

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
MUSIQUE VOCALE DE STYLE CONCERTANT

**William Boyce (1711-1779)**

# **O where shall wisdom be found?**

à cinq voix



**VERSE** **SOLO**

SOPRANO 1

SOPRANO 2

ALTO

TENOR

BASS

O where shall wis-dom be found?

Where, where shall

Where, where shall

Where, where shall

8

Where, where is the

**SOLO**

And where is the place \_\_\_\_\_ of un-der-stand-ing?

8 wis - dom be found? Where, where is the

8 wis - dom be found? Where, where is the

wis - dom be found? Where, where is the

Detailed description: This is a musical score for five voices, arranged in five staves. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first staff begins with a treble clef and a '8' above it. The second staff has a 'SOLO' instruction above it. The lyrics are: 'Where, where is the' (top), 'And where is the place \_\_\_\_\_ of un-der-stand-ing?' (middle), 'wis - dom be found? Where, where is the' (bottom left), 'wis - dom be found? Where, where is the' (bottom middle), and 'wis - dom be found? Where, where is the' (bottom right). The music consists of vocal lines with notes and rests, and a piano accompaniment line at the bottom.

12

place of in - der-stand - ing?

8

place of un - der-stand - ing? Man know-eth not the price there-of;

8

place of un - der-stand - ing? nei-ther is it found in the

place of un - der-stand - ing?

Detailed description: This is a musical score for five voices, likely SATB with a fifth voice part. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The first staff (Soprano) begins at measure 12 with the lyrics 'place of in - der-stand - ing?'. The second staff (Alto) is mostly silent with rests. The third staff (Tenor) begins at measure 8 with the lyrics 'place of un - der-stand - ing? Man know-eth not the price there-of;'. The fourth staff (Bass) begins at measure 8 with the lyrics 'place of un - der-stand - ing? nei-ther is it found in the'. The fifth staff (Bass) begins at measure 8 with the lyrics 'place of un - der-stand - ing?'. The music consists of melodic lines with lyrics and rests.

16

land — of the liv-ing.

The depth saith: It is not in me; and the sea saith: It is not wirh

21



It  
It can - not be got - ten for  
It can - not be got - ten for gold, be got - ten for  
It can - not be got - ten for gold, be got - ten for gold,  
me.

Detailed description: This is a musical score for five voices, numbered 21. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The first four staves are in the treble clef, and the fifth staff is in the bass clef. The lyrics are: 'It can - not be got - ten for gold, be got - ten for me.' The melody for the first four voices is similar, starting with a whole rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The fifth voice has a different melody, starting with a quarter note G3, then a quarter note A3, and a quarter note B3. The lyrics are aligned with the notes: 'It' under the first note, 'It can - not be got - ten for' under the next three notes, 'It can - not be got - ten for gold, be got - ten for' under the next six notes, and 'It can - not be got - ten for gold, be got - ten for gold,' under the next six notes. The final note 'me.' is on a line below the fifth staff.



25

The image shows a musical score for five voices, arranged in five staves. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "can-not be got-ten for gold, nei-ther shall sil-ver be weigh-ed for the price there-of, nei-ther shall sil-ver be gold, be got-ten for gold, nei-ther shall sil-ver be weigh-ed for the price there-of, nei-ther shall sil-ver be gold, be got-ten for gold, nei-ther shall sil-ver be wiegh-ed for the price there-of, nei-ther shall sil-ver be gold, be got-ten for gold, nei-ther shall sil-ver be weigh-ed for the price there-of, nei-ther shall sil-ver be". The lyrics are repeated across the staves, with some variations in phrasing and punctuation. The fifth staff has a small '8' below the first measure.

can-not be got-ten for gold, nei-ther shall sil-ver be weigh-ed for the price there-of, nei-ther shall sil-ver be  
gold, be got-ten for gold, nei-ther shall sil-ver be weigh-ed for the price there-of, nei-ther shall sil-ver be  
gold, be got-ten for gold, nei-ther shall sil-ver be weigh-ed for the price there-of, nei-ther shall sil-ver be  
gold, be got-ten for gold, nei-ther shall sil-ver be wiegh-ed for the price there-of, nei-ther shall sil-ver be  
gold, be got-ten for gold, nei-ther shall sil-ver be weigh-ed for the price there-of, nei-ther shall sil-ver be



29

weigh - ed, be weigh - ed for the price there-of. No men-tion shall be made of

weigh - ed for the price there-of. No men-tion shall be made of

weigh - ed for the price there of.

weigh - ed for the price there-of.

wezigh - ed for the price there-of.

34

co-ral, or of pearls:

co-ral, or of pearls:

8 for the price of wid-dom es a -

8 for the price of wid-dom, the price of wid-dom is a -

for the price of wid-dom, the price of wid-dom is a -

Detailed description: This is a page of a musical score, page 10, starting at measure 34. It features five staves of music. The first two staves are vocal parts with lyrics 'co-ral, or of pearls:'. The third staff is a vocal part with lyrics 'for the price of wid-dom es a -'. The fourth staff is a vocal part with lyrics 'for the price of wid-dom, the price of wid-dom is a -'. The fifth staff is a bass line with lyrics 'for the price of wid-dom, the price of wid-dom is a -'. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various note values, rests, and bar lines. There are two '8' time signatures in the third and fourth staves, likely indicating a change in tempo or a specific rhythmic pattern.

37

Whence then com-eth \_\_\_ wis - fom, whence, whence

Whence then com - eth \_\_\_ wis - dom, whence com - eth \_\_\_ wis - dom,

8 bove \_\_\_ ru - bies. Whence

8 bove ru - bies. Whence then,

bove ru - bies. Whence then com - eth \_\_\_ wis - dom,

40

then com - eth wis-dom, whence then com - eth wis-dom, com - eth wis-dom? and

whence then com - eth wis-dom, whence com-eth wis-dom? and

8 then com - eth wis-dom, whence then com - eth wis-dom, com-eth wis-dom? and

8 whence then com - eth wis-dom, whence, whence, com-eth wis-dom? and

whence then com - eth wis-dom, whence com - eth wis-dom? and

43

where, where is the place of un - der stan - ing, where, where is the

where, where is the place of un - der - stand - ing, where, where is the

8 where, where is the place of un - der - stand - ing, where, where is the

8 where, where is the place of un - der stan - ing, where, where is the

where, where is the place of un - der - stand - ing, where, where is the

Detailed description: This is a musical score for five voices, arranged in five staves. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are repeated across all staves. The first staff has a measure number '43' above it. The second and fourth staves have an '8' below the first measure, likely indicating an 8-measure rest. The lyrics are: 'where, where is the place of un - der stan - ing, where, where is the'.

46

place of un - der - stand - ing? See - ing it is hid from the eyes of all liv - ing.

place of un - der - stand - ing? See - ing it is hid from the eyes of all liv - ing.

8 place of un - der - stand - ing? See - ing it is hid from the eyes of all liv - ing.

8 place of un - der - stand - ing? See - ing it is hid from the eyes of all liv - ing.

place of un - der - stand - ing? See - ing it is hid from the eyes of all liv - ing.

Detailed description: This is a musical score for five voices, arranged in five staves. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are: "place of un - der - stand - ing? See - ing it is hid from the eyes of all liv - ing." The first staff is marked with a 46. The second and fourth staves have an 8 below the staff. The music consists of a series of eighth and quarter notes, with some rests and a final whole note on each line.

50

**TUTTI**

God un-der - stand - eth the way there - of, God un-der - stand - eth the way there - of, and he

God un-der - stand - eth the way there - of, God un-der - stand - eth the way there - of, and he

8  
God un-der - stand - eth the way there - of, God un-der - stand - eth the way there - of, and he

8  
God un-der - stand - eth the way there - of, God un-der - stand - eth the way there - of, and he

God un-der - stand - eth the way there - of, God un-der - stand - eth the way there - of, and he

56

know - eth the place there - of, — he know - eth, he know - eth the place there - of.

know - eth the place there - of, he know - eth, he know - eth the place there - of.

8 know - eth the place there - of, he know - eth, he know - eth the place — there - of.

8 know - eth the place there - of, he know - eth, he know - eth the place there - of.

know - eth the place there - of, he know - eth, he know - eth the place there - of.



## VERSE

The image shows a musical score for a verse. It consists of five staves. The first two staves are for vocal parts, and the last three are for piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music begins with a treble clef, a key signature of three flats, and a 3/4 time signature. The first two staves are vocal parts, and the last three are piano accompaniment. The lyrics are: "For he look-eth to the ends of the earth, and see-eth".

For he look-eth to the ends of the earth, and see - eth

For he looh-eth to the ends of the earth, and see - eth

For he look-eth to the ends of the earth, and see - eth

70

un-der the whole heav'n; to make the weight for the winds, and he weigh-eth, he weigh - eth the

un-der the whole heav'n; to make the weight for the winds, and he weigh-eth, he weigh - eth the

un-der the whole heav'n; to make the weight for the winds, and he weigh-eth, he weigh-eth the

77

wa - ters by mea - sure, he weigh - eth the wa - ters by mea - sure.

wa - ters by mea - sure, he weigh - eth the wa - ters, the wa - ters by mea - sure.

wa - ters by mea - sure, he weigh - eth the wa - ters, the wa - ters by mea - sure.

When he made a de - cree for the rain, and a way for the light-ning of the

When he made a de - cree for the rain, and a way for the light-ning, the light-ning of the

When he made a de - cree for the rain, and a way for the light-ning, the light-ning of the

91

thun-der; then, then did he see it, and de-clare it, then did he see it, and de-clare it;

thun-der; then, then did he see it, and de-clare it, then did he see it, and de-clare it;

thun-der; then, then did he see it, and de-clare it, then did he see it, and de-clare it;

99

he pre - par - ed it, yea, and search - ed it out, yea, and search-ed it out.

he pre - par - ed it, yea, and sear - ed it out, yea, and search-ed it out.

he pre - par - ed it, yea, and sear - ed it out, yea, and sear - ed it out.

108

The musical score is written for three voices and piano accompaniment. It begins at measure 108. The top two staves are vocal parts, and the bottom three staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piano accompaniment consists of a treble and bass clef staff. The vocal lines are in treble clef. The lyrics are: "And un - to man he said: Be - hold, the fear of the Lord,". The piano accompaniment features a steady eighth-note bass line and a treble line with quarter and eighth notes. The vocal lines are mostly quarter notes with some eighth notes and rests.

And un - to man he said: Be - hold, the fear of the Lord,

And un - to man he said: Be - hold, the fear of the Lord,

And un - to man he said: Be - hold, the fear of the Lord,

*III*

that is wis - dom; and to de - part from e - vil is un - der stand - ing.

that is wis - dom; and to de - part from e - vil is un - der - stand ing.

that is wis - dom; and to de - part from e - vil is un - der - stand - ing.



## TUTTI

That, that is wis-dom; that is un-der-stand-ing,

The fear of the Lord, that is wis-dom; and to de-part from e - vil is un-der-stand-ing,

The fear of the Lord, that is wis-dom; and to de-part from e - vil is un-der-stand-ing, the

That, that is wis-dom; that is un-der-stand-ing, the

That, that is wis-dom; that is un-der-stand-ing,

118

that, that is wis-dom; that is un-der-stand-ing,

that, that is wis-dom; that is un-der-stand-ing,

8 fear of the Lord, \_\_\_\_\_ that is wis-dom; and to de-part from e - vil is un-der-stand-ing,

8 fear of the Lord, \_\_\_\_\_ that is wis-dom; and to de-part from e - vil, to de-part from

that, that is wis-dom; that is un-der-stand-ing,

122

to de-part from e - vil, to de-part from e - vil is

to de-part from e - vil, from e - vil is —

to de-part from e - vil is un - der-stand - ing, to de-part from e - vil is

e - vil is un - der - stand - ing, to de - part from e - vil

to de-part from e - vil, to de-part from e - vil, from e - vil is

Detailed description: This is a musical score for five voices, likely SATB with a fifth part. The score is in a key with two flats (B-flat and E-flat) and a common time signature. It consists of five staves. The lyrics are: 'to de-part from e - vil, to de-part from e - vil is'. The lyrics are distributed across the staves: the first staff has the first two phrases; the second staff has the second phrase; the third staff has the first phrase followed by 'un - der-stand - ing, to de-part from e - vil is'; the fourth staff has 'e - vil is un - der - stand - ing, to de - part from e - vil'; and the fifth staff has the final phrase. There are some rests and specific rhythmic markings (like a '7' above notes) throughout the score.

125

un - der-stand-ing, the fear of the Lord, that is wis-dom; and to de-part from e - vil

un - der-stand-ing, the fear of the Lord, that is wid-dom; and to de-part from e - vil

un - der-stand-ing, that, that is wid-dom;

is un-der-stand-ing, that, that is wid-dom;

un - der-stand-ing, that, that is wid-dom;

Detailed description: This is a musical score for five voices, likely SATB with a fifth voice part. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The first two staves are for Soprano and Alto, the third for Tenor, and the last two for Bass and Bassoon. The lyrics are: "un - der-stand-ing, the fear of the Lord, that is wis-dom; and to de-part from e - vil". The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a fermata over the word "wis-dom". The lyrics are printed below each staff, with hyphens indicating syllables across notes.

130

is un-der-stand-ing, that, that is wid-dom;

is un-der-stand-ing, that, that is wis-dom;

that is un-der-stand-ing, that, that is wis-dom;

that is un-der-stand-ing, the fear of the Lord, — that is wid-dom; and to de-part from e - vil,

that is un-der-stand-ing, the fear of the Lord, — that is wid-dom; and to de-part from e - vil,

134

that is un-der-stand-ing, to de-part from e - vil, to de-part from

that is un-der-stand-ing, to de - part from e - vil,

that is un-der-stand-ing, to de-part from e - vil,

to de-part from e - vil is un - der - stand - ing,

is un-der-stand-ing, to de-part from e - vil, to de-part from

Detailed description: This is a musical score for five voices, likely SATB with a fifth part. The score is in a key with three flats (B-flat major or D-flat minor) and a common time signature. It consists of five staves. The lyrics are: 'that is un-der-stand-ing, to de-part from e - vil, to de-part from'. The first four staves are in treble clef, and the fifth staff is in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The lyrics are aligned with the notes on each staff.

137

e - vil, from e - vil is un - der-stand - ing, the fear of the

to de-part from e - vil is un - der-stand - ing, the fear of the Lord, the

to de-part from e - vil is un - der-stand - ing, that, that is

to de-part from e - vil is un - der-stand - ing, that is wid-dom, that is

e - vil, from e - vil is un - der-stand - ing, that is wis-dom; that is

141

Lord, the fear — of the Lord, of the Lord, that is wid-dom, that is —

fear — of the Lord, ————— the fear — of — the Lord, that, that,

wis - dom, that that is wid-dom, the fear of the Lord, the

wis - dom, that is wis-dom, that is — wid-dom, the fear of the

wis - dom, that is wis-dom, that is — wid-dom, the fear of the Lord, that is —



144

wis - dom, that is wis - dom, the fear \_\_\_\_\_ of the Lord, the fear \_\_\_\_\_

that is\_\_ wis - dom, that is wis-dom, that is\_\_ wis - - - dom, the

8 fear\_\_ of the Lord, \_\_\_\_\_ that is wis-dom, that is\_\_ wis-dom,

8 Lord, that is wis-dom, that is\_\_ wis - - - dom,

wis - dom, that is wis-dom, that is\_\_ wis - dom, the

147

— of \_\_\_\_\_ the Lord, \_\_\_\_\_ that is — wis - dom; and to de-part from e - vil, from

fear of the Lord, that, that is wis - dom; and to de-part from e - vil,

8 the fear of the Lord, that is wis - dom; and to de-part from

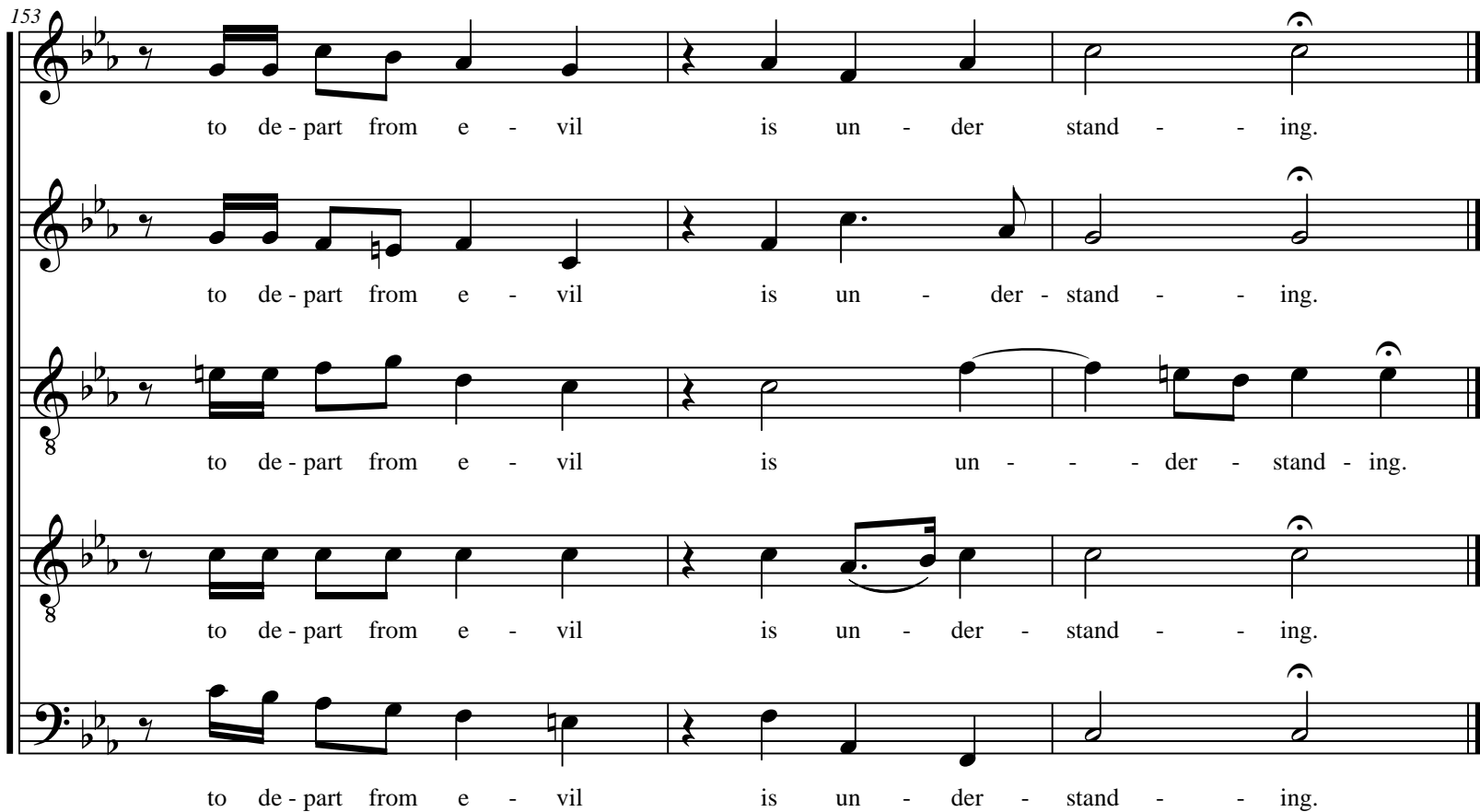
8 the fear of the Lord, that is wis - dom; and to de-part from

fear of the Lord, that, that is wis - fom;

150

e - vil, and to de-part from e - vil is un - der-stand - ing,  
 and to de-part from e - vil, and to de-part from e - vil is un - der - stand - ing,  
 e - vil, and to de-part from e - vil, is un - der - stand - ing, is un - der - stand - ing,  
 e - vil, and to de-part from e - vil, is un - der - stand - ing,  
 and to de-part from e - vil is un - - der-stand - ing, is un - der - stand - ing,

153



to de - part from e - vil is un - der stand - - ing.

to de - part from e - vil is un - der - stand - - ing.

8 to de - part from e - vil is un - - - der - stand - ing.

8 to de - part from e - vil is un - der - stand - - ing.

to de - part from e - vil is un - der - stand - - ing.

Detailed description: This is a musical score for five voices, likely SATB with a fifth part. The score is in a key with two flats (B-flat and E-flat) and a 7/8 time signature. It begins at measure 153. The lyrics are: 'to de - part from e - vil is un - der stand - - ing.' The lyrics are distributed across five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are fermatas over the final notes of each line. The number '8' appears below the third and fourth staves, possibly indicating a measure rest or a specific performance instruction.