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and the pow'r, and the glo - ry, and the vic - to - ry, and the

and the pow'r, and the glo - ry, and the vic - to - ry, and the

and the pow'r, and the glo - ry, and the vic - to - ry, and the

and the pow'r, and the glo - ry, and the vic - to - ry, and the

13

20

ma - jes - ty: the vic - to - ry and ma - jes - ty.

ma - jes - ty: the vic - to - ry and ma - jes - ty. Thine, O Lord,

ma - jes - ty: the vic - to - ry and ma - jes - ty. Thine, O Lord,

ma - jes - ty: the vic - to - ry and ma - jes - ty. Thine, O Lord,

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* At these points Kent gives a rest in all parts: the downbeat chords may be omitted or expanded at will.

** See Notes, page 5

Solos

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Thine, O Lord, is the great-ness and the pow'r, and the pow'r, and the
Thine, O Lord, is the great-ness and the pow'r, and the pow'r, and the
Thine, O Lord, is the great-ness and the pow'r, and the pow'r, and the
Thine, O Lord, is the great-ness and the pow'r, and the pow'r, and the

and the vic-to-ry, and the ma-jes-ty, the ma-jes-ty, for all that is in the
glo - ry, and the vic-to-ry, and the ma-jes ty; the - ma-jes-ty,-for all - that - is - in the
glo - ry, and the ma-jes ty; the - ma-jes-ty: for
and the vic-to-ry, and the ma-jes-ty, the ma-jes-ty, for

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head o - ver all, as head o - ver all, as head, as head o - ver all.

head o - ver all, as head o - ver all, as head, as head o - ver all.

as head o - ver all, as head, as head o - ver all.

head o - ver all, as head o - ver all, as head, as head o - ver all.

Notes

JAMES KENT was born 13 March, 1700, in Winchester, and died there on 6 May, 1776. After training as a chorister at Winchester and at the Chapel Royal under Croft, he became organist of Trinity College, Cambridge in 1731. In 1738 he moved back to Winchester as organist both of the Cathedral and of Winchester College. He assisted William Boyce in the compilation of his *Cathedral Music*. The present short movement is likely excerpted from a larger anthem.

Thine, O Lord, is the greatness was written for full choir. For variety the editor has suggested that it may be sung as a short Verse Anthem, using solo voices for the indicated sections. Conductors who prefer it sung full throughout may wish to introduce dynamic contrasts instead of the suggested solos. In Kent's time organ accompaniment would have been customary, with the player realizing his part from a figured bass. The printed accompaniment provides the necessary harmonic support. Where it does not simply double the voice parts, the additions and ornaments are editorial and may be treated freely or omitted entirely.

During Kent's lifetime few English organs had pedalboards, and pedal 16' stops were unknown. Here and there the present accompaniment moves the bass line down an octave to provide more foundation for the harmony. For convenience, modern organists may prefer to play parts of this bass with the pedals, but in most situations the music will sound best without pedal 16' stops, except perhaps at the very end.