



Australian Music Series — MDAO01

O Lord Who is as Thee

Motet for Choir and Orchestra
Adelaide 1851

Carl Linger
Berlin, 1810 – Adelaide, 1862

Edited by
Richard Divall

Music Archive Monash University
Melbourne

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Introduction

Carl Linger was born in Berlin in 1810 and died in Adelaide in 1862. After early studies in Berlin; Linger visited Milan and Venice to further his study and later returned to his home city. He had a series of songs published in that city and wrote *Sechs Zwischenspiele* for Orchestra. In 1849 Carl Linger migrated to the Colony of South Australia and took up farming near Smithfield, a venture that was unsuccessful. Relocating to Adelaide, Linger made a major mark on the music and artistic life of Adelaide and, on his death in 1862, there were many eulogies.

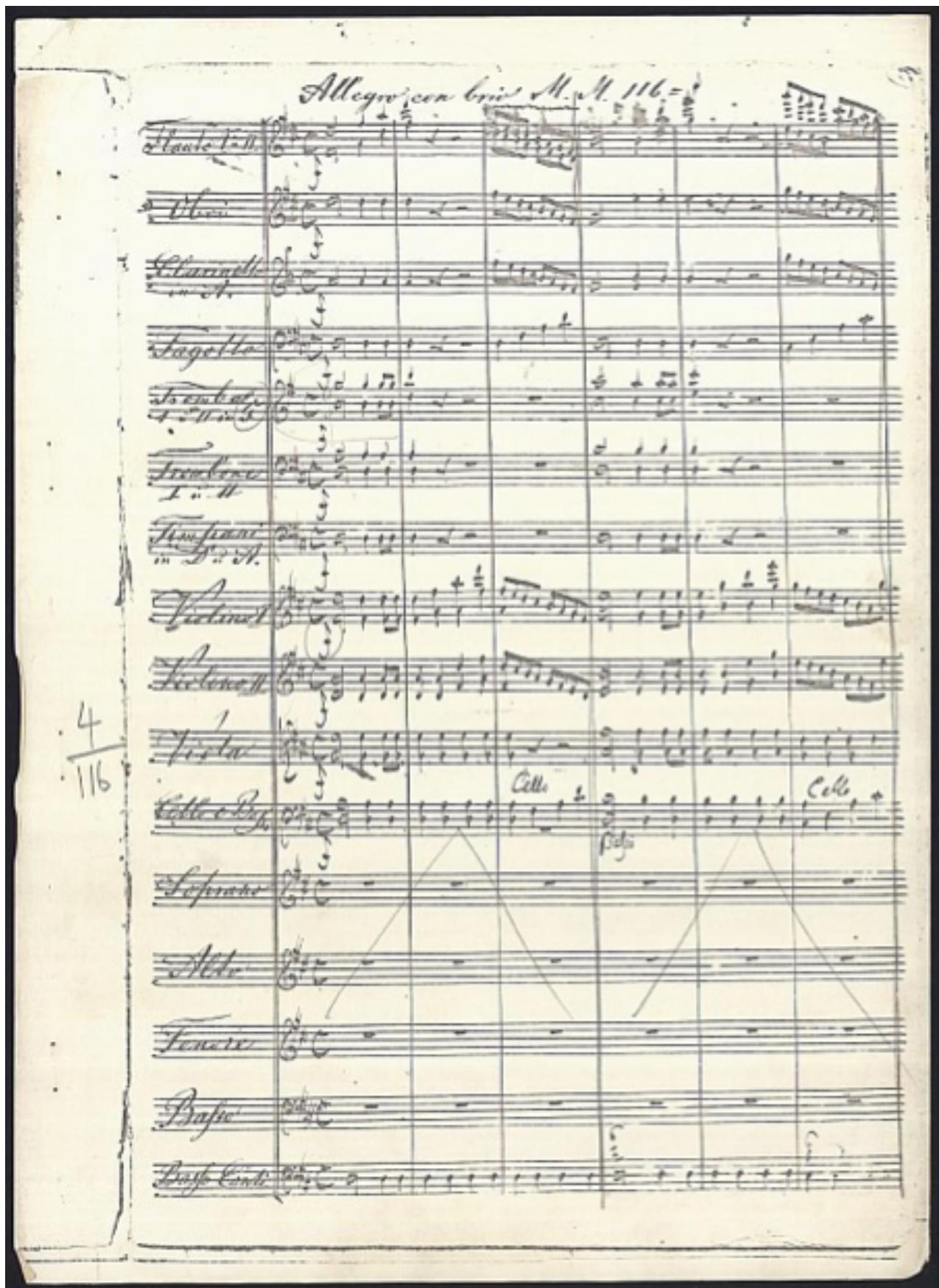
A recent study of Carl Linger's life, details of his early studies, the events surrounding his death and the contents of his will are exhaustively covered in Graeme Skinner's thesis "Towards a General History of Australian Musical Composition: First National Music 1788-c.1860" [<http://ses.library.usyd.edu.au//bitstream/2123/7264/1/ga-skinner-2011-thesis.pdf>], pp. 385-387, expanded and updated on the same author's website [<http://www.graemeskinner.id.au/biographicalregisterK-L.htm>].

Many of his compositions are only known by mention, as the scores have vanished. Six sacred works, *Vier Motetten*, a *Vater Unser*, and this motet, *Oh Lord who is as Thee* (Skinner n° 315) were found in the Tanunda Liedertafel Library in 1938, and were subsequently housed in the Lutheran Archives in Adelaide. The originals have now disappeared, but not before photocopies of the manuscripts were organised by the Editor around 1968 for the ABC's *Musica Australis* project. These photocopies are now held in the NLA.

The manuscript of the Motet is contained on twenty-four pages of A4 paper, including the title page and is in Linger's handwriting. Linger signs his Christian name as *Carles*. The editorial details are available below, but there are a few points that deserve mention. Linger writes the two trumpet parts in G, and possibly meant to sound one octave lower. He omits to put a sharp before all concert C sharps in the trumpet parts. They have been added editorially in the first two instances, and thereafter not mentioned.

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Richard Divall
July 2013.



Facsimile of the full score of the Motet 'O Lord Who is as Thee' – National Library of Australia.

CRITICAL NOTES

Bars	Instrument	Original text before amendment
31	Clarinet	note 3 = E
43	Viola	note 4 = F#
61	Trumpet I	note 2 = C
78	Viola	note 2 = C# and A
78	Violin I	note 5 = F#
92	Alto	note 2 = A
114	Clarinet	note 4 = A
115	Clarinet	note 1 = A
122	Viola	note 1 = C
146	Viola	note 1 = Four quavers, not a minim

The Editor

Frà Professor Richard Divall AO OBE is a Vice-Chancellor's Professorial Fellow at Monash University, an Associate Professor of Music at The University of Melbourne and the University of Malta, and is Chairman of the Marshall-Hall Trust. He is a Knight of Malta in Solemn Religious Profession.

Oh Lord who is as Thee

Adelaide - 1851

Carl Linger [Berlin 1810-Adelaide 1862]
Edited by Richard Divall

Text Unknown

Allegro con brio $\text{J} = 116$

The musical score consists of 18 staves, each with a different instrument or voice part. The instruments include Flute I, Flute II, Oboe, Clarinetto in A, Fagotto, Tromba I in G*, Tromba II in G*, Trombone I, Trombone II, Timpani, Violino I, Violino II, Viola, Soprano, Alto, Tenor, Bass, and Basso Continuo (Organ). The score is in common time, with a key signature of one sharp. The tempo is Allegro con brio, indicated by $\text{J} = 116$. The music features continuous eighth-note patterns and sixteenth-note chords. Measure numbers 1 through 12 are present at the top of the page, and measure numbers 13 through 24 are present at the bottom of the page. The score is divided into two systems by a vertical bar line.

9

Fl I
Fl II
Ob
Cl
Fag

Tr I
f
Tr II
f
Tbn I
f
Tbn II
f

Timp
tr
f

Vln I
Vln II
Vla

S
A
T
B

Org

Vc
Cb

Oh Lord who is as Thee? Oh Lord who is as Thee? Oh Lord who is as
Oh Lord who is as Thee? Oh Lord who is as Thee? Oh Lord who is as
Oh Lord who is as Thee? Oh Lord who is as Thee? Oh Lord who is as
Oh Lord who is as Thee? Oh Lord who is as Thee? Oh Lord who is as

unison

unisono

6 6 6 7 3 6 6 6

17

Fl I
Fl II
Ob
Cl
Fag *dolce*
Tr I
Tr II
Tbn I
Tbn II
Timp
Vln I
Vln II
Vla *dolce*
S *mf*
Thee? Oh Lord who is as Thee? Thou'st God a-bove all Gods. Thou'st God a-bove all Gods. Thou'st
A *mf*
Thee? Oh Lord who is as Thee? Thou'st God a-bove all Gods. Thou'st God a-bove all Gods. Thou'st
T *mf*
Thee? Oh Lord who is as Thee? Thou'st God a-bove all Gods. Thou'st God a-bove all Gods. Thou'st
B *mf*
Thee? Oh Lord who is as Thee? Thou'st God a-bove all Gods. Thou'st God a-bove all Gods. Thou'st
Org *dolce*
p
 $\frac{6}{3}$ $\frac{6}{6}$ $\frac{6}{4}$ $\frac{6}{6}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{9}{7}$ $\frac{8}{4}$
Vc *dolce*
Cb *dolce*

24

Fl I *[cresc]* *f*

Fl II *[cresc]* *f*

Ob *[cresc]* *f*

Cl *[cresc]*

Fag *[cresc]* *f*

Tr I

Tr II

Tbn I

Tbn II

Timp

Vln I *cresc* *f*

Vln II *cresc* *f*

Vla *cresc* *f*

S *cresc* *ff*
God a-bove all Gods. Thou Lord art glo-rious, glo-rious, glo-rious wise and true, Thou Lord art

A *cresc* *f*
God a-bove all Gods. Thou Lord art glo-rious, glo-rious, glo-rious wise and true, Thou Lord art

T *cresc* *f*
8 God a-bove all Gods. Thou Lord art glo-rious, glo-rious, glo-rious wise and true. Thou Lord art

B *cresc* *f*
God a-bove all Gods. Thou Lord art glo-rious, glo-rious, glo-rious wise and true. Thou Lord art

Org *cresc* *f*
 $\frac{4}{2}$ $\frac{7}{3}$ $\frac{4}{3}$ $\frac{7}{4}$ $\frac{\sharp}{6}$ $\frac{6}{\delta}$ $\frac{6}{4}$ $\frac{5}{\sharp}$ $\frac{6}{6}$ $\frac{6}{6}$

Vc *cresc* *f*

Cb *cresc* *f*

31

Fl I
Fl II
Ob
Cl
Fag

Tr I
Tr II
Tbn I
Tbn II

Timp

Vln I
Vln II
Vla

S
A
T
B

Org

Vc
Cb

dolce

[dolce]

solo dolce

glo-rious, glo-rious, glo-rious wise and true. Thou'st just, thou'st just, thou'st just, wise and

glo-rious, glo-rious, glo-rious wise and true. Thou'st just, thou'st just, thou'st just and

glo-rious, glo-rious, glo-rious wise and true. Thou'st just, thou'st just, thou'st just, wise and

glo-rious, glo-rious, glo-rious wise and true. Thou'st

solo

6 6 6 7 4 # 4+ 6 — 4 #

Cello

50

Fl I
Fl II
Ob
Cl
Fag

Tr I
Tr II
Tbn I
Tbn II

Timp

Vln I
Vln II
Vla

S
A
T
B

Org

Vc
Cb

rage on earth doth pour. Thy rage on earth doth pour, and when Thy thun-ders roll Thy
rage on earth doth pour. Thy rage on earth doth pour, and when Thy thun-ders roll Thy
rage on earth doth pour. Thy rage on earth doth pour, and when Thy thun-ders roll Thy
Thy rage on earth doth pour. Thy rage on earth doth pour, and when Thy thun-ders roll Thy

$\frac{4}{b2}$ $\frac{\#7}{\#2}$ $\frac{4}{b2}$ $\frac{\#7}{\#2}$ $\frac{8}{5}$ $\frac{4}{5}$ $\frac{\#}{\#}$

56

Fl I
Fl II
Ob
Cl
Fag

Tr I
Tr II
Tbn I
Tbn II

Timp

Vln I
Vln II
Vla

S
rage on earth doth pour, on earth doth pour, on earth doth pour.

A
rage on earth doth pour, on earth doth pour, on earth doth pour.

T
rage on earth doth pour, on earth doth pour, Thy rage on earth doth pour.

B
rage on earth doth pour. Thy rage on earth doth pour.

Org

Vc
Cb

70

Fl I Fl II Ob Cl Fag

dolce *cresc*

Tr I Tr II Tbn I Tbn II Timp

Vln I Vln II Vla

S A T B

can we mortals give? What can we mortals give? Thou, Thou a lone art great? Thou, Thou a lone art
cresc

A T B

can we mortals give? What can we mortals give? Thou, Thou a lone art great? Thou, Thou a lone art
cresc

Org

6 4 3 7 5 9 8 6 6 7 7 6

Vc Cb

cresc

77

Fl I
Fl II
Ob
Cl
Fag

Tr I
Tr II
Tbn I
Tbn II
Timp

Vln I
Vln II
Vla

S
A
T
B

Org

Vc
Cb

Solo

great, what can we mor-tals give? Thou, Thou a - lone art great. Thou, Thou a -

Solo

great, what can we mor-tals give? Thou, Thou a - lone art great. Thou, Thou a - lone art

Solo

great, what can we mor-tals give? Thou, Thou a - lone art great.

Solo

great, what can we mor-tals give? Thou, Thou a - lone art great. A - lone art great. Thou, Thou a - lone art

6 6 6 7 6 4

Cello

p

91

Fl I
Fl II
Ob
Cl
Fag

Tr I
Tr II
Tbn I
Tbn II

Timp

Vln I
Vln II
Vla

S
A
T
B

Org

Vc
Cb

lone art great. Thou, Thou a - lone art great. We strike our tune-ful strings and sing with
dolce

lone art great. Thou, Thou a - lone art great. We strike our tune-ful strings and sing with
dolce

lone art great. Thou, Thou a - lone art great. We strike our tune-ful strings and sing with
dolce

lone art great. Thou, Thou a - lone art great. We strike our tune-ful strings and sing with
dolce

lone art great. Thou, Thou a - lone art great. We strike our tune-ful strings and sing with
dolce

dolce

dolce

$\frac{6}{6}$ $\frac{5}{5}$ $\frac{6}{6}$ $\frac{7}{7}$ $\frac{5}{5}$ $\frac{6}{6}$ $\frac{7}{7}$ $\frac{5}{5}$

98

dolce

Fl I
Fl II
Ob
Cl
Fag

Tr I
Tr II
Tbn I
Tbn II

Timp

Vln I
Vln II
Vla

S
A
T
B

an - gels songs to Thee, we strike our tune-ful strings and sing with an - gels songs to Thee. In songs, in
an - gels songs to Thee, we strike our tune-ful strings and sing with an - gels songs to Thee.
an - gels songs to Thee, we strike our tune-ful strings and sing with an - gels songs to Thee.

Solo

p

p

Solo

in songs, in

in songs, in

Org

fp

4 *6* *5* *6* *6* *5* *6* *7* *3* *4*

Vc
Cb

112

Fl I
Fl II
Ob
Cl
Fag

Tr I
Tr II
Tbn I
Tbn II

Timp

Vln I
Vln II
Vla

S
A
T
B

Org

Vc
Cb

dolce

dolce

dolce

Chorus f

sing to Thee, and sing to Thee in hymns, in hymns of praise. Of ev - er las - ting praise, and sing to Thee in

Chorus f

sing to Thee, and sing to Thee in hymns, in hymns of praise. Of ev - er las - ting praise, and sing to Thee in

Chorus f

sing to Thee, and sing to Thee in hymns, in hymns of praise. Of ev - er las - ting praise, and sing to Thee in

Chorus f

sing to Thee, and sing to Thee in hymns, in hymns of praise. Of ev - er las - ting praise, and sing to Thee in

$\begin{matrix} \text{4} & \text{3} \\ \text{b} & \end{matrix}$ $\begin{matrix} \text{7} & \text{3} \\ \text{b} & \end{matrix}$ $\begin{matrix} \text{7} & \text{3} \\ \text{b} & \end{matrix}$ $\begin{matrix} \text{6} & \text{6} \\ \text{b} & \end{matrix}$ $\begin{matrix} \text{7} & \text{7} \\ \text{b} & \end{matrix}$ $\begin{matrix} \text{4} & \text{3} \\ \text{b} & \end{matrix}$ $\begin{matrix} \text{6} & \text{4} \\ \text{b} & \end{matrix}$ $\begin{matrix} \text{5} & \text{4} \\ \text{b} & \end{matrix}$ $\begin{matrix} \text{6} & \text{5} \\ \text{b} & \end{matrix}$ $\begin{matrix} \text{5} & \text{4} \\ \text{b} & \end{matrix}$ $\begin{matrix} \text{3} & \text{2} \\ \text{b} & \end{matrix}$

f

119

Fl I
Fl II
Ob
Cl
Fag
Tr I
Tr II
Tbn I
Tbn II
Timp
Vln I
Vln II
Vla
S
A
T
B
Org
Vc
Cb

e - ver la - sting praise, in songs of praise, in e - ver las - ting, las - - - - -

e - ver la - sting praise, in songs of praise, in e - ver las - ting, las - - - - -

e - ver la - sting praise, in songs of praise, in e - ver las - ting, las - - - - -

e - ver la - sting praise, in songs of praise, in e - ver las - ting, las - - - - -

$\begin{matrix} 4 & 6 & 4 \\ 2 & & \end{matrix}$ $\begin{matrix} 4 \\ \sharp 3 \end{matrix}$ $\begin{matrix} 6 \\ 2 \end{matrix}$ $\begin{matrix} 6 \\ 8 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 7 \\ 6 \end{matrix}$

133

Fl I
Fl II
Ob
Cl
Fag
Tr I
Tr II
Tbn I
Tbn II
Timp
Vln I
Vln II
Vla
S
A
T
B
Org
Vc
Cb

of praise, of praise, of praise, in songs of
of praise, of praise, of praise, in songs of
of praise, of praise, of praise, in songs of
of praise, of praise, of praise, in songs of

6 6 4 6 5 6 4 7 7 6 b6
4 2 8

140

Fl I

Fl II

Ob

Cl

Fag

Tr I

Tr II

Tbn I

Tbn II

Timp

Vln I

Vln II

Vla

S

A

T

B

Org

Vc

Cb

praise, in songs of praise.

$\frac{7}{4}$

$\frac{6}{4}$

$\frac{6}{4}$

$\frac{7}{4}$