

Teach me, O lord the way of thy statutes

Solo anthem

The Bible, Psalm 119 verses 33-35, 37-40

William Boyce (1711-1779)

A little flow

[Treble]
[Counter tenor]
[Tenor]
[Bass]
Organ
[Continuo]

Org.
Cont.


7


A.
8 Teach me, O lord, the way of thy sta - tutes and I shall
Org.
Cont. 56


11

A.
8 keep it un-to the end, and I shall keep it un-to the end.
Org.
Cont. 6 6

15

A.  Teach me, O lord, the way of thy sta - tutes, and I shall

Org. 

Cont.  6 $b7$


19

A.  keep it un-to the end, and I shall keep it un to the end.


Org.  *tr*

Cont.  6 6

23

A.  Give me un-der stand - ing and I shall keep thy

Org.  *tr*

Cont.  *tr* 6 6 6

27

A.  law, yea I shall keep it with my whole heart, I shall keep it with my whole

Org.  *tr*

Cont.  $b7$


31

A.  heart, yea I shall keep it with my whole


Org. 


Cont. 

33

A. 

heart, I shall keep it with my whole heart.

Org. 


Cont. 

36


Org. 

Cont. 

40 Slow

A. 

Make me to go in the path of thy com-mand-ments, for there-in is my de-sire, is my de-sire.

Cont. 

6 5 6 # 4 #

Moderate

A.

Org.

A.

Org.

A.

Org.

A.

Org.

A.

Org.

A.

Org.

A.

Org.

A.

Org.

100 Chorus

S. Be - hold, my de - light is in thy com - mand - ments, is in thy com - mand -

A. Be - hold, my de - light is in thy com - mand - ments, is in thy com - mand -

T. Be - hold, my de - light is in thy com - mand - ments, is in thy com - mand -

B. Be - hold, my de - light is in thy com - mand - ments, is in thy com - mand -

Cont. 6 6 6 5 5 6 4 3

104

S. ments. O quick - en me in thy right - eous - ness. O quick - en me

A. ments. O quick - en me in thy right - eous - ness. O quick - en me in thy right - eous -

T. ments. O quick - en me in thy right - eous - ness, quick - en me in thy

B. ments. O quick - en me in thy right - eous -

Cont. 7 6 4 6 7 6 # 6 7 6 # 5 6

108

S. in thy right - eous - ness. Be - hold my de - light is in thy com mand - ments, is in

A. ness, thy right - eous - ness. Be - hold my de - light is in thy com mand - ments, is in

T. right - eous - ness. Be - hold my de - light is in thy com mand - ments, is in

B. ness, thy right eous - ness. Be - hold my de - light is in thy com mand - ments, is in

Cont. 6 6 4 6 6 6 5 4 3

112

S. thy com - mand - ments. O quick-en me in thy right - eous

A. thy com - mand - ments. O quick-en me in thy right - eous - ness, O quick-en me

T. thy com - mand - ments. O quick - en_ me. O quick-en me in thy right - eous

B. thy com - mand - ments. O quick-en me, O quick-en me

Cont.
 7 4# # 6 7 6 7 # 6 7 6# 7 # 6 7 6# 7

116

S. ness, in thy right - eous - ness. O quick-en me in thy right - eous - ness. Be - hold my de -

A. in thy right - eous - ness. O quick-en me in thy right - eous - ness. Be - hold my de -

T. ness, in thy right - eous - ness. O quick-en me in thy right - eous - ness. Be - hold my de -

B. in thy right - eous - ness. O quick-en me in thy right - eous - ness. Be - hold my de -

Cont.
 6 6 # 6b b7

120

S. light is in thy com - mand - ments, is in thy com - mand - ments. O quick-en me in thy right - eous -

A. light is in thy com - mand - ments, is in thy com - mand - ments. O quick - en_ me in thy right -

T. light is in thy com - mand - ments, is in thy com - mand - ments. O quick - en me in thy right - eous -

B. light is in thy com - mand - ments, is in thy com - mand - ments.

Cont.
 5 6 6b 6 5 5 6# # 4# # 6 7 6 7 7 7 6b b 7 6 5 4b

125

S. ness, O quick-en me, O quick-en me O quick-en me

A. - eous-ness, O quick-en O quick-en me in thy right - eous -

T. ness, quick-en me in thy right - eous-ness. O quick-en me

B. O quick-en me, O quick-en me in thy right - eous-

Cont. 4 6 76 7 76 6 76 76 7 6 4 3 4

128

S. in thy right - eous-ness. A - men, A - men.

A. ness, thy right - eous-ness. A - men, A - men.

T. in thy right - eous - ness. A - men, A - men.

B. ness, thy right - eous-ness. A - men, A - men.

Cont. 5 3 43

Source: "Fifteen anthems together with a te deum and jubilate, in score for 1,2,3,4 & 5 voices, composed for the Royal Chapels by William Boyce", 1780.

The intention seems to have been that at least one instrument in addition to the organ would realise the basso continuo where it appears. In the first section, where there are distinct organ and continuo parts, the organist should realise the continuo with his left hand. In the second and fourth sections the organ and any other instruments realise the continuo. In the third section there is no distinct basso continuo, so presumably the organ was there intended to be the only accompaniment.