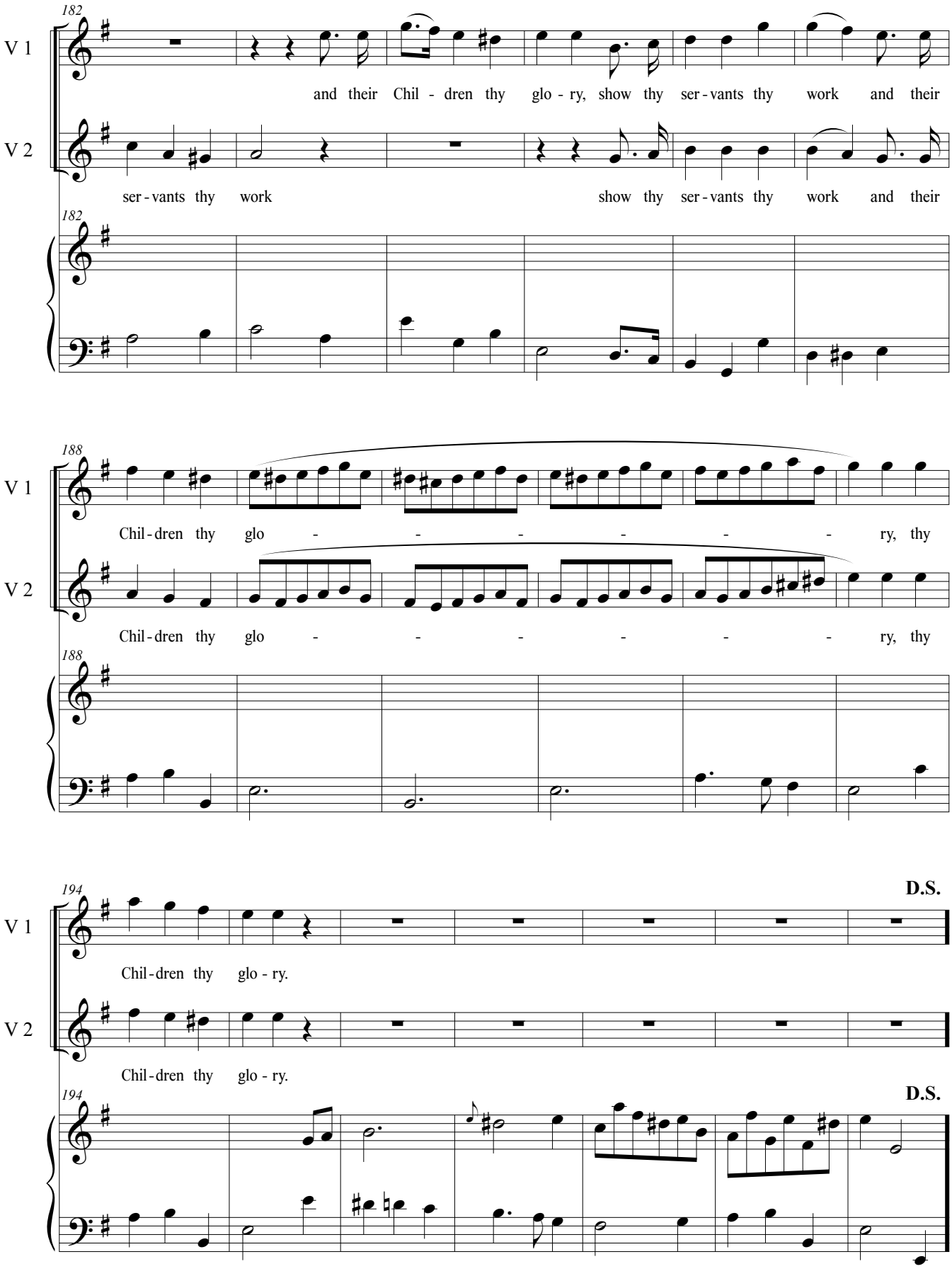

91
V 1
Lord teach us to num - ber our Days that we may ap - ply our hearts un - to wis - dom,
V 2
Lord teach us to num - ber our Days that we may ap - ply our hearts un - to wis - dom,
91
95
V 1
Lord teach us to num - ber our Days that we may ap - ply our hearts un - to wis - dom, our
V 2
Lord teach us to num - ber our Days that we may ap - ply our hearts un - to wis - dom, our
95
99
V 1
hearts un - to wis - dom.
V 2
hearts un - to wis - dom.
99

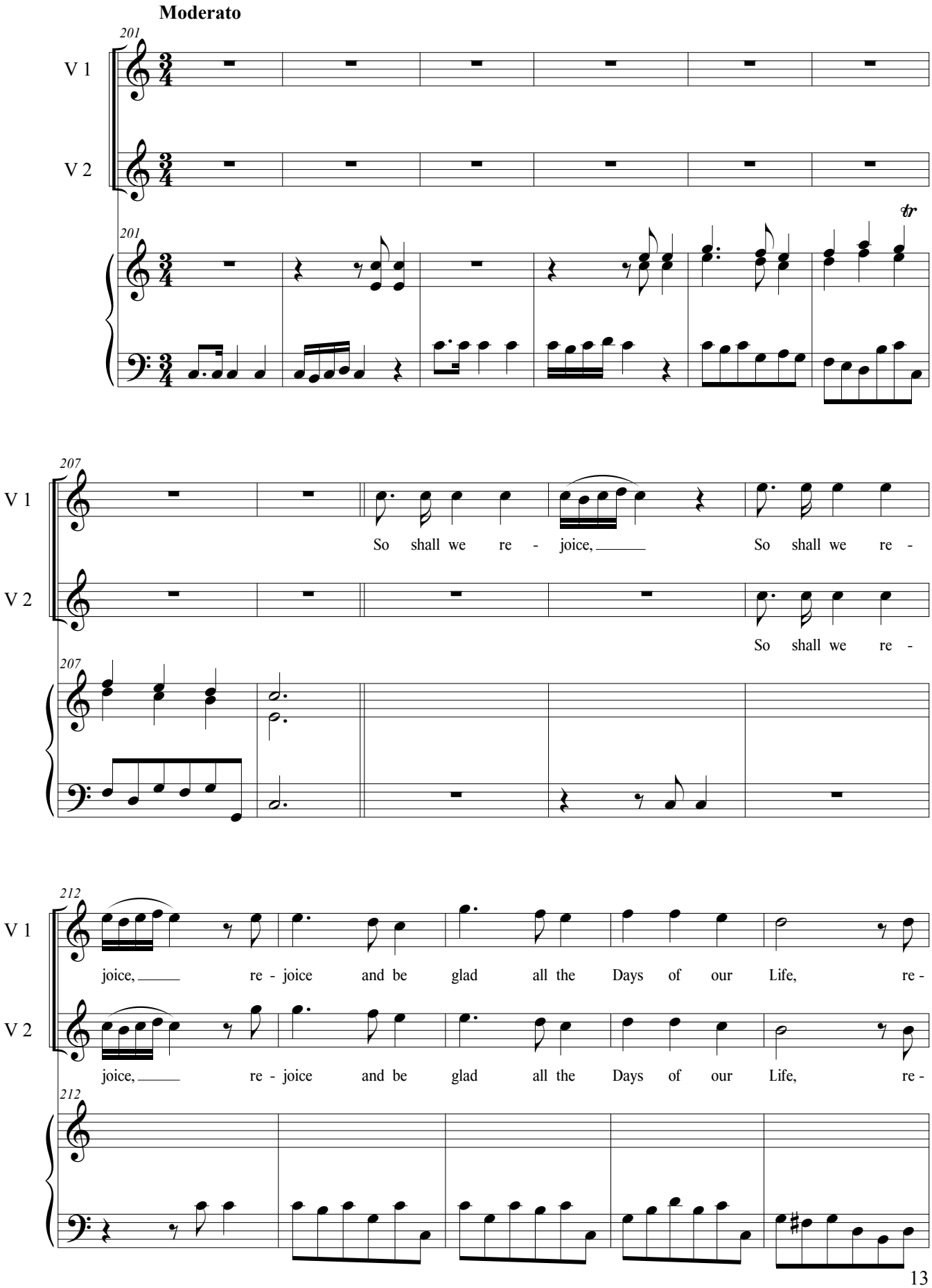

Largo Andante
103
V 2
103
109
V 2
Turn thee a - gain o Lord and de-liv - er our Souls
109
115
V 2
o save us for thy mer - cies sake, o save us for thy mer - cies
115

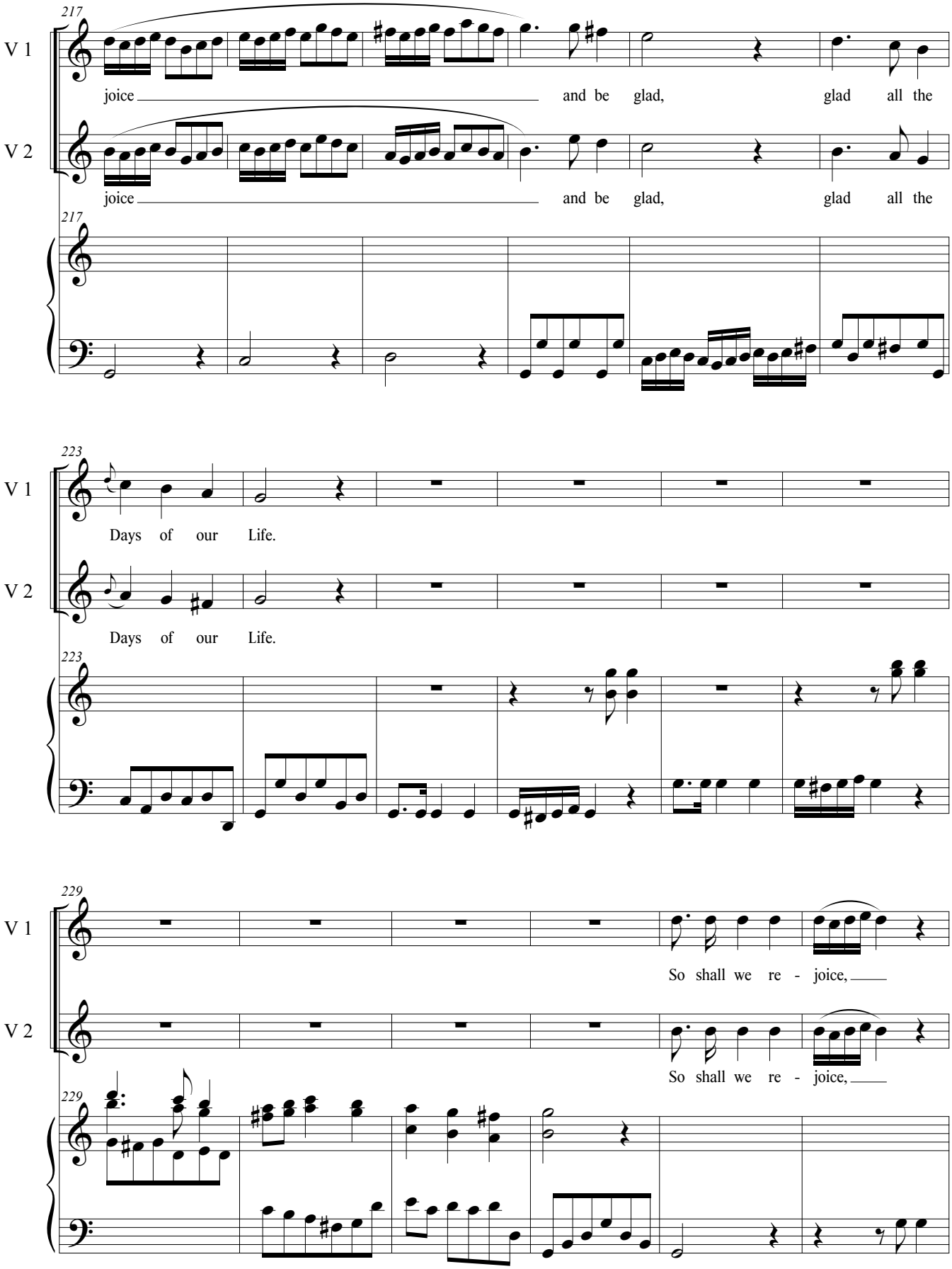

122
V 2
sake.
Turn thee o Lord and de - liv - er our
122
128
V 2
souls o save us for thy mer - cies sake, o save us for thy
128
135
V 2
mer - cies sake.
135

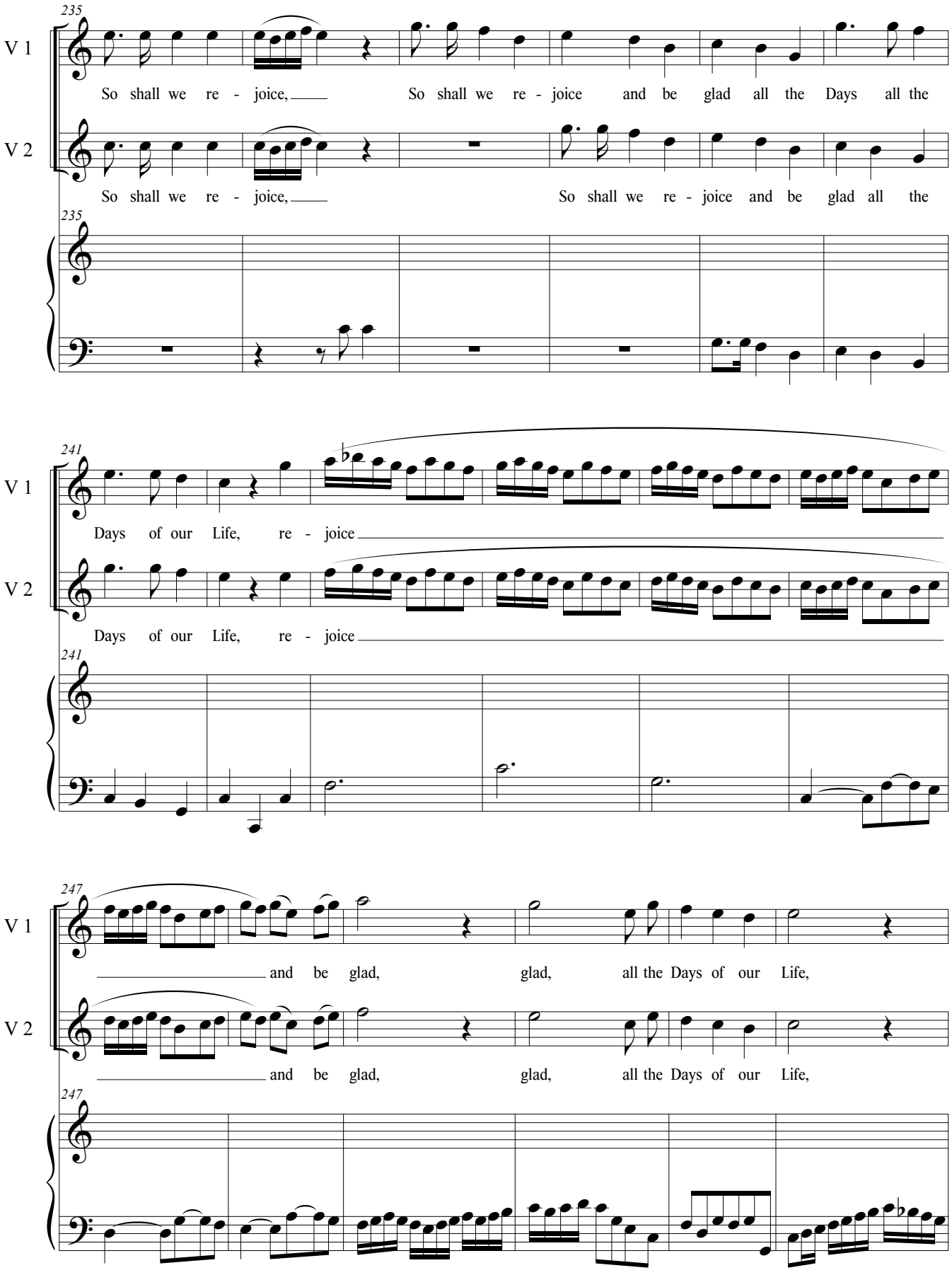

Andante
141
V 1
Com - fort us, Com - fort us a - gain, Com - fort us, Com - fort us a - gain af - ter the
V 2
Com - fort us, Com - fort us a - gain, Com - fort us, Com - fort us a - gain
141
148
V 1
time where in where in we have suf - fer'd ad - ver - sit - y. Com - fort us, Com - fort us a -
V 2
af - ter the time where in we have suf - fer'd ad - ver - sit - y. Com - fort us, Com - fort us a -
148
Fine [To the Moderato]
155
V 1
gain af - ter the time where in where in we have suf - fer'd ad - ver - sit - y.
V 2
gain af - ter the time where in we have suf - fer'd ad - ver - sit - y.
155

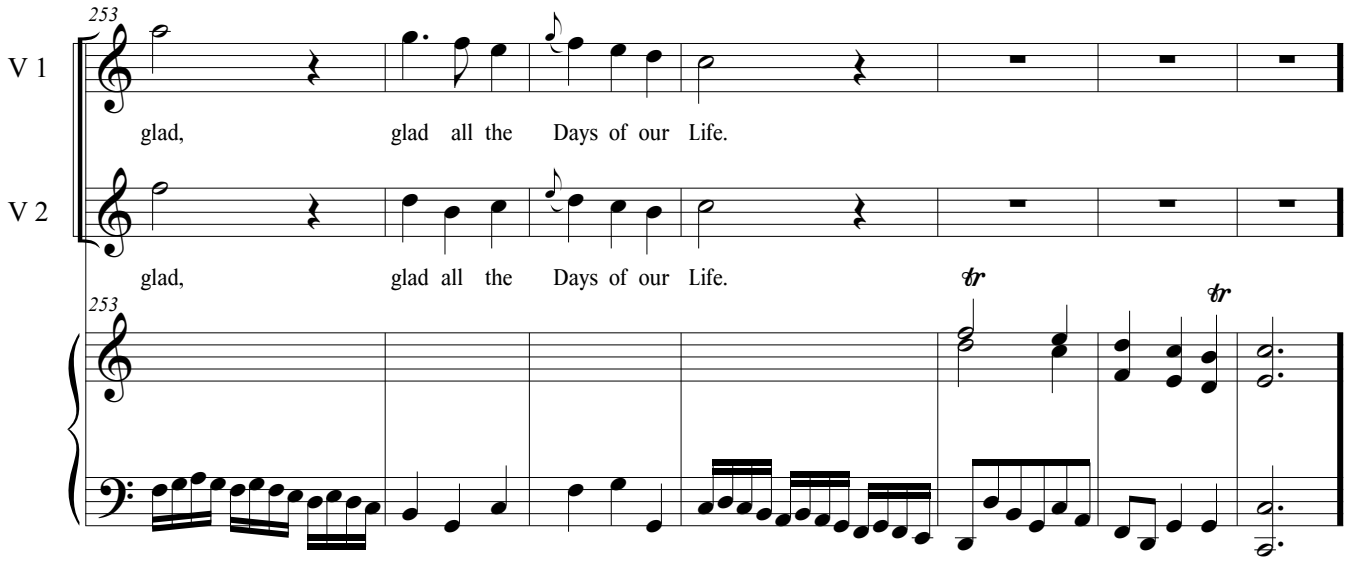

Larghetto
162
V 1
V 2
168
Show thy ser-vants thy work and their Chil-dren thy glo - ry,
Show thy ser-vants thy
175
thy glo - ry, thy glo - ry,
work and their Chil-dren thy glo-ry, thy glo - ry, thy glo - ry, show thy


182
V 1
and their Chil - dren thy glo - ry, show thy ser - vants thy work and their
V 2
ser - vants thy work show thy ser - vants thy work and their
182
188
V 1
Chil - dren thy glo - - - - - - ry, thy
V 2
Chil - dren thy glo - - - - - - ry, thy
188
194
D.S.
V 1
Chil - dren thy glo - ry.
V 2
Chil - dren thy glo - ry.
194
D.S.


Moderato
201
V 1
V 2
tr
207
So shall we re - joice, So shall we re -
So shall we re -
212
joice, re - joice and be glad all the Days of our Life, re -
joice, re - joice and be glad all the Days of our Life, re -

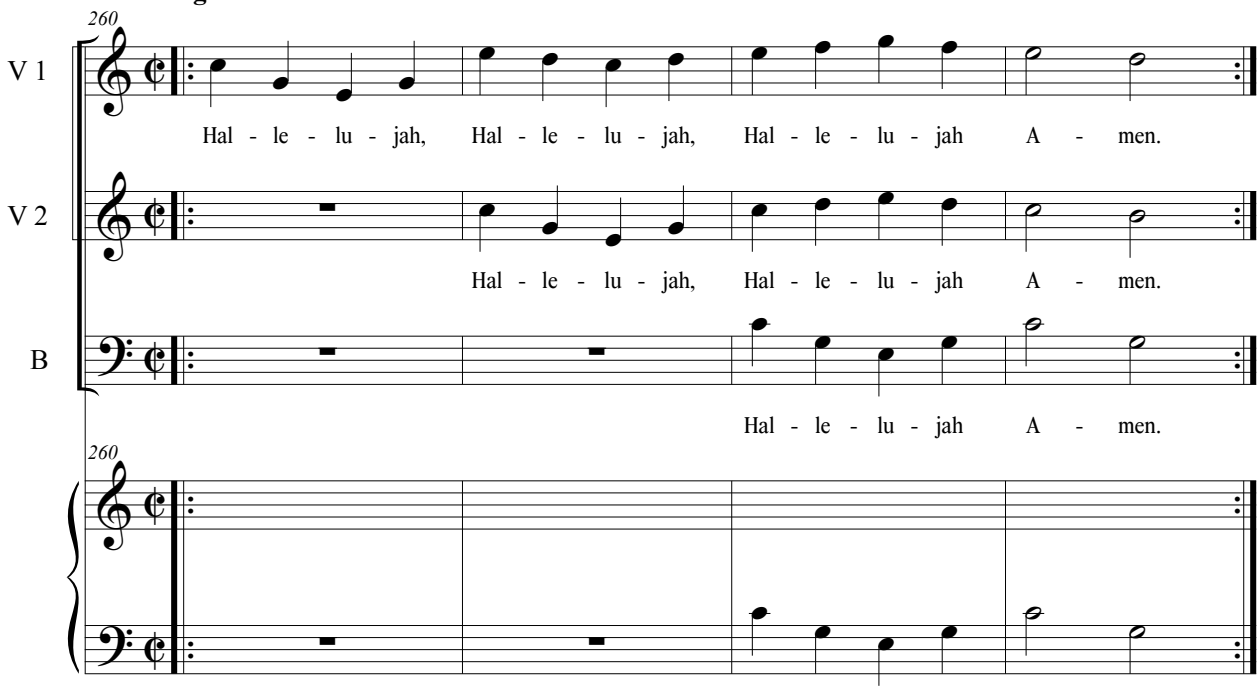

217
V 1
joice and be glad, glad all the
V 2
joice and be glad, glad all the
217
223
V 1
Days of our Life.
V 2
Days of our Life.
223
229
V 1
So shall we re - joice,
V 2
So shall we re - joice,
229

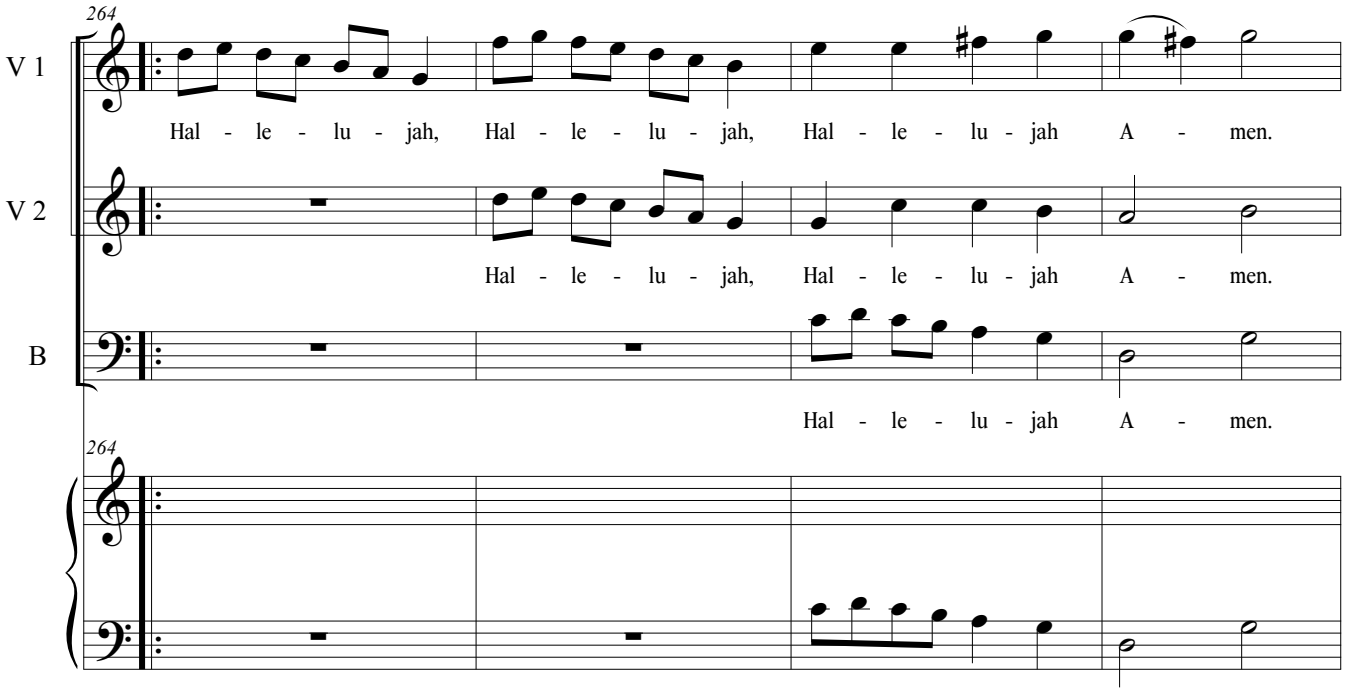

235
V 1
So shall we re - joice, So shall we re - joice and be glad all the Days all the
V 2
So shall we re - joice, So shall we re - joice and be glad all the
235
241
V 1
Days of our Life, re - joice
V 2
Days of our Life, re - joice
241
247
V 1
and be glad, glad, all the Days of our Life,
V 2
and be glad, glad, all the Days of our Life,
247

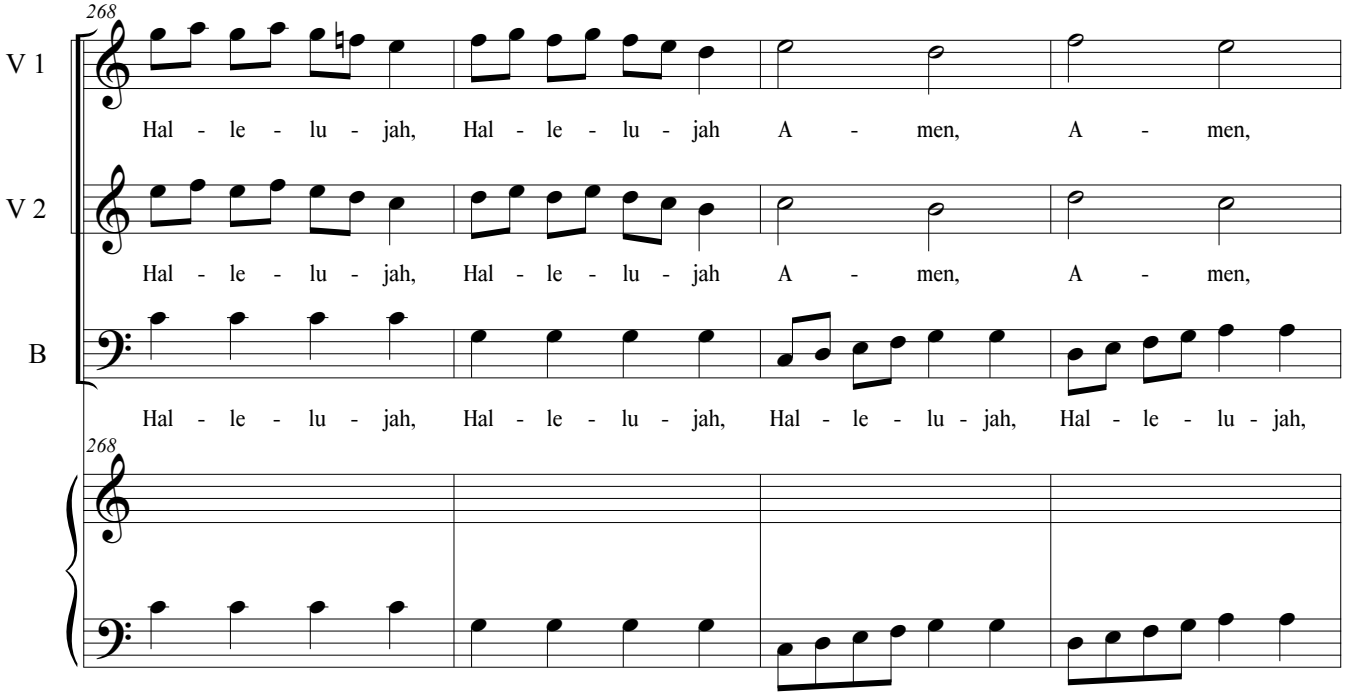


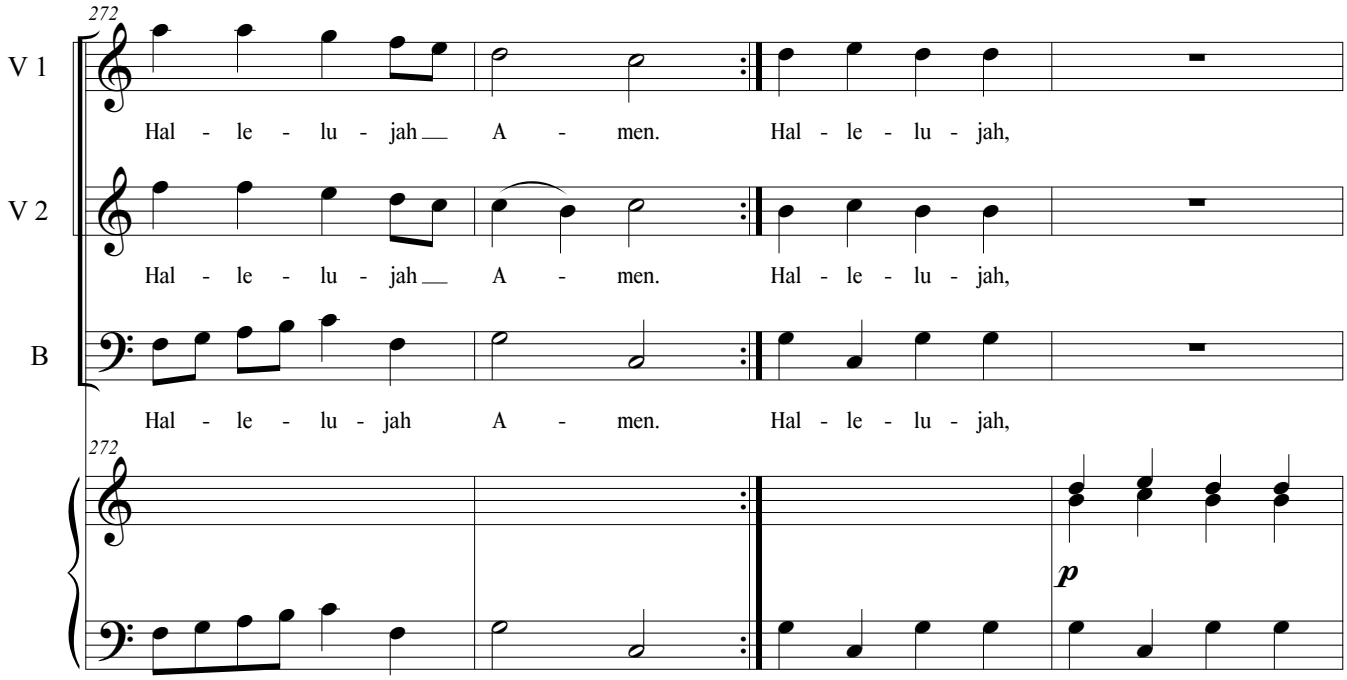
[Chorus]

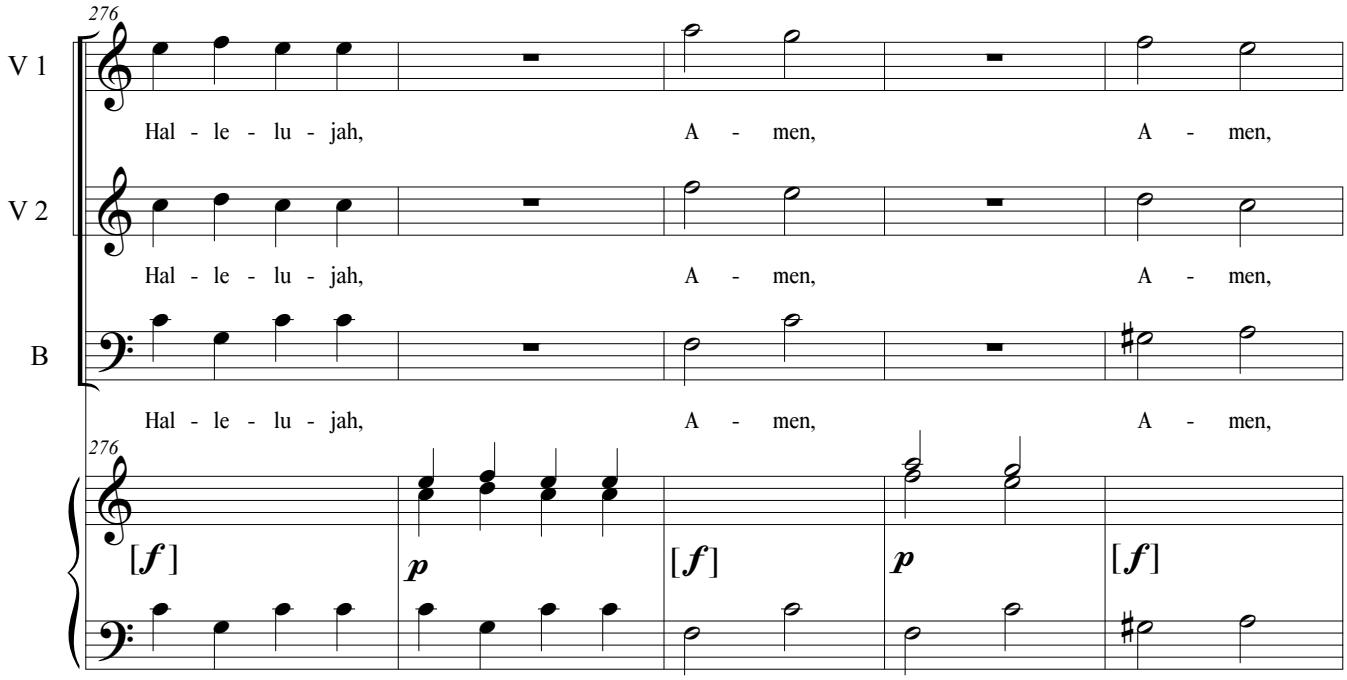
Allegretto

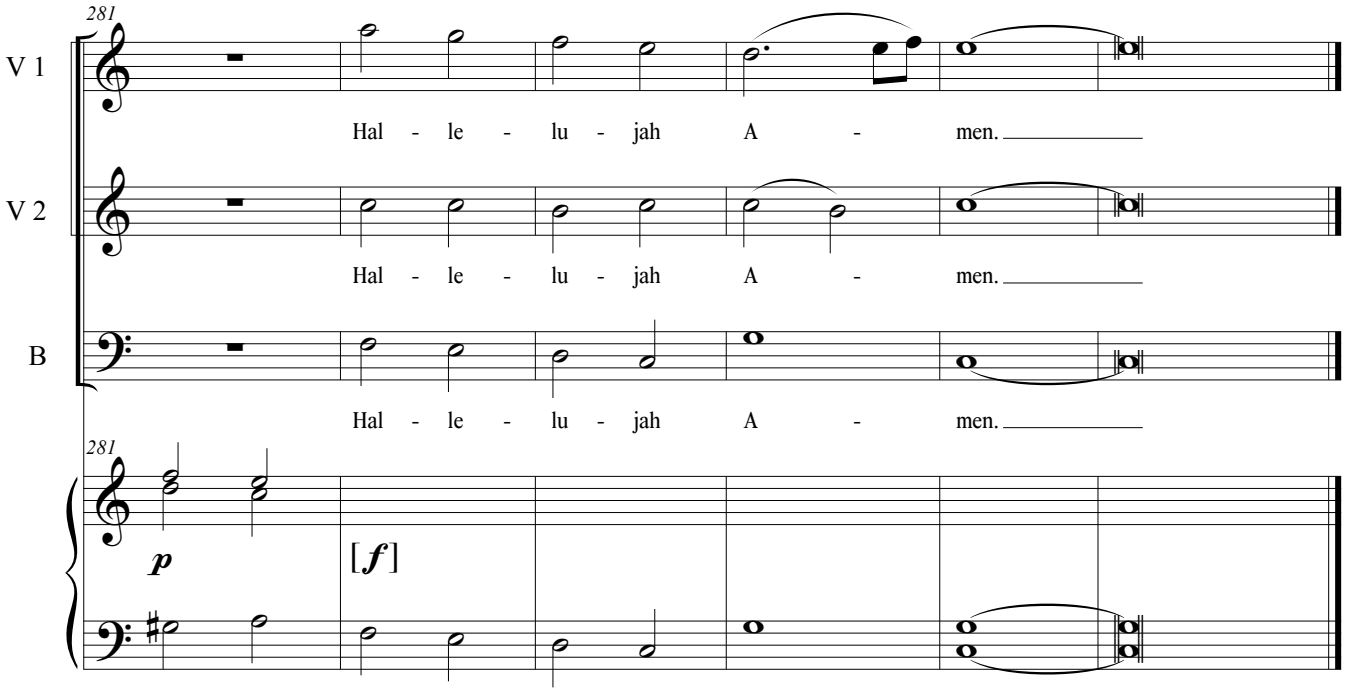



264
V 1
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah A - men.
V 2
Hal - le - lu - jah, Hal - le - lu - jah A - men.
B
Hal - le - lu - jah A - men.
264


268
V 1
Hal - le - lu - jah, Hal - le - lu - jah A - men, A - men,
V 2
Hal - le - lu - jah, Hal - le - lu - jah A - men, A - men,
B
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
268


272
V 1
Hal - le - lu - jah A - men. Hal - le - lu - jah,
V 2
Hal - le - lu - jah A - men. Hal - le - lu - jah,
B
Hal - le - lu - jah A - men. Hal - le - lu - jah,
272
p


276
V 1
Hal - le - lu - jah, A - men, A - men,
V 2
Hal - le - lu - jah, A - men, A - men,
B
Hal - le - lu - jah, A - men, A - men,
276
[f]
p
[f]
p
[f]


281
V 1
Hal - le - lu - jah A - men.
V 2
Hal - le - lu - jah A - men.
B
Hal - le - lu - jah A - men.
281
p
[f]

Source Notes

The source for this edition is the undated printed score engraved by John Aitken in Philadelphia. Typical of American publishing conventions of the time, the work consists mostly of a compressed two-stave system, but will occasionally expand to three staves between the solo voices and the continuo line and points of imitation with textual overlap (mm. 147-161, 237-241). The keyboard accompaniment, intended presumably for organ, differs significantly from anthems composed during Taylor's earlier British career. Conceived as an unrealized continuo line, the keyboard part features full accompaniment only for solo interludes or ritornelli, sometimes labelled symphonies in abbreviated form ("Sy[.]") in the score. The score does not provide figures to aid the organist in fleshing out the harmony, raising questions about the accompanimental performance practice of American keyboardists in the Early Nationalist Period.

British anthems by the composer included only a figured bass line for the organist. Later American extended sacred choral works by Taylor, all appearing in the publications by his colleague and friend Benjamin Carr, featured fully written-out accompaniment printed as cue notes within the soprano part. Written for a three-part STB chorus, the tenor part appeared above the soprano in the score allowing for the soprano and bass vocal parts to also serve as that for the keyboardist. "An Anthem for Two Voices" thus represents a transitional work between these two practices through the presence of an unfigured continuo line contrasted with fully realized extended introductory, concluding, and transitional instrumental passages.

This ambiguity raises questions as to how to realize the composer's intent in performing this work. For instance, it remains unknown if Taylor intended for the keyboardist to improvise harmonic accompaniment, improvise a simplified version of the melody line, or simply double the vocal parts to aid the performers. Vocal works intended for amateur performers in the United States were often reinforced by keyboard accompaniment that doubled the melodic line. A few composers in urban centers along the Eastern Seaboard did provide figured bass in choral and vocal scores such as Jacob Eckhard in Charleston, South Carolina and George Knowil Jackson in New York City. At the same time, Taylor's anthem appeared during a greater transition in western music between the use of a two-stave condensed system that included both voice and accompaniment lines within the same system (reflecting the continued influence of the older Baroque practice), and a separated score with a vocal line and fully independent accompaniment.

Editorial Policy

This edition serves the needs of both scholar and performer. All of the original beaming, slurs, clefs, and ornamentation is preserved in this edition. Any editorial changes are added for consistency and are indicated by enclosing dynamic and performance marks within brackets. Wrong notes or missing accidentals have been tacitly corrected. Slurs have been tacitly added in the vocal parts where appropriate with melismas, following standard modern procedure. The right hand of the keyboard part has been left unrealized except for the original ritornelli/symphonies provided by

the composer. This part remains blank otherwise to allow the keyboardist to provide or improvise their own accompaniment. Any other changes not noted in the score are detailed in the critical notes.

Critical Notes

Mm. 111-136: source does not specify voice assignation for this movement. This edition assigns this movement to the second voice to balance the solo movement and recitative for the first voice earlier in the anthem. M. 195: source presents "Repeat Comfort us Comfort us again &c." to indicate the del segno of this material. Mm. 196-200: source does not include this melodic material but suggests a del segno of the opening symphony/ritornello of this movement through the use of a fermata at its conclusion and the anacreusis in m. 195 (m. 167). Mm. 260-286: the final Hallelujah section might have been intended for three solo singers instead of a full chorus as the score presents "Solo 1st Voice", "Duet", and "Trio" for each antiphonal shift in texture.