

London Gallery Quire 629

Thy presence why withdraw'st thou, Lord?
Psalm 10 verses 1, 2, 13-15

New Version of Tate and Brady

Joseph Stephenson (1723-1810)

Edited by Edmund Gooch and Francis Roads

[♩=52]

Soprano

1. Thy pre - sence why with - draw'st thou, Lord? Why hid'st thou
2. *The wick - ed, swell'd with law - less pride, Have made the*
3. No long - er let the wick - ed vaunt, And proud - ly
4. *But sure thou seest, and all their deeds Im - par - tial -*
5. De - fence - less let the wick - ed fall, Of all their

Alto

Tenor [Air]

1. Thy pre - sence why with - draw'st thou, Lord? Why hid'st thou
2. *The wick - ed, swell'd with law - less pride, Have made the*
3. No long - er let the wick - ed vaunt, And proud - ly
4. *But sure thou seest, and all their deeds Im - par - tial -*
5. De - fence - less let the wick - ed fall, Of all their

Bass

5

S

now thy face, When dis - mal times of deep dis - tress
poor their prey; O let them fall by those de - signs
boast - ing, say, Tush, God re - gards not what we do;
ly dost try; The or - phan, there - fore, and the poor
strength be - ref; Con - found, O God, their dark de - signs,

A

T

now thy face, When dis - mal times of deep dis - tress
poor their prey; O let them fall by those de - signs
boast - ing, say, Tush, God re - gards not what we do;
ly dost try; The or - phan, there - fore, and the poor
strength be - ref; Con - found, O God, their dark de - signs,

B

Edmund Gooch's notes:

The alto part is given in alto clef in the source.

Fragments only of the first verse of the text are underlaid in the source: this has been given in full in the present edition, with four additional verses selected from the text and underlaid editorially.

The last G in the alto part in the penultimate bar has no accidental in the source: the natural sign has been added editorially. The repetition of accidentals within a bar elsewhere in Stephenson's *Church Harmony Sacred to Devotion* (for example, in the anthem 'Praise the Lord, ye servants', pp 9-11) suggests that the book assumes a convention of accidentals only applying to the notes they immediately precede, and not to subsequent occurrences of the same note for the rest of the bar.

The colourful harmonies of this setting, including both diminished fifths and diminished thirds, reflect the text: Stephenson's preface to the book notes that the compositions have 'the Energy of our English Words particularly express'd, with an Air suited to each different Subject'.

10

S
A
T
B

Call _____
Which _____
He _____
On _____
Till _____

for thy wont-ed grace, _____
they for o - thers lay, _____
ne - ver will re - pay, _____
thee for aid re - ly, _____
no re - mains are left, _____

Call _____ for thy wont - ed grace, call, call,
Which _____ *they for o - thers lay,* *which, which,*
He _____ ne - ver will re - pay, he, he,
On _____ *thee for aid re - ly,* *on, on,*
Till _____ no re - mains are left, till, till,

13

S
A
T
B

Call _____ for thy wont - ed grace?
Which _____ *they for o - thers lay!*
He _____ ne - ver will re - pay.
On _____ *thee for aid re - ly.*
Till _____ no re - mains are left.

for thy wont - ed grace, _____ call for thy wont - ed grace?
they for o - thers lay, _____ *which they for o - thers lay!*
ne - ver will re - pay, _____ he ne - ver will re - pay.
thee for aid re - ly, _____ *on thee for aid re - ly.*
no re - mains are left, _____ till no re - mains are left.

call _____ for thy wont - ed, for thy wont - ed grace?
which they for o - thers, *they for o - thers lay!*
he _____ ne - ver will, he ne - ver will re - pay.
on thee for aid re - ly, *for aid re - ly.*
till _____ no re - mains, till no re - mains are left.

call _____ for thy wont - ed, for thy wont - ed grace?
which they for o - thers, *they for o - thers lay!*
he _____ ne - ver will, he ne - ver will re - pay.
on thee for aid re - ly, *for aid re - ly.*
till _____ no re - mains, till no re - mains are left.