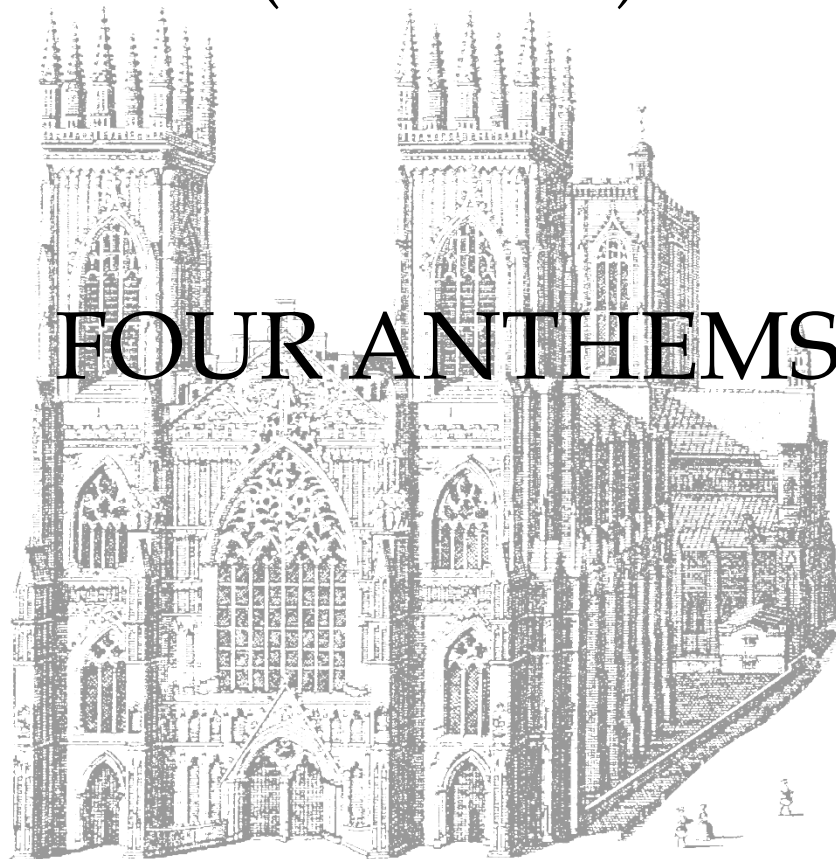


Y O R K 
E A R L Y
M U S I C
P R E S S

John Camidge
(1790–1859)



FOUR ANTHEMS

Edited by David Griffiths

In association with



YORK EARLY MUSIC FOUNDATION



THE UNIVERSITY *of* York

JOHN CAMIDGE
(1790–1859)

Four Anthems

Edited by David Griffiths

York Early Music Press
2014

York Early Music Press

(in association with the Department of Music, University of York; the Heslington Foundation; and the York Early Music Foundation)

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INTRODUCTION

Biography

John Camidge, the first child of Matthew Camidge and his wife Elizabeth, was born on 11 August 1790 and baptized at the church of St. Mary, Castlegate, York, on 14 September of that year.¹ His father was a musician who in 1799 became organist of York Minster, a position he held until 1842 and one which his paternal grandfather had occupied from 1756 to 1799. John's maternal grandfather, Joseph Shaw, was also a musician.² It would seem that John was something of a musical prodigy and he made what was probably his first public performance, on the piano and violin respectively, in 1798 at the age of seven. He was a noted instrumentalist throughout most of his life, playing concertos on both piano and violin at concerts held in York between 1805 and 1828, having a fine reputation as an organist too. He probably received musical instruction, especially in his early years, from his father and perhaps his grandfathers too, and was later taught by Feliks Janiewicz, a Polish violinist and composer, resident in England from 1792, and Charles Hague, a native of nearby Tadcaster, and professor of music at the University of Cambridge from 1799 until his death in 1821.³ In 1812 John took the degree of Mus.B. at Cambridge and seven years later that of Mus.D. He was paid as Assistant Organist at York Minster from 1820 to 1842 when, on the resignation of his father Matthew, he was appointed Organist, a post he occupied until 1858, a year before his death. From the end of 1850 onwards he was unable to officiate at the organ because of a paralysis of his right hand.

The source

The bibliographical details of John Camidge's *Cathedral Music* are as follows:

Cathedral Music. | Consisting of | a Te Deum, Jubilate, Cantate, Deus Misereatur, | Magnificat and Nunc Dimittis, | also | Six Arrangements of the Sanctus & Miserere, | Four Anthems and Fifty Double Chants, | the Whole in Score for Voices with an Arranged part | for the | Organ or Piano Forte, | Composed, and with the greatest deference Dedicated | (by Permission) | to | His Grace the Lord Arch Bishop of York, | by John Camidge Mus. Doc. | Ent. at Sta. Hall. To Subscribers one Guinea. Price L 1. 11. 6 | London, Published by Preston, 71, Dean Street, Soho. | and to be had of Dr. Camidge, Manor House, York.
[vii], 2–146 pp.

¹ *The Parish Register of St. Mary, Castlegate, York*. Vols. II, III & IV, 1705–1837. The Publications of the Yorkshire Archaeological Society, Parish Register Section, 136 ([Leeds]: Yorkshire Archaeological Society, 1972), p. 138.

² An account of the musicians in the Camidge family can be found in David Griffiths, *The Camidges of York: Five Generations of a Musical Family*. Borthwick Papers, 118 (York: Borthwick Institute for Archives, 2010). For other information about John Camidge see *The New Grove Dictionary of Music and Musicians*, 2nd edn, s.v. 'Camidge,' by Nicholas Temperley; *Die Musik in Geschichte und Gegenwart*, 2^{te} Ausg., s.v. 'Camidge,' by Anthony Ford; and *The Oxford Dictionary of National Biography*, s.v. 'Camidge, John, the Younger,' by D. J. Golby.

³ *York Courant*, 6 April 1807, 21 March 1808, 28 November 1808; John Crosse, *An Account of the Grand Musical Festival, held in September, 1823, in the Cathedral Church of York* (York: Wolstenholme, 1825), p. 103.

An advertisement in the *York Herald* of 24 July 1830 announced that “Dr. Camidge’s Cathedral Music ... will be published in the early part of August”, and on 11 November of that year York Minster paid ten guineas (the subscribers’ price) for ten copies.⁴ It can be concluded that the work was published between these two dates. The “Very Rev. the Dean and the Ven. Chapter of York” are listed among the names of people and institutions who subscribed to 465 copies, along with the cathedrals of Canterbury, Carlisle, Chester, Durham, Ely, Gloucester, Lincoln, Norwich, Ripon, Salisbury, and Wells. The work contains an Evening Service in A (comprising a Cantate Domino and Deus misereatur), a Morning Service in A (comprising a Te Deum and Jubilate), an Evening Service in E flat (comprising a Magnificat and Nunc Dimittis), and the four anthems contained in this volume: ‘Fret not thyself because of the ungodly’; ‘Holy, holy, holy’; ‘I will cry unto God’; and, ‘Sing unto the Lord’.⁵ This edition of the anthems, which has been transcribed from a copy of *Cathedral Music* in the British Library, has not been collated with other copies of the work which are known to exist, and which are located in the following libraries:

U. K. Belton House (National Trust); Leeds Central Library [i.e., Leeds Public Library]; Royal College of Music Library (2 copies); University of Birmingham Library; University of Cambridge Library; University of Glasgow Library; University of Leeds Library; University of London Library (Senate House); University of Oxford (Faculty of Music Library); University of York Library; York Minster Library (5 copies, of which three only are listed in the printed and online catalogues).

U. S. Newberry Library (Chicago); University of Pittsburgh Library

‘Fret not thyself because of the ungodly’ was most likely composed sometime between 1809, the publication date of the first book of words of anthems sung in York Minster in which it was possible for John Camidge’s works to have been included, and 1830, the date of the publication of *Cathedral Music*.⁶ This anthem was probably performed elsewhere up to the 1890s, as its inclusion in a book of the words of anthems indicates,⁷ and it was published in the early 1910s as no. 543 in the York Series by Banks & Son, a York music publisher and seller. Unfortunately it would seem that no copies of the latter publication have survived. The long solo section in this anthem (for treble or tenor) was recently thought to be of sufficient interest as to warrant its inclusion in a collection of vocal solos.⁸ There are manuscript additions to copies of *Cathedral Music* formerly in use in York Minster, in which the words of bb. 112–127, “Vengeance is mine; I will repay, saith the Lord”, are replaced with “As for the transgressors, they shall perish together: and the end of the ungodly is, they shall be rooted out at the last”. The harmony remains the same while the rhythm is modified to include the greater number of syllables in the replacement words.⁹

⁴ York Minster Library, Dean and Chapter of York, St. Peter’s account, E2/25.

⁵ The Evening Service in E flat was published by the York Early Music Press in 2012, and the Morning and Evening Services in A respectively in 2013.

⁶ *A Copious Collection of those Portions of the Psalms of David, Bible, and Liturgy, Which Have Been Set to Music, and sung as anthems in the cathedral and collegiate churches of England. Arranged in chronological order, according to the times in which the several musical composers lived* (York: Peacock, 1809). The next such collection was published in 1831.

⁷ *Novello’s Collection of Words of Anthems*; new edn (London: Novello, 1898), p. 353, anthem no. 1118.

⁸ *Sacred Songs for the Soloist: 20 Songs on Religious Texts for Medium High Voice*; comp. and ed. by David Patrick (London: Boosey & Hawkes, 1996).

⁹ The copies of *Cathedral Music* are now located in the Minster Library with shelf-marks P 429/1 (Counter [Tenor] Cantoris), P 429/3 (Tenor), and P 429/5 (treble, by inference). I am grateful to the Dean and Chapter of York for permission to transcribe this variant, which appears on p. 12 of the present work.

The compositions ‘Holy, holy, holy’ and ‘Sing unto the Lord’, given that they were performed together in 1825 and 1835, as noted below, probably constitute John Camidge’s ‘anthem’ which was performed with orchestral accompaniment on 1 July 1819 at a service held in the church of Great St. Mary, Cambridge, during the anniversary meeting of the governors of Addenbrooke’s Hospital. A contemporary account noted that

In the course of the service were performed by a full band, under the direction of Professor Hague, an anthem, composed by John Camidge, Mus. B. of Catharine hall [*sic*], as an exercise for his Doctor's degree; also Quartet and Chorus, *He delivered the poor that cried, &c.*, [probably by Handel, from *Israel in Egypt*] Duet, *Here shall soft charity repair* [probably by Boyce], and the Coronation Anthem [probably by Handel]. The principal solo parts were delightfully sung by Miss Goodall and Mr. Hawes, and the choruses were led by Mrs. Tydeman, and ably supported by the choirs of the Chapel-Royal, the University, and Ely.¹⁰

These two doctoral compositions were later performed at a concert in the York Assembly Rooms on 30 March 1821, a newspaper advertisement for which listed among the works to be performed a “piano forte concerto by Dr. Camidge, and Motetto, as performed at the Cambridge Grand Commencement, 1819, for the Degree of Mus. Doc”. In reporting this concert, the *Yorkshire Gazette* noted that

In the course of the concert, a Motet by Dr. Camidge, was performed and displayed his talents as a composer of sacred music to considerable advantage. The Quartetto [the major part of ‘Sing unto the Lord’] in this Motet was particularly beautiful, and the Choruses very impressive.¹¹

The anthems ‘Holy, holy, holy’ and ‘Sing unto the Lord’, were subsequently performed in York Minster on the morning of 13 September 1825, as part of the second Yorkshire Musical Festival, and this fact is alluded to in comments in John Camidge’s *Cathedral Music* (pp. 77 and 114), where it is stated of ‘Holy, holy, holy’ that “This Composition was performed in York Minster by a Band of 600 Musicians”; and of ‘Sing unto the Lord’ that “This Quartett was performed at the Grand Yorkshire Festival 1825”. In the concert programme of the morning performances in the 1825 Festival, the words of these two anthems were headed thus: “Anthem & Gloria Patri—Dr. Camidge”; and the texts there presented suggest that ‘Holy, holy, holy’ was performed complete, but that ‘Sing unto the Lord’—which followed on immediately—was stripped of the concluding fugal chorus as it appears in *Cathedral Music*, and replaced with a ‘Gloria Patri’, perhaps the Gloria from his Evening Service in E flat, or from another work of which the music is now lost.¹² A contemporary account of the Festival reported, however, that Camidge’s work was “concluded by a very bold fugue, somewhat in the style of Handel”, from which statement it could be asserted that the music of the fugal chorus of ‘Sing unto the Lord’ was indeed sung, but with the words as set in *Cathedral Music* being replaced with those of the “Gloria Patri” in its English translation of “Glory be to the Father”. These two works, ‘Holy, holy, holy’ and ‘Sing unto the Lord’, were also performed in the last Yorkshire Musical Festival on the morning of Thursday 10 September 1835, the book of words for that day indicating that the former was preceded by words from the Preface of the Anglican communion service, beginning “Let us give thanks unto our Lord God”, the music of which has survived for the quartet only, and in the alto and

¹⁰ *Cambridge Chronicle and Journal*, 2 July 1819.

¹¹ *Yorkshire Gazette*, 24 March 1821 and 31 March 1821.

¹² *The Second Musical Festival, held on the 13th, 14th, 15th, and 16th of September 1825, in York Minster* (York: Blanchard, 1825), p. 19.

treble parts alone.¹³ *The Times* noted that “at the commencement of the second part [of the morning concert] a very clever ‘sanctus,’ by Dr. Camidge, was performed, the quartet in which was very beautiful”.¹⁴

‘I will cry unto God’ is by far the longest of the four anthems contained in *Cathedral Music*, with a length of 331 bars compared with ‘Fret not thyself because of the ungodly’ (149 bars); ‘Holy, holy, holy’ (179 bars); and ‘Sing unto the Lord’ (164 bars). There are timings of performances of ‘I will cry unto God’, probably led by John Camidge in York Minster, of nineteen minutes (undated but probably after 1829, since that is the watermark date of the manuscript paper) and twenty-one minutes (1838) respectively.¹⁵ As with ‘Fret not thyself because of the ungodly’, the date of composition of ‘I will cry unto God’ is unknown, but its length, structure, and internal characteristics—particularly the high soprano notes in bb. 75–76, 293, 312, and 322–324—suggest that it was composed primarily with his Cambridge doctoral degree in mind.

Notes on performance

Camidge’s anthems would have been performed at evensong in York Minster at the following times, as recorded by Baines seven years before the publication of *Cathedral Music*.¹⁶

The evening prayers are performed every day in the week, at three o'clock in the afternoon in winter, and four o'clock in summer, in which an anthem is performed. On Sunday the service commences <...> at four in the afternoon, when an anthem is sung. On Wednesdays and Fridays in Advent and Lent, and during the whole of Passion week, the choral service and singing are intermitted both morning and evening.

For almost all of the period between 2 February 1829 (the date of the great fire at York Minster) and 4 May 1832 (the date when services in the Minster resumed) the ‘cathedral service’ was held in the adjacent church of St. Michael-le-Belfrey.¹⁷

The organ

Whereas the title-page of *Cathedral Music* indicates that the vocal music is in score and that there is “an Arranged Part | for the | Organ or Piano Forte”, the accompaniment to the anthems has a two-stave part marked “Organo”; and it will be the organ which will have accompanied performances of these works in York Minster. It may be of interest here to say a little about the specification of the organ there, as John Camidge will have known it, in the time before its destruction in the great fire of 1829.

¹³ Yorkshire Musical Festival, 1835. *The Third Morning, Grand Selection of Sacred Music to be performed in York Minster, on Thursday, September 10* (York: Hargrove, 1835), pp. 19–20. The music can be found in manuscript additions to copies of *Cathedral Music* located in York Minster Library with shelfmarks P 429/2 (pp. 66–67) and P 429/4 (pp. 68–69), but this interpolation is not reflected in the text of ‘Holy, holy, holy’ as recorded in the books of words of anthems sung in York Minster published in 1831, 1834, 1843, and 1854.

¹⁴ *The Times*, 15 September 1835.

¹⁵ Timings in copies of *Cathedral Music* formerly in use in the choir of York Minster and now located in York Minster Library, shelfmarks P429/1 (pp. 90 and 106) and P 429/2 (p. 106).

¹⁶ Edward Baines, *History, Directory & Gazetteer, of the County of York*. Vol. II. East and North Ridings (Leeds: Leeds Mercury Office, 1823), p. 40.

¹⁷ *York Herald*, 5 May 1832.

The instrument had been reconstructed in 1803 by Benjamin Blyth, the foreman of Mrs. Green who carried on her husband's business of organ building after his death in 1796.¹⁸

Great organ	Choir organ	Swell organ
GGG long to eee	GGG long to eee	tenor F to eee
Open Diapason	Dulciana	Open Diapason
Open Diapason	Stop Diapason	Stop Diapason
Open Diapason	Principal	Dulciana
Stop Diapason	Flute	Principal
Principal	Fifteenth	Dulciana Principal
Nason	Bassoon	Trumpet
Twelfth		Hautboy
Fifteenth		Cornet III
Sesquialtra III		
Mixture III		
Trumpet		
Clarion		
Cornet IV		

Further additions and modifications were made to the Minster organ by John Ward, a local organ builder, between 1821 and 1824 for which he was paid by the Dean and Chapter £1195.8.0., and more work was done in 1828, for which he was paid £121.6.0.¹⁹ The organ, as it existed immediately before the great fire of 2 February 1829, was described shortly afterwards in the *York Herald*, from which account the specification below is taken:²⁰

The Great Organ.—Three open diapasons, metal; stop do., do.; principal; twelfth; fifteenth; sesquialter, 3 ranks through the organ; flute, or nason; mixture four ranks through the organ; trumpet; clarionet; and cornet, 5 ranks.

The Choir Organ.—One stop diapason, metal to middle C. carried down with a wood bass; do. wood; principal; flute; dulciana; open diapason; octave flute; and sesquialter, 3 ranks.

The Nave Organ.—Two open diapasons, metal; 1 stop do.; principal, metal; twelfth; fifteenth; sesquialter, 4 ranks; harmonica; octave flute; trumpet; and bassoon.

The Swell comprised two open diapasons, 1 wooden and 4 [*sic*] metal; 1 stop do. metal; principal; cornet, 4 ranks; trumpet, and oboe.

The Pedals.—Two double diapasons, wood, of a large size; 2 open diapasons, wood; 2 stop diapasons, on a large scale; 2 principals, wood; two 24 feet sackbuts, with reed stops; two 12 feet trombones, with reed stops; and 1 shawm, with a reed stop.

Summary	Stops
Great Organ, from FFF to F in alt	13
Choir Organ, ditto	8
Nave Organ, ditto	11
Swell, from FF to F in alt	7
Pedals, up to C. 19 notes	13
Total	52

¹⁸ The specification quoted here is that which appears in James Boeringer, *Organa Britannica: Organs in Great Britain, 1660–1860: a complete edition of the Sperling notebooks and drawings in the Library of the Royal College of Organists* (Lewisburg: Bucknell U. P., 1989), vol. 3, p. 354. The *York Courant* (1 August 1803) noted that the organ by that date was 'now finished and set up in the cathedral'.

¹⁹ York Minster Library, Dean and Chapter of York, St. Peter's account, E2/25.

²⁰ *York Herald*, 28 February 1829.

The history of the York Minster organ in the period from 1802 to 1853 has been summarised in a recent work.²¹

The indications for organ registration are few and not particularly informative:

Anthem	Indication for organ registration, bar numbers
Fret not thyself because of the ungodly	Soft Organ or Swell: 33; Swell: 87
Holy, holy, holy	Section I: Flute: 10, 12; Bassoon: 10. Section II. Swell: 14; Gt. Org: Diap: 31; Choir Org: 31; Swell Oboe: 35
I will cry unto God	Swell: 1, 82, 86
Sing unto the Lord	None

In ‘Holy, holy, holy’ the designations Flute and Bassoon respectively may refer to the original orchestration rather than be suggestions for organ registration. There are instructions for the use of the pedal as set out below:

Anthem	Instruction ‘Pedal’, bar numbers
Fret not thyself because of the ungodly	51
Holy, holy, holy	Section I, 12, 18, 23. Section II, 20, 59, 76–77, 84, 108, 124
I will cry unto God	274–275, 284–285, 288, 320, 328
Sing unto the Lord	1, 36, 116–117, 158, 160

The instruction “Ped.” for Pedal, is ambiguous in that, as the title-page of *Cathedral Music* refers to an “Arranged part for the Organ or Piano Forte”, it is possible for this direction to apply to the latter and not the former instrument; but it is probable that these instructions are indeed for the organ, and the likelihood is that, when accompanying his anthems in York Minster, John Camidge would have used the pedals—and perhaps to an extent wider than that specified in the score—given that his playing of them, according to a report of the Yorkshire Musical Festival held in York Minster in 1825, was quite remarkable:²²

—his management of the pedals was really surprising, and nothing short of the most constant and severe practice could have enabled him to manage them in the chorusses as he did, to the production of very sublime effects, preserving at the same time, the steadiest correspondence with the voices, and leading off the points of the chorusses with admirable precision.

The following symbol— √ —occurs on three occasions beneath the left hand of the Organo parts of the following anthems: ‘Fret not thyself because of the ungodly’ (b. 76) and ‘Holy, holy, holy’ (bb. 104 and 106). It is identical with an organ pedal toe mark, now widely employed, but it is questionable if the convention of heel and toe marks with regard to English pedal boards and their use had been introduced at this relatively early date, and the symbol remains something of a puzzle.

²¹ Nicholas Thistlethwaite, *The Making of the Victorian Organ* (Cambridge: Cambridge U. P., 1990), pp. 118–127.

²² *Harmonicon* 3 (1825): 185.

The choir

During the 1810s and 1820s, when these four anthems were most probably composed, the choir of York Minster (if indeed this was the body of singers who Camidge had in mind) consisted of eight singing boys, seven songmen, and five vicars choral.²³ It is likely that the importance to the choir of the vicars choral was diminishing in the first two decades of the nineteenth century, but an attestation of their musical contribution, quoted below, is provided by John Camidge's son, Thomas Simpson:²⁴

In those days, 1700 to long after 1756, the custom was to have the organist and lay vicars licensed and properly installed as was the rule with all parish clerks up to a very recent period. But the singing men, otherwise lay clerks, were only required to sing the chorus of anthems, as only the ordained vicars choral were permitted to sing the solos, consequently the ordained vicars choral were the real singers and the lay vicars choral, who now do all the choral work of the cathedral anthems, had to be examined by the organist of the cathedral as in York. Thus the late Rev. William Bulmer [vicar choral, 1801–1852] was appointed as vacant bass, and Rev. W. Richardson [vicar choral, 1771–1821] tenor, and so on; Rev. Forrest [vicar choral, 1780–1829], bass – then maintaining alto; Rev. J. Bridges [vicar choral, 1741–1784], tenor and bass solo singer. This I know from my grandfather Matthew Camidge.

The vocal ranges of the anthems are fairly uniform as the following table illustrates, and attention has been drawn above to the high notes of the soprano part in 'I will cry unto God'.²⁵

Anthem	Soprano	Alto	Tenor	Bass
Fret not thyself because of the ungodly	d'-a''	f-b'	c-g'	F-d'
Holy, holy, holy	b-a''	g-b'	c-f'	F-d'
I will cry unto God	c'-c'''	f-b'	Bb-g'	G-eb'
Sing unto the Lord	c'-ab''	f-b'	d-g'	F-Eb'

The anthems were probably performed with ornaments to solo passages additional to those in the printed score and modern performers should consider, with the necessary propriety, singing accordingly. The following statement made by James Valentine Cox, a chorister and lay clerk at Norwich Cathedral, concerning such ornamentation used in performances there in the 1840s, probably has more than a local application.²⁶

... everything was done in the most florid style, viz., grace notes, cadenzas, 'shakes' (single, double, and triple), while time was not much considered. Indeed, some of the treble solos were nearly sung *ad libitum* ... In the anthems I have heard three boys making 'shakes' simultaneously, and not only the boys but the lay-clerks used to 'shake' most extensively. There was one lay clerk—Mr. William Smith—who had a good 'shake', so he was requested not to forget it at the service, as the ladies admired it. I have known him begin a solo with an elaborate 'shake' and end with one—besides introducing two or three in the middle of the anthem.

²³ York Minster Library, Dean and Chapter of York, St. Peter's account, unsorted vouchers, E2 PV.

²⁴ *York Herald*, 18 March 1908, p. 3.

²⁵ Pitch names are given in the Helmholtz system: C–B, c–b, c'–b', c''–b'', c''' (c' = middle C).

²⁶ F. C. Kitton, *Zechariah Buck ... a Centenary Memoir* (London: Jarrold, 1899), p. 24; quoted in Watkins Shaw, *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford: Clarendon P., 1991), pp. 205–206.

‘Fret not thyself because of the ungodly’ has examples of notation which suggest the use of rhythmic alteration, a performance practice carried over from the eighteenth century. There are matching instances in bars 6 and 22 where the solo voice and organ (right hand) have a dotted note written at half the speed of the dotting in the organ (left hand), with which it should be synchronized, and in bar 132 where the rhythms of the bass and organ should be aligned with those of the upper parts. Perhaps more interesting are the passages of almost identical music which are notated differently, but which should all reflect the use of over-dotting. These occur in bars 34, 50, 88, and 92; and 35 and 89. There are two instances in ‘I will cry unto God’, in the soprano part of bars 76 and 77, where over-dotting should be employed. Comparatively late examples of the use of inequality occur in bb. 12–14 and 91–93 of ‘Sing unto the Lord’, which have been transcribed exactly as they appear in the printed score. The three-note rhythmic pattern of the organ (right hand) and soprano in bb. 91–93 should be made uniform, whatever other uniformity within these passages is found desirable.

The two forms of staccato used in the anthems, the dot and the dash—a short vertical line, commonly called ‘stroke’—have been transcribed exactly as they occur.

Anthem	Dashes [i.e. strokes], bar numbers	Dots, bar numbers
Fret not thyself	104	33
Holy, holy, holy	-	Instrumental introduction, 36, 38; choral section, 45, 104–105
I will cry unto God	52, 243–244	9, 54, 112
Sing unto the Lord	-	32, 79

The following guidance in their interpretation, should it indeed be necessary, is taken from *The New Grove Dictionary of Music and Musicians*:²⁷

Before the second half of the 19th century, dots, dashes, and wedges were likely to have the same meaning, although some notators and theorists distinguished between dots and dashes, meaning different degrees of staccato, at least from the time of Quantz (*Versuch*, 1752) and Leopold Mozart (*Violinschule*, 1756) <...> On the basis of theoretical writings, the dash has usually been considered to indicate a shorter and sharper execution, and the dot a longer and lighter one.

Acknowledgements

I should like to thank the British Library for access to their copy of John Camidge’s *Cathedral Music*; the Dean and Chapter of York for permission to transcribe manuscript additions in three copies of *Cathedral Music* in their possession; and Clive Brown, Peter Seymour, and Jonathan Wainwright for their help and advice in the preparation of this edition.

²⁷ *The New Grove Dictionary of Music and Musicians*; 2nd ed. (London: Macmillan, 2001), s. v. Staccato.

Fret not thyself because of the ungodly

Psalm 37 (BCP), vv. 1-6, 8, 40-41; Romans 12, v. 19

JOHN CAMIDGE (1790-1859)
edited by David Griffiths

Tenor Voice or Treble

S. Fret not thy - self be - cause of the un - god - ly:

A.

T.

B.

Org.

5

S. nei - ther be thou en - vi - ous a - gainst the e - vil - do - ers.

A.

T.

B.

Org.

CHORUS

9 *f* *tr*

S. Fret not thy - self be - cause of the un - god - ly: nei-ther be thou en - vi-ous a-against

A. CHORUS

T. CHORUS

B. CHORUS

Org. *f*

8vi -----

15 *tr* SOLO *mf*

S. the e - vil - doers. For they soon shall be cut down like the grass:

A. the e - vil - doers.

T. the e - vil - doers.

B. the e - vil - doers.

Org. *p*

CHORUS

21

S. *tr* and be with-er - ed _____ ev-en as___ the green herb. *f* For they soon shall be cut

A. _____ CHORUS For they soon shall

T. _____ CHORUS For they soon shall

B. _____ CHORUS For they soon shall

Org. *f*

27

S. down like the grass: and be with-er - ed ev - en as___ the green herb. *tr*

A. be cut down like the grass: and be with-er-ed ev - en as the green herb.

T. be cut down like the grass: and be with-er-ed ev - en as the green herb.

B. be cut down like the grass: and be with-er-ed ev - en as the green herb.

Org.

If sung by a Treble Voice sing the lower notes where they are added.

33 **Andante**

S.

Org. **Andante**
Soft Organ or Swell

38

S.

Org.

Put_ thou thy trust_____ in the

43

S.

Org.

Lord, and be do-ing good. De-light thou in the Lord: and he shall give thee thy heart's de-

48

S.

Org.

sire._ Com-mit thy way_____ un - to___ the

Ped.

54

S. Lord, and put thy trust in him: and he shall bring it to pass.

Org. *tr*

59

S. *p* He shall make thy right-ous-ness as clear as the light: and

Org. *pp*

8vi

64

S. thy just deal - ing as the noon-day. He shall make thy

Org. *cresc.* *p* *tr*

8vi

70

S. right-ous-ness as clear as the light: and thy just deal - ing

Org.

75

S. as the noon-day. Leave off from wrath, and let go displeasure:

Org. *mf* *tr* *tr* *tr*

81

S. fret not thyself, else shalt thou be moved to do evil.

Org. *p* *tr* *tr* *mf* *tr*

87

S. Put thou thy

Org. *p* *tr* *Swell*

92

S. trust in the Lord, and be doing good. De-light thou

Org.

96

S. in the Lord: and he shall give thee thy heart's de - sire; put thou thy

Org.

100

S. trust in the Lord. Fret not thy -

Org.

104

S. - self, else shalt thou be mov - ed to do

Org.

108

S. e - vil.

Org. *p*

CHORUS

Adagio

112

ff

S. *Venge - - ance is mine, venge - -*

A. *Venge - - ance is mine, venge - -*

T. *Venge - - ance is mine, venge - -*

B. *Venge - - ance is mine, venge - -*

Adagio

Org. *ff*

117

S. *ance is mine; I will re -*

A. *ance is mine; I will re -*

T. *ance is mine; I will re -*

B. *ance is mine; I will re -*

Org.

122

S. pay, saith the Lord.

A. pay, saith the Lord.

T. pay, saith the Lord.

B. pay, saith the Lord.

Org. *tr*

128

Slow

S. *pp* But the sal - va - tion_ of the right-eous com-eth of___ the Lord: who is al - *mf*

A. *pp* But the sal - va - tion_ of the right-eous com - eth of the Lord: who is___ al - *mf*

T. *pp* But the sal - va - tion_ of_ the_ right-eous com - eth of the Lord: who is___ al - *mf*

B. *pp* But the sal - va - tion_ of the right-eous com - eth of the Lord: who is___ al - *mf*

Adagio

Org. *pp* *tr* *mf*

133 *pp*

S. *pp*
-so their strength in__ time, in time of trou - ble. trou - ble.

A. *pp*
-so their strength in__ time, in time of trou - ble. trou - ble.

T. *pp*
-so their strength in time, in time of trou - ble. trou - ble.

B. *pp*
-so their strength in__ time, in time of trou - ble. trou - ble.

Org. *p*

137 *f* *ff* *p*

S. *f* *ff* *p*
And the Lord shall stand__ by them, and save them: he shall de-liv-er them from the un-god-ly, and shall save them,

A. *f* *ff* *p*
And the Lord shall stand by them, and save them: he shall de-liv-er them from the un-god-ly, and shall save them,

T. *f* *ff* *p*
And the Lord shall stand by them, and save them: he shall de-liv-er them from the un-god-ly, and shall save them,

B. *f* *ff*
And the Lord shall stand by them, and save them: he shall de-liv-er them from the un-god-ly,

Org. *ff* *cresc.* *ff* *p*

142

S. *pp* and shall save them, *ff* be-cause they put their trust in him, *p* and shall save them,

A. *pp* and shall save them, *ff* be-cause they put their trust in him, *p* and shall save them,

T. *pp* and shall save them, *ff* be-cause they put their trust in him, *p* and shall save them,

B. *pp* and shall save them, *ff* be-cause they put their trust in him,

Org. *f* *p*

146

S. *pp* and shall save them, *ff* be-cause they put their trust in him.

A. *pp* and shall save them, *ff* be-cause they put their trust in him.

T. *pp* and shall save them, *ff* be-cause they put their trust in him.

B. *ff* be-cause they put their trust in him.

Org. *f*

Alternative words for bb. 112-127, pp. 8-9.

ff

S. As for the trans - gres - sors, they shall per-ish to - geth - er:

ff

A. As for the trans - gres - sors, they shall per-ish to - geth - er:

ff

T. As for the trans - gres - sors, they shall per-ish to - geth - er:

ff

B. As for the trans - gres - sors, they shall per-ish to - geth - er:

Org. *ff* tr tr tr tr tr tr tr tr tr tr tr tr tr tr tr

9

S. and the end of the un - god - ly is, they shall be root-ed out at the last.

A. and the end of the un - god - ly is, they shall be root-ed out at the last.

T. and the end of the un - god - ly is, they shall be root-ed out at the last.

B. and the end of the un - god - ly is, they shall be root-ed out at the last.

Org. tr tr tr tr

8 8 8 8

Holy, holy, holy, Lord God of Hosts

Instrumental Introduction,
adapted for the Organ or Piano Forte

JOHN CAMIDGE (1790–1859)
edited by David Griffiths

Sanctus from the Communion Service with a short interpolation from
the Te Deum (BCP); Numbers 14, v. 18; Psalm 145 (AV), vv. 3 and 8

Adagio

The musical score is arranged in four systems. The first system shows the initial instrumental introduction in G major (one flat) and common time, marked *Adagio*. It features a treble and bass staff for the Organ/Piano Forte, with dynamics of *f* (forte). The second system begins at measure 6, introducing the Flute and Bassoon parts. The Organ part continues with a *p* (piano) dynamic and includes the instruction *8vi*. The Flute part has a melodic line with a trill (*tr*) and a slur (*s*). The Bassoon part provides harmonic support. The third system starts at measure 11, with the Flute playing a *dolce* (dolce) melodic phrase. The Organ part includes a *Ped:* instruction. The fourth system begins at measure 16, featuring a *cresc.* (crescendo) in the Organ part and another *Ped:* instruction.

21

Org.

cresc.

f

Ped:

25

Org.

p

f

p

31

Org.

f

p

p

tr

35

Org.

cresc.

39

Org.

f

ff

p

Adagio

pp

S. Ho - ly, ho - ly, ho - ly,

S. Ho - ly, ho - ly, ho - ly,

S. Ho - ly, ho - ly, ho - ly,

A. Ho - ly, ho - ly, ho - ly,

T. Ho - ly, ho - ly, ho - ly,


B. Ho - ly, ho - ly, ho - ly,


Adagio


pp

Organo


Org. Musical score for Organ with chords in both hands.

4
S. 
 Lord God of hosts, heav'n and earth are full of the Maj - es - ty of thy

S. 
 Lord God of hosts, heav'n and earth are full of the Maj - es - ty of thy

S. 
 Lord God of hosts, heav'n and earth are full of the Maj - es - ty of thy

A. 
 Lord God of hosts, heav'n and earth are full of the Maj - es - ty of thy

T. 
 Lord God of hosts, heav'n and earth are full of the Maj - es - ty of thy

B. 
 Lord God of hosts, heav'n and earth are full of the Maj - es - ty of thy

Org. 

9

S. *mf*
glo - - - ry: Glo - ry be to thee, O Lord,

S. *mf*
glo - - - ry: Glo - ry be to thee O Lord,

S. *mf*
glo - - - ry: Glo - ry be to thee, O Lord,

A. *mf*
glo - - - ry: Glo - ry be to thee, O Lord,

T. *mf*
glo - - - ry: Glo - ry be to thee, O Lord,

B. *mf*
glo - - - ry: Glo - ry be to thee, O Lord,

Org. *mf*

14 *pp* *ff*

S. glo - ry be to thee, O Lord, glo - - - ry

S. glo - ry be to thee O Lord, glo - - - ry

S. glo - ry be to thee, O Lord, glo - - - ry


A. glo - ry be to thee, O Lord, glo - - - ry

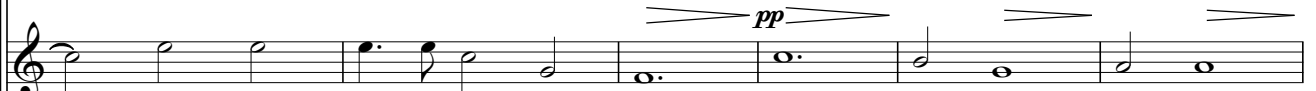
T. *ff* glo - - - ry


B. *ff* glo - - - ry


Org. Swell *pp* *ff*


19


S.  *pp*
 — be to thee, O Lord most High, most High, O Lord most

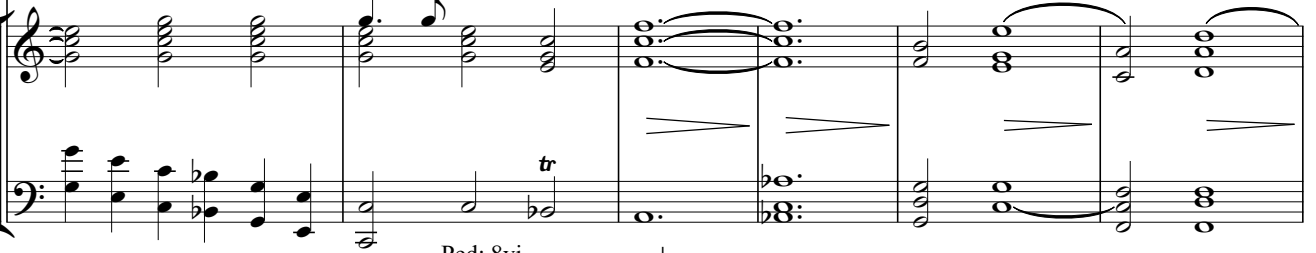
S.  *pp*
 — be to thee, O Lord most High, most High, O Lord, most

S.  *pp*
 — be to thee, O Lord most High, most High, O Lord most

A.  *pp*
 — be to thee, O Lord most High, most High, O Lord, most

T.  *pp*
 — be to thee, O Lord most High, most High, O Lord most

B.  *pp*
 — be to thee, O Lord most High, most High, O Lord most

Org.  *tr*

Ped: 8vi.....

25

S. *pp* High, O Lord most High. *ff* A - men. A -

S. *pp* High, O Lord most High. *ff* A - men. A -

S. *pp* High, O Lord most High. *ff* A - men. A -

A. *pp* High, O Lord most High. *ff* A - men. A -


T. *pp* High, O Lord most High. *ff* A - men. A -

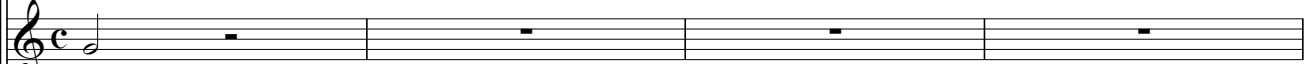
B. *pp* High, O Lord most High. *ff* A - men. A -

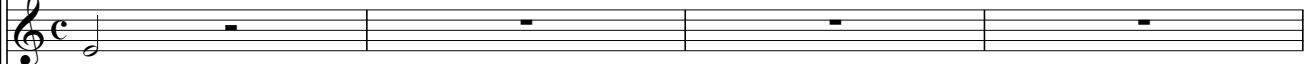
Org. *pp* *ff*

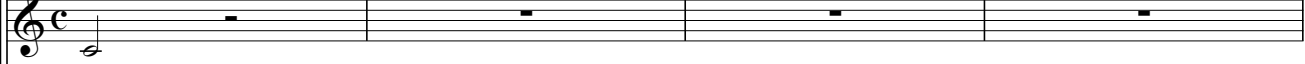
8vi -----

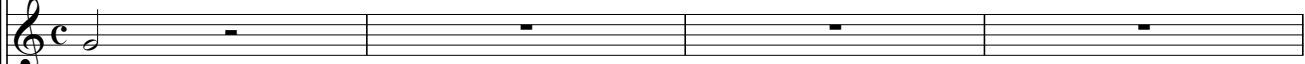
31 Allegro moderato

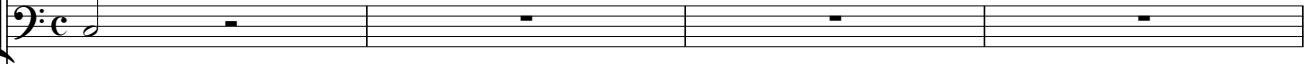
S. 
- men.

S. 
- men.

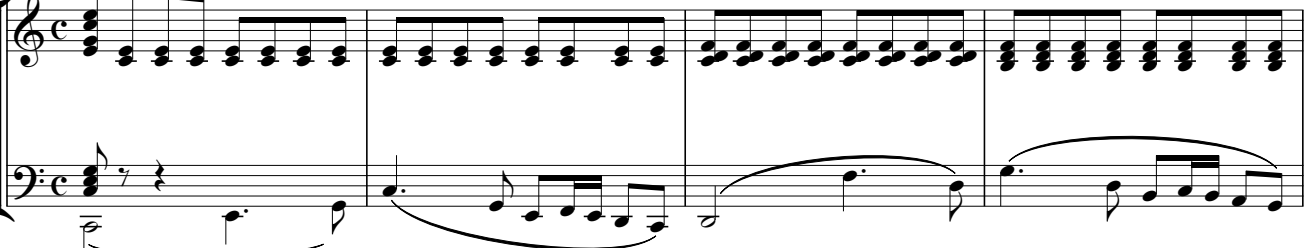
S. 
- men.

A. 
- men.

T. 
- men.

B. 
- men.

Allegro moderato
Choir Org:

Org. 
Gt. Org: Diap:

35 Swell Oboe

Org.

39

Org.

43

S. *mf* The Lord is long-

A. *mf* The Lord is long-

T. *mf* The Lord is long-

B. *mf* The Lord is long-

Org.

47

S. -suf - fer-ing, the Lord is long-suf - fer-ing, and of great

A. -suf - fer-ing, the Lord is long-suf - fer-ing, and of great

T. -suf - fer-ing, the Lord is long-suf - fer-ing, and of great

B. -suf - fer-ing, the Lord is long-suf - fer-ing, and of great

Org.

51

S. mer - cy, for - giv-ing in - i - qui-ty and trans-gres - sion,

A. mer - cy, for - giv-ing in - i - qui-ty and trans-gres - sion,

T. mer - cy, for - giv-ing in - i - qui-ty and trans-gres - sion,

B. mer - cy, for - giv-ing in - i - qui-ty and trans-gres - sion,

Org.

56 *p*

S. for - giv-ing in - i - qui-ty and trans - gres - sion. The

A. for - giv-ing in - i - qui-ty and trans - gres - sion. The

T. for - giv-ing in - i - qui-ty and trans - gres - sion. The

B. for - giv-ing in - i - qui-ty and trans - gres - sion. The

Org. *p*

Ped:

61 *cresc.*

S. Lord is grac - ious, and full of com -

A. Lord is grac - ious, and full of com -

T. Lord is grac - ious, and full of com -

B. Lord is grac - ious, and full of com -

Org. *p*

64

S. - pas - - sion, the Lord is grac - ious, and

A. - pas - - sion, the Lord is grac - ious, and

T. - pas - - sion, the Lord is grac - ious, and

B. - pas - - sion, the Lord is grac - ious, and

Org.

67

S. full of com - pas - sion, and

A. full of com - pas - sion, the Lord is long - suf - fer-ing, and

T. full of com - pas - sion, the Lord is long - suf - fer-ing, and

B. full of com - pas - sion, the Lord is long - suf - fer-ing, and

Org.

71

S. of great mer - cy, for - giv - ing in -

A. of great mer - cy, for - giv - ing in -

T. of great mer - cy, for - giv - ing in -

B. of great mer - cy, for - giv - ing in -

Org.

74

SEMI CHORUS

S. - i - qui - ty and trans - gres - sion. Great is the

A. - i - qui - ty and trans - gres - sion. Great is the

T. - i - qui - ty and trans - gres - sion. Great is the

B. - i - qui - ty and trans - gres - sion. Great is the

Org.

mf

Ped: Ped:

78

S. Lord, great is the Lord, and great - ly to be

A. Lord, great is the Lord, and great - ly to be

T. Lord, great is the Lord, and great - ly to be

B. Lord, great is the Lord, and great - ly to be

Org.

82

S. prais - ed, and great-ly to be prais - ed;

A. prais - ed, and great-ly to be prais - ed;

T. prais - ed, and great-ly to be prais - ed;

B. prais - ed, and great-ly to be prais - ed;

Org.

ff

Ped: 8vi

CHORUS

87 *ff*

S. and his great-ness is un - search - a - ble, his great-ness is un - search - a - ble.

A. *ff*
and his great-ness is un - search - a - ble, his great-ness is un - search - a - ble.

T. *ff*
and his great-ness is un - search - a - ble, his great-ness is un - search - a - ble.

B. *ff*
and his great-ness is un - search - a - ble, his great-ness is un - search - a - ble.

Org. *ff*
8vi -----|

92

S. Great is the Lord, great is the Lord, and

A. Great is the Lord, great is the Lord, and

T. Great is the Lord, great is the Lord, and

B. Great is the Lord, great is the Lord, and

Org.

96

S. *great - ly to be prais - ed, and great - ly to be prais - ed. Great is the*

A. *great - ly to be prais - ed, and great - ly to be prais - ed. Great is the*

T. *great - ly to be prais - ed, and great - ly to be prais - ed. Great is the*

B. *great - ly to be prais - ed, and great - ly to be prais - ed. Great is the*

Org.

8vi.....J

101

S. *Lord, and great - ly to be prais - ed. The Lord is grac - ious, and full of com -*

A. *Lord, and great - ly to be prais - ed. is grac - ious, com -*

T. *Lord, and great - ly to be prais - ed. is grac - ious, com -*

B. *Lord, and great - ly to be prais - ed. is grac - ious, com -*

Org.

p *ff* *p*

ff *ff* *p*

8vi.....J v v

107 *ff* *p* *cresc.* *ff*

S. -pas - sion, slow to an - ger, and of great mer - cy. The

A. -pas - sion, slow to an - ger, and of great mer - cy. The

T. -pas - sion, slow to an - ger, and of great mer - cy. The

B. -pas - sion, slow to an - ger, and of great mer - cy. The

Org. *ff* *p* *cresc.* *ff*

Ped: 8vi

112

S. Lord is long - suf - fer-ing, the Lord is long - suf - fer-ing, full of com -

A. Lord is long - suf - fer-ing, the Lord is long - suf - fer-ing, full of com -

T. Lord is long - suf - fer-ing, the Lord is long - suf - fer-ing, full of com -

B. Lord is long - suf - fer-ing, the Lord is long - suf - fer-ing, full of com -

Org.

117

S. *f*
-pas - sion, full of com - pas - sion, slow to

A.
-pas - sion, full of com - pas - sion, slow to

T.
-pas - sion, full of com - pas - sion, slow to

B.
-pas - sion, full of com - pas - sion, slow to

Org.

121

S. an - ger, and of great mer - - cy, slow to an - ger, and

A. an - ger, and of great mer - - cy, slow to an - ger, and

T. an - ger, and of great mer - - cy, slow to an - ger, and

B. an - ger, and of great mer - - cy, slow to an - ger, and

Org.

Ped: 8vi

126

S. of great mer - cy.

A. of great mer - cy.

T. of great mer - cy.

B. of great mer - cy.

Org. *f*

131

S.

A.

T.

B.

Org.

I will cry unto God

Psalm 28 (AV), vv. 6-7; psalm 50 (BCP), vv. 1, 15;
psalm 51 (BCP), vv. 1, 3, 9-12; psalm 61 (BCP), vv. 1-2;
psalm 77 (BCP), vv. 1, 3.

JOHN CAMIDGE (1790-1859)
edited by David Griffiths

Adagio

The musical score is set in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features five vocal staves (Soprano, Alto, Tenor, Bass) and two organ staves. The organ part is marked 'Adagio' and includes dynamic markings such as 'Swell p' and 'cresc.'. The score is divided into three systems, with measure numbers 5, 11, and 16 indicated at the beginning of each system. The organ part includes various musical ornaments like trills and grace notes, and uses hairpins to indicate dynamics. The vocal parts are currently silent, indicated by rests.

25 *mf*

S. I will cry un - to God, will I cry

Org. *p*

31

S. — with my voice: ev - en un - to God will I cry

Org. *dim.* *p*

38

S. with my voice, ev - en un - to God will I - cry,

Org.

44 *p*

S. and he shall heark - en un - to me. I will call up - on

Org.

49

S. *mf*
God, will I call with my voice, and he shall

Org. *tr.* *mf*

54

S. *p*
heark - en, and he shall heark - en un - to me,

Org. *cresc.* *p* **Adagio**

59

S. *mf*
and he shall heark - en, and he shall heark - en un - to me.

Org. *f* *tr.* **A tempo** **Adagio**

64

S. *mf*
Ev - en un - to God, un - to God will I cry,

Org. *p* **A tempo**

69

S. and he shall heark-en, shall heark-en,

Org.

75

S. he shall heark-en, he shall heark-en un - to me.

Org.

Andante

80

S. Hear my cry-ing, O God: give ear un - to my prayer. From the

S. Hear my cry-ing, O God: give ear un - to my prayer. From the

Org.

89

S. ends of the earth will I call, will I call up-on thee, from the

S. ends of the earth will I call, call up - on thee,

Org.

96

S. ends of the earth will I call up-on thee, from the ends of the

S. of the earth will I call up-on thee, from the ends of the earth,

Org.

102

S. earth, will I call up - on

S. from the ends of the earth, will I call up - on

Org.

108

S. thee; hear my cry-ing, O God: give ear un - to my prayer. From the

S. thee; hear my cry-ing, O God: give ear un - to my prayer.

Org.

116 *cresc.* *mf* *tr*

S. ends of the earth will I call, will I call up - on God, will I call up - on God, will I

S. *cresc.* the earth will I call, will I call up - on God, up - on God,

Org.

123 *tr* *tr*

S. call, will I call up - on God, from the ends of the earth, the ends of the earth will I

S. will I call up - on God, from the ends of the earth, the ends of the earth will I

Org.

130 *p* *p* *p*

S. call up - on God. When I am in heav-i-ness, when I am in heav-i-ness,

S. call up - on God. When I am in heav-i-ness, when I am in heav-i-ness,

Org.

136 *mf*

S. I will think up-on God, I will think up-on

S. I will think up-on God, I will think up-on

Org. *cresc.* *tr.* *tr.* *tr.* *tr.* *tr.*

143 *dim.* *p*

S. God. Hear my cry-ing, O God: give ear un - to my prayer.

S. God. Hear my cry-ing, O God: give ear un - to my prayer.

Org. *dim.* *p* *tr.* *tr.* *tr.*

151 *ritard:* *a tempo* *tr.*

S. Hear my cry-ing, O God, O God: give ear un - to my prayer, my prayer, —

S. Hear my cry-ing, O God, O God: give ear un - to my prayer, O God, hear my

Org. *cresc.* *ritard:* *a tempo*

160

S. *tr.* *tr.* *tr.* O God, give ear un-to my prayer, give ear un - to my prayer.

S. cry - ing, O God, hear my cry - ing, O God, give ear un-to my prayer, give ear un - to my prayer.

Org. *tr.* *tr.* *cresc.* *p* Sym:

169

Org. *cresc.* *dim.*

175

Org. *ritard:*

Adagio

181 *mf*

S. Turn thy face, thy face from my sins: and put out all my mis-deeds. Make

Org. *mf* *p* *p*

Adagio
Voice

187 **ritard:**

S. me a clean heart, make me a clean heart: and re-new a right spir-it with-in me.

Org. **ritard:**

194 **Andante**

S. Cast me not a - way, a - way from thy pre-sence: and take not thy ho - ly

Org. **Andante**
p dolce

201

S. spir - it from me. O give me the com-fort of thy help a - gain,

Org.

207

S. give me_ the_ com - fort of thy_ help_ a - gain. For I ac-know-ledge my faults: and my

Org. *p*

213 **Adagio**

S. sin is ev-er be - fore_ me, for I ac-know-ledge my faults: and my sin is ev-er be-fore me.

Org. **Adagio**

219 RECITATIVE

B. *tr*
The Lord, ev-en the most might - y God, hath spok - en.

Org. *ff*
8vi *tr*

224 **Larghetto**
p

B. Call up-on me in the time of trou - ble, call up-on me in the

Org. **Larghetto**
p dolce

230 *tr*

B. time of trou - ble: so will I hear thee, so will I

Org. *cresc.*

235 *f*

B. hear thee, so will I hear thee, and thou shalt praise me.

Org. *f ff*
8vi *tr*

CHORUS
Moderato

240

S. Bles - sed, bles - sed, bles - sed, bles - sed be the Lord,

S. Bles - sed, bles - sed, bles - sed, bles - sed be the Lord,

A. Bles - sed, bles - sed, bles - sed, bles - sed be the Lord,

T. Bles - sed, bles - sed, bles - sed, bles - sed be the Lord,

B. Bles - sed, bles - sed, bles - sed, bles - sed be the Lord,

Org. *f* Moderato

244

S. Bles - sed, bles - sed, bles - sed, bles - sed

S. Bles - sed, bles - sed, bles - sed, bles - sed

A. Bles - sed, bles - sed, bles - sed, bles - sed

T. Bles - sed, bles - sed, bles - sed, bles - sed

B. Bles - sed, bles - sed, bles - sed, bles - sed

Org.

249

S. be the Lord,

S. be the Lord,

A. be the Lord, be - cause he hath heard the

T. be the Lord, be - cause he hath heard the voice of my sup - pli - ca - tion, be - cause he hath heard the

B. be the Lord,

Org. *f*

253

S.

S. be - cause he hath heard the voice of my sup - pli - ca - tion, the

A. voice of my sup - pli - ca - tion, be - cause he hath heard the voice of my sup - pli - ca - tion, the

T. voice, be - cause he hath heard the voice of my sup - pli -

B. be - cause he hath heard the voice of my sup - pli - ca - tion,

Org.

256

f

S. The Lord is my strength, the Lord is my strength, the

S. voice of my sup - pli - ca - tion. The Lord is my strength, the Lord is my strength, the

A. voice of my sup - pli - ca - tion. The Lord is my strength, the Lord is my strength, the

T. - ca - tion. The Lord is my strength, the Lord is my strength, the

B. of my sup - pli - ca - tion. The Lord is my strength, the Lord is my strength, the

Org.

259

S. Lord is my strength and my shield; my heart trust-ed in him, and I am help-ed, my heart trust-ed in

S. Lord is my strength and my shield; my heart trust-ed in him, and I am help-ed, my heart trust-ed in

A. Lord is my strength and my shield; my heart trust-ed in him, and I am help-ed, my heart trust-ed in

T. Lord is my strength and my shield; my heart trust-ed in him, and I am help-ed, my heart trust-ed in

B. Lord is my strength and my shield; my heart trust-ed in him, and I am help-ed, my heart trust-ed in

Org.

265

S. him, and I am help - ed, and I am help - ed, am help-ed, I am help-ed, I am.

S. him, and I am help - ed, and I am help - ed, I am help - ed, I am help-ed, I am.

A. him, and I am help-ed, I am help - ed, and I am help - ed, I am help - ed, I am.

T. him, and I am help - ed, and I am help - ed. I am help - ed, I am

B. him, and I am help - ed, and I am help - ed, am help - ed, I am help - ed, I am.

Org.

270

S. help-ed, and I am help - ed, and I am help - ed, and I am help - ed, I am help - ed.

S. help-ed, and I am help - ed, and I am help - ed, and I am help - ed, I am help - ed.

A. help - ed, I am help-ed, I am help-ed, I am help-ed, I am help - ed.

T. help - ed, and I am help - ed, and I am help - ed, am help-ed, I am help - ed.

B. help - ed, and I am help - ed, and I am help - ed, and I am help-ed, I am help - ed.

Org.

Ped.

275

S. Bles - sed, bles - sed, bles-sed be the

S. Bles - sed, bles - sed, bles-sed be the

A. Bles - sed, bles - sed, bles-sed be the

T. Bles - sed, bles - sed, bles-sed be the

B. Bles - sed, bles - sed, bles-sed be the

Org. Ped. 8ves

280

S. Lord; my heart trust - ed in him, my heart trust - ed in him, _____

S. Lord; my heart trust - ed in him, my heart trust - ed in him, _____ and in my

A. Lord; my heart trust - ed in him, my heart trust - ed in him, _____ and in my

T. Lord; my heart trust - ed in him, my heart trust - ed in him, _____

B. Lord; my heart trust - ed in him, my heart trust - ed in him, _____

Org. Ped.

285

S. and in my song will I praise him, and in my song will I praise him,

S. song will I praise him, and in my song will I praise him,

A. song will I praise him, and in my song will I praise him, and in my

T. will I praise him, will I praise him, and in my

B. will I praise him, will I praise him,

Org. Ped. Ped.

289

S. will I praise him, will I praise him, praise him.

S. and in my song will I praise him, and in my song will I praise him, praise him.

A. song will I praise him, and in my song will I praise him, praise him, praise him.

T. song will I praise him, praise him, and in my song will I praise him, praise him, praise him.

B. praise him, will I praise him, praise him.

Org. *ff*

293

S. Bles - sed be the Lord, bles- sed, bles - sed be the Lord, bles-sed, bles - sed be the

S. Bles-sed, bles-sed, bles - sed, bles - sed, bles-sed, bles-sed, bles-sed, bles - sed, bles - sed be the

A. Bles-sed, bles-sed, bles-sed, bles - sed, bles-sed, bles-sed, bles-sed, bles-sed, bles-sed be the

T. Bles-sed, bles-sed, bles-sed, bles - sed, bles - sed be the Lord, bles - sed, bles - sed be the

B. Bles - sed be the Lord, bles-sed, bles-sed, bles-sed, bles-sed, bles - sed be the

Org.

298

S. Lord, bles-sed be the Lord, bles-sed, bles-sed,

S. Lord, bles-sed be the Lord, bles-sed, bles-sed,

A. Lord, bles-sed be the Lord, bles-sed, bles-sed,

T. Lord, bles-sed be the Lord, bles-sed, bles-sed,

B. Lord, bles-sed be the Lord, bles-sed, bles-sed,

Org. *f* *cresc.*

303

S. bles - sed be the Lord, will I praise him, will I praise him,

S. bles - sed be the Lord, and in my song will I praise him, and in my song will I praise him, in my

A. bles - sed be the Lord, and in my song, and in my song, and in my

T. bles - sed be the Lord, will I praise him, will I praise him,

B. bles - sed be the Lord, and in my song will I praise him, will I praise

Org. *ff*

307

S. will I praise him. Bles - sed, bles - sed, bles-sed, bles-sed,

S. song will I praise him. Bles - sed, bles - sed, bles-sed, bles-sed,

A. song will I praise him. Bles - sed, bles - sed, bles-sed, bles-sed,

T. will I praise him. Bles - sed, bles - sed, bles-sed, bles-sed,

B. him, will I praise him. Bles - sed, bles - sed, bles-sed, bles-sed,

Org.

311

ff

S. bles-sed, bles- sed, bles - sed be the Lord, and in my song will I praise— him,— praise— him,

S. bles-sed, bles- sed, bles - sed be the Lord, and in my song will I praise him, praise him,

A. bles-sed, bles- sed, bles - sed be the Lord, and in my song will I praise— him,—praise him,

T. bles-sed, bles- sed, bles - sed be the Lord, will I praise him, praise him,

B. bles-sed, bles- sed, bles - sed be the Lord, will I praise him, praise him,

Org. *ff*

317

S. praise— him, and in my song will I praise— him,—praise him, praise him,

S. praise him, and in my song will I praise— him,—praise him, praise him,

A. praise— him, and in my song will I praise— him,—praise him, praise him,

T. praise— him, will I praise him, praise him, praise him,

B. praise him, will I praise him, praise him, praise him,

Org. *ff*

Ped. 8ves Minims

322

S. praise him, praise him, in my song— will I praise him, will I

S. praise him, praise him, in my song— will I praise him, will I

A. praise him, praise him, in my song— will I praise him, will I

T. praise him, praise him, in my song will I praise him, will— I—

B. praise him, praise him, in my song— will I praise him, will— I—

Org.

8ves

327

S. praise him.

S. praise him.

A. praise him.

T. praise him.

B. praise him.

Org.

Ped.

Sing unto the Lord

Psalm 96 (BCP), vv. 2-4, 8; psalm 103 (BCP), v. 1

JOHN CAMIDGE (1790-1859)
edited by David Griffiths

Quartetto Adagio

Musical score for Quartetto and Organ. The Quartetto consists of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The Organ part is written for a four-part organ with a separate Pedal part. The score is in 2/4 time and B-flat major. The Quartetto parts are mostly rests, indicating they are silent in this section. The Organ part begins with a melodic line in the right hand and a bass line in the left hand. The tempo is marked *Adagio* and *legato*. The organ part includes dynamics such as *p* (piano) and *mf* (mezzo-forte). The organ part is divided into two systems, with the first system starting at measure 7 and the second system starting at measure 14. The organ part includes a *Sym:* (Symphony) section and a *Ped:* (Pedal) section.

Organ part, measures 7-13. The organ part continues with a melodic line in the right hand and a bass line in the left hand. The tempo is marked *Adagio* and *legato*. The organ part includes dynamics such as *mf* (mezzo-forte). The organ part includes a *Sym:* (Symphony) section and a *Ped:* (Pedal) section.

Organ part, measures 14-19. The organ part continues with a melodic line in the right hand and a bass line in the left hand. The tempo is marked *Adagio* and *legato*. The organ part includes dynamics such as *mf* (mezzo-forte). The organ part includes a *Sym:* (Symphony) section and a *Ped:* (Pedal) section.

21 *cresc.*

S. Sing un-to the Lord, and praise his Name: be tel - ling, be tel - ling of his sal-

A. Sing un-to the Lord, and praise his Name: be tel - ling, be tel - ling of his sal-

T. Sing un-to the Lord, and praise his Name: be tel - ling, be tel - ling of his sal-

B. Sing un-to the Lord, and praise his Name: be tel - ling, be tel - ling of his sal-

Org. *pp*

27

S. va - tion from day to day. De-

A. va - tion from day to day. De-

T. va - tion from day to day.

B. va - tion from day to day.

Org. *mf* *p*

32

S. *clare his hon - our un - to the heath - en: and his won-ders un-to all*

A. *clare his hon - our un - to the heath - en: and his won-ders un-to all*

T. *un-to the heath - en: and his won-ders un-to all*

B. *and his won-ders un-to all*

Org. *cresc.*
tr
Ped:

37

S. *peo - ple, his won - ders un-to all peo - ple.* *tr*

A. *peo - ple, his won - ders un-to all peo - ple.*

T. *peo - ple, his won - ders un-to all peo - ple.*

B. *peo - ple, his won - ders un-to all peo - ple.*

Org. *mf* *p*
8vi

43 *p*

S. For the Lord is great, and can-not worth - i - ly be prais - ed,

A.

T.

B.

Org. *mf* *tr*

48 *mezzo*

S. and can-not worth - i - ly be

A. *mf* *mezzo*
and can-not worth - i - ly be prais - ed, and can-not worth - i - ly be

T. *mf*
and can-not worth - i - ly be prais - ed, and can-not worth - i - ly be

B. *mf*
and can-not worth - i - ly be prais - ed, and can-not worth - i - ly be

Org.

52

S. prais - ed, and can-not worth-i - ly be prais - ed. For the

A. *mf* prais - ed, and can-not worth - i - ly be prais - ed. For the

T. *mf* prais - ed, and can-not worth - i - ly be prais - ed. For the

B. *mf* prais - ed, and can-not worth - i - ly be prais - ed. For the

Org. *cresc.* *Sym:*

57

S. Lord is great, and can - not worth-i - ly be prais-ed.

A. Lord is great, and can - not worth-i - ly be prais-ed.

T. Lord is great, and can - not worth-i - ly be prais-ed.

B. Lord is great, and can - not worth-i - ly be prais-ed.

Org. *cresc.* *tr*

62

S. A - scribe un - to the Lord the hon - our due un - to his name,

A. A - scribe un - to the Lord the hon - our

T. A - scribe un - to the Lord the hon - our

B. A - scribe un - to the Lord the hon - our

Org. *mf* *cresc.*

67

S. — the hon-our due un-to his name.

A. due un - to his name.

T. due un - to his name.

B. due un - to his name.

Org. *cresc.*

73

Org. *f* *p* *ritard:*

80

S. Sing un-to the Lord, and praise his Name. A-cribe un-to the Lord the

A. Sing un-to the Lord, and praise his Name. A-cribe un-to the Lord

T. Sing un-to the Lord, and praise his Name. A-cribe un-to the Lord

B. Sing un-to the Lord, and praise his Name. A-cribe un-to the Lord

Org. *p*

86

S. hon-our due un-to his Name. Sing un-to the Lord, and praise his Name, un - to the

A. due un-to his Name. Sing un-to the Lord, and praise his Name,

T. due un-to his Name. Sing un-to the Lord, and praise his Name,

B. due un-to his Name. Sing un-to the Lord, and praise his Name,

Org.

92

S. Lord, un-to the Lord, un-to the Lord, and praise his Name, praise his Name, and praise his

A. un - to the Lord, un - to the Lord, and praise his Name, praise his Name, and praise his

T. un - to the Lord, un - to the Lord, and praise his Name, praise his Name, and praise his

B. un - to the Lord, un - to the Lord, and praise his Name, praise his Name, and praise his

Org. *cresc.* *dim.*

97

S. Name, praise his Name, praise his Name. *ritard:*

A. Name, praise his Name, praise his Name.

T. Name, praise his Name, praise his Name.

B. Name, praise his Name, praise his Name.

Org. *cresc.* *p* *Sym:* *p*

104 **Moderato**

S.

S. *f*
Praise the Lord, O my soul: and all that is with - in me praise his ho-ly Name.

A.

T.

B.

Org.

108

S. *f*
Praise the Lord, O my soul: and all that is with - in me praise his ho - ly Name,

S. *f*
Praise the Lord, praise the Lord, O my soul: and all that is with-in me praise his ho - ly Name, and

A. *f*
Praise the Lord, O my soul: and all that is with - in me praise,

T.

B.

Org.

112

S. — and all that is with - in me praise his ho - ly Name. Praise the Lord, O my soul: and

S. all that is with-in me, is with - in me praise his ho - ly Name, praise the Lord, O my soul: and

A. and all that is with - in me praise his ho - ly Name, praise the Lord, O my soul:—

T. Praise the Lord, O my soul: and

B. Praise the Lord, O my soul: and

Org. *f*

116

S. all that is with - in me praise his ho - ly Name, and all that is with -

S. all that is with - in me praise his ho - ly Name, that is with -

A. and all that is with - in me praise his ho - ly Name, and all that is with - in

T. all that is with - in me praise his ho - ly Name, and all that

B. all that is with - in me praise his ho - ly Name, and all that is with -

Org.

Ped: 8vi Ped: 8vi

119

S. in me praise his ho - ly Name, his ho - ly Name,

S. in me praise his ho - ly Name, his

A. me praise his ho - ly Name, his ho - ly Name, praise, praise

T. is with-in me praise his ho - ly Name, his

B. in me praise his ho - ly Name, his ho - ly Name, his ho - ly Name,

Org. *f*

123

S. and all that is with-in me,

S. ho - ly Name, and all that is with-in me,

A. the Lord, and all that is with-in me, and all that is with-in me, and

T. ho - ly Name, and all that is with-in me praise his ho - ly Name, and all that is with-in me,

B. and all that is with - in me praise his ho - ly Name, and all that is with-

Org.

127

S. and all, and all that is with-in me praise,

S. and all that is with - in me praise his Name, and all that is with-

A. all that is with - in me, all that is with - in me praise,

T. and all that is with - in me, all that is with - in me praise his

B. in me praise, and all that is with - in me praise his ho - ly,

Org.

130

S. and all that is, and all that is, and all that is with-in me

S. in me, with-in me praise, with-in me praise his ho - ly Name,

A. praise his ho - ly Name, his ho - ly Name, and

T. ho - ly Name, praise his ho - ly Name, his ho - ly Name, and

B. ho - ly Name, praise his ho - ly Name, and

Org.

133

S. praise, and all that is with-in me praise his ho-ly Name, praise his ho-ly Name,

S. and all that is with-in me praise, praise his ho-ly Name, praise his ho-ly Name,

A. all that is with-in me, and all that is with-in me praise his ho-ly Name, praise his ho-ly Name,

T. all that is with-in me, and all that is with-in me praise his ho-ly Name, praise his ho-ly Name,

B. all that is with-in me, and all that is with-in me, praise his ho-ly Name, praise his ho-ly Name,

Org. *f*

137

S. praise his ho-ly Name, praise his ho - ly Name,

S. praise his ho-ly Name, praise his ho - ly Name, praise the Lord, O my soul: and

A. praise his ho-ly Name, praise his ho - ly Name, praise the Lord, O my soul:

T. praise his ho-ly Name, praise his ho - ly Name,

B. praise his ho-ly Name, praise his ho - ly Name, praise the Lord, O my

Org.

141

S. and all that is with-in me, and all that is with

S. all that is with - in me praise, and all that is with-in me, all that is with - in me, praise

A. and all that is with-in me, all that is with-in me, all that is with - in me praise his

T. that is with - in me, his

B. soul: and all that is with - in me,

Org.

145

S. in me praise,

S. his ho-ly Name, his ho - ly Name, and

A. ho - ly Name, his ho - ly Name, and all that is with - in me, and

T. ho - ly Name, his ho - ly Name, and all that is with-in me, and all that is, and

B. hisho-ly Name, his ho - ly Name, and all that is with - in me praise,

Org.

149

S. and all that is with-in me praise his ho - ly Name, praise his ho - ly Name, his

S. all that is with-in me and all that is with-in me praise his ho - ly Name, praise his ho - ly Name, his

A. all that is with-in me, and all that is with-in me praise his ho - ly Name, his ho - ly

T. all that is with-in, with-in me praise his ho - ly Name, his ho - ly

B. and all that is with - in me, —

Org.

153

S. ho-ly Name, and all that is with - in me praise his ho - ly Name, praise his

S. ho-ly Name, and all that is, and all that is with-in me praise his

A. Name, and all that is, and all that is, praise his

T. Name, and all that is with-in me praise, and all that is with-in me praise his

B. and all that is with - in me praise his ho - ly Name, praise his

Org.

157

S. ho - ly Name, his ho - ly Name,

S. ho - ly Name, and all that is with-in me praise his ho - ly Name, and all that is with-in me

A. ho - ly Name, and all that is with-in me praise his ho - ly Name, and all that is with-in me

T. ho - ly Name, his ho - ly Name,

B. ho - ly Name, his ho - ly Name,

Org. Ped: Ped:

161

S. — his ho - ly Name. A - men, a - men, a - men.

S. praise his ho - ly Name. A - men, a - men, a - men.

A. praise his ho - ly Name. A - men, a - men, a - men.

T. — his ho - ly Name. A - men, a - men, a - men.

B. — his ho - ly Name. A - men, a - men, a - men.

Org.

EDITORIAL METHOD

In the respective voice parts the alto and tenor clefs have been replaced with modern ones and the original dynamic markings of *for* and *pia* have been abbreviated to *f* and *p* respectively. All accents, ‘hairpin’ crescendos and diminuendos, slurs, and ties, which have been crossed, are editorial. In the Organo part, tied short notes have often been substituted with single longer notes, without comment, and notes which appear on one staff have sometimes been transferred to the other to help visual appearance and to lessen the number of leger lines used.

The cue notes in the organ parts of ‘Fret not thyself because of the ungodly’ (bb. 1 and 83–86) and ‘I will cry unto God’ (bb. 38–42, 47–49, 52–56, and 181–3) are the composer’s, and have been transcribed exactly as they appear in the printed score. It is not clear what function they serve. Should the function be a cautionary one the cue notes are somewhat redundant since, in each instance, they double the solo voice part, and this and the organ parts in the score are contiguous. The cue notes would only make sense if the keyboard part were independent, as it might be if copied into an organ score. And if the cue notes are indeed cautionary, and not to be played, it is difficult to see why they were included.

NOTES ON THE TEXTUAL COMMENTARY

The following abbreviations are used in the Textual Commentary:

DYNAMICS	<i>f</i> (etc.)	<i>forte</i> (etc.)
	<i>mf</i> (etc.)	<i>mezzo-forte</i> (etc.)
	<i>p</i> (etc.)	<i>piano</i> (etc.)
GENERAL	alt	alternative
	b(b)	bar(s)
	ed	editorial
	k-s	key signature
	o	no accidental(s) in score
	om	omitted
	sl	slur(red)
	t	tie
	t-s	time-signature
NOTE VALUES	<i>c</i>	crotchet
	<i>c.</i> (etc.)	dotted crotchet (etc.)
	<i>dsq</i>	demisemiquaver
	<i>m</i>	minim
	<i>m-rest</i> (etc.)	minim rest (etc.)
	<i>q</i>	quaver
	<i>s</i>	semibreve
	<i>sq</i>	semiquaver
PART NAMES	A	Alto
	B	Bass
	LH	Left hand
	Org	Organ
	RH	Right hand
	T	Tenor
	Tr	Treble
PITCH	8ve	octave
	hr	higher note of a chord
	hst	highest note of a chord
	lr	lower note of a chord
	lst	lowest note of a chord
	md	middle note of a chord
SYSTEM OF REFERENCE	20 ⁴ A: o indicates that in bar 20, the fourth note (or symbol) of the Alto part has no accidental in the score	

Pitch names are given in the Helmholtz system: C–B, c–b, c'–b', c''–b'' (c' = middle C).

TEXTUAL COMMENTARY

Source: John Camidge. *Cathedral Music* (London, 1830)

Fret not thyself because of the ungodly

16 Org LH: *m*.
 32 Org both hands: *m*.
 68 Org LH: 8vi sign applied on analogy with
 b. 59
 68–69 Org LH: ties applied on analogy with
 bb 59–60
 106¹ S: *f*'
 111 Org LH: fermata ed
 125 S: *e*"
 135³: SATB Org RH: fermata ed
 138⁴ Org LH: *lr*, *o*
 146 SAT: *pp* applied on analogy with b. 142

Holy, holy, holy

Instrumental introduction

26¹ Org RH: *lst*, *m*
 32² Org LH: *lr*: *o*

Choral section

1¹, 2¹, 3¹, Org: chords are arpeggiated with a
 vertical curved symbol which crosses
 both staves
 6⁵ Org RH: trill ed
 8¹⁻² S: *q. sq*
 24² Org LH: *md c*
 45⁴ S: *mf* ed
 45⁹ Org LH: *q.*
 60⁴ S: *p* ed
 63 S: *cresc.* ed
 64¹⁰⁻¹¹ Org RH: *o*
 71⁹ Org RH: *o*
 72¹⁰ Org RH: *o*

I will cry unto God

36³ Org RH: *c*
 64 'A tempo' ed
 73⁵ Org RH *hst*: *o*
 91³ S1: *o*
 101 Org RH: *lr eb'*
 103⁴ Org LH *lst*: *o*
 135³ Org RH: *c*
 138⁶ Org LH: *o*
 164¹ S2: *eb'*
 168¹ S1: *d*"
 193 Org RH, *md*: *a'*
 200¹⁻² Org RH, upper: *d*" and *c*" both *c*
 202³ S: *o*
 219–221 Org unbarred
 233¹ Org LH, upper: *m*
 237 Org both hands: fermata ed
 239¹ Org LH, lower: *Bb*
 239² Org LH: fermata ed
 243² Org LH *lst*: *A#*
 244¹ Org RH: stroke staccato mark ed
 274³ Org RH: *md o*
 294¹⁻³ T: text 'Lord'
 314¹ T: *c'*
 322¹ S2: *o*
 324³ T: *c* and *c*

Sing unto the Lord

25 S and B: *cresc.* Ed
 34³ S: *c*
 49¹ B: *o*
 50⁴ S: *o*
 54⁴⁻⁵ Org RH: *q* and *q*
 77¹ Org LH: fermata ed
 96¹ S: *c*
 161second beat Org LH *lst*: *Eb*, omitted on
 analogy with b 159

