

Y O R K 
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P R E S S

John Camidge
(1790–1859)



EVENING SERVICE
IN A

Edited by David Griffiths

In association with



YORK EARLY MUSIC FOUNDATION



THE UNIVERSITY *of* York

JOHN CAMIDGE
(1790–1859)

**Evening Service
in A**

Edited by David Griffiths

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2013

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(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 the latter institution 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^o 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, in addition to the Evening Service in A, a Morning Service in A (comprising a Te Deum and Jubilate), an Evening Service in E flat (comprising a Magnificat and Nunc dimittis), and four anthems: ‘Fret not thyself, because of the ungodly’; ‘Holy, holy, holy, Lord God of hosts’; ‘I will cry unto God’; and ‘Sing unto the Lord’.⁵

This edition of the Evening Service, 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

The date of composition of the Evening Service in A is not known, but it was sometime before 14 October 1815, by which date the tenor part had been copied into a part-book belonging to York Minster choir, now located in York Minster Library with shelf-mark M 169. The present edition has not been collated with this manuscript source because of the current difficulties with regard to access. It remains to mention that the work was included in a list of the services performed at York Minster in the early 1820s.⁶

Notes on performance

Camidge’s Evening Service in A would have been performed at evensong at York Minster at the following times, as recorded by Baines seven years before the publication of *Cathedral Music*.⁷

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.

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.

⁶ *Quarterly Musical Magazine and Review* 6 (1824): 26.

⁷ Edward Baines, *History, Directory & Gazetteer, of the County of York*. Vol. II. East and North Ridings (Leeds: Leeds Mercury Office, 1823), p. 40.

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.⁸

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 Evening Service in A has a two-stave part marked ‘Organo’; and it will be the organ which will have accompanied performances of this work 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. 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 1796.⁹

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 £121.6.0.¹⁰ 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:¹¹

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.

⁸ *York Herald*, 5 May 1832.

⁹ 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’.

¹⁰ York Minster Library, Dean and Chapter of York, St. Peter’s account, E2/25.

¹¹ *York Herald*, 28 February 1829.

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

The history of the York Minster organ in the period from 1802 to 1853 has been summarised in a recent work.¹²

The cue notation in the organ part of the Cantate Domino which occurs on p. 8 (b. 81), p. 9 (bb. 82, 83–84 and 86, 87–91), p. 12 (bb. 121–122, 129), p. 13 (bb. 130–137), p. 17 (bb. 187–188), p. 21 (bb. 239–240), and p. 28 (bb. 8–9, 12), has been transcribed exactly as it appears in the 1830 printed score. With the exception of those on p. 13 (b. 140, the suggested suffix of the trill) and p. 21 (bb. 239–240, which are probably obbligato) the cue notes simply indicate to the organist (or more particularly to the pianist in a domestic context) the respective vocal parts being accompanied at any particular point. There are a few indications for organ registration in the in the Cantate Domino: a flute stop is specified in bar 73 and the Swell manual in bars 80, 122, and 183, while in the Deus Misereatur there are no such indications. There is an instruction ‘Ped.’ in bars 5, 61, 78, 110, 163, 283, and 287 of the Cantate Domino, and in bars 2, 5, 7, and 9 of the shorter setting of the words ‘Praise the Lord upon the harp’. The instruction ‘Ped.’ 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. Given that in the Cantate Domino the instances where the pedal is specified are those in which it would be desirable for the feet to assist the hands, however, it is probable that these instructions are indeed for the organ; and the likelihood is that, when accompanying the Evening Service in A 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:¹³

—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.

In bars 163 and 287 of the Cantate Domino the instruction for the use of the pedal is combined with that of the octave sign thus: ‘Ped: 8vi’. Peter Horton has noted that this usage is to be found in the church music of S. S. Wesley, where there is a similar ambiguity in meaning.¹⁴

¹² Nicholas Thistlethwaite, *The Making of the Victorian Organ* (Cambridge: Cambridge U. P., 1990), pp. 118–127.

¹³ *Harmonicon* 3 (1825): 185.

¹⁴ Samuel Sebastian Wesley, *Anthems*; edited by Peter Horton. Vol. I. *Musica Britannica*, 67 (London: Stainer and Bell, 1990), p. xxv.

The choir

In the first half of the 1810s, when the Evening Service in A was probably composed, the choir of York Minster consisted of eight singing boys, seven songmen, and five vicars choral.¹⁵ 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:¹⁶

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 Evening Service in A are as follows: treble c[#]–a", alto e–b', tenor B–g[#], bass E–f[#].¹⁷ It is not clear why at bb. 132 and 134 of the Cantate Domino the singer of the second bass part is given a choice of two notes, but the balancing of the ascending and descending lines of the two bass voices would suggest the singing of the upper in both cases. Very little is known of the performance practice of cathedral music in the first half of the nineteenth century, but it can be safely said that modern-day performers could, with the necessary propriety, add ornaments to solo vocal passages. 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.¹⁸

... 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.

The two forms of staccato used in the Evening Service in A, the dot and the dash—a short vertical line, commonly called 'stroke'—have been transcribed exactly as they occur, and the following guidance in their interpretation is taken from *The New Grove Dictionary of Music and Musicians*:¹⁹

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,

¹⁵ York Minster Library, Dean and Chapter of York, St. Peter's account, unsorted vouchers, E2 PV.

¹⁶ *York Herald*, 18 March 1908, p. 3.

¹⁷ Pitch names are given in the Helmholtz system: C–B, c–b, c'–b', c''–b'' (c' = middle C).

¹⁸ 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.

¹⁹ *The New Grove Dictionary of Music and Musicians*; 2nd ed., (London: Macmillan, 2001), s. v. Staccato.

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*, and Jonathan Wainwright for his help and advice in the preparation of this edition.

Cantate Domino

JOHN CAMIDGE (1790–1859)
edited by David Griffiths

Organo

Tr. VERSE
O sing un-to the Lord,

A. VERSE
O sing un - to the

T. VERSE
O

B.

Org. VERSE

4

Tr. FULL
O sing un-to the Lord a new

A. CHORUS VERSE
Lord, un - to the Lord, O sing, O sing un-to the Lord, for he hath

T. CHORUS
sing un - to the Lord, O sing, O sing un-to the Lord a new

B. CHORUS
O sing un-to the Lord a new

Org. FULL

Ped:

8

Tr. *song,* *O* FULL

A. *done* *mar - vel - lous things, O* FULL

T. *song: for he hath done mar - vel - lous things, O sing, O* FULL

B. *song: for he hath done mar - vel - lous things, O sing, O* FULL

Org. *VERSE* FULL

11

Tr. *sing un-to the Lord a new song. With his own right hand, and with his ho - ly*

A. *sing un-to the Lord a new song. With his own right hand, and with his ho - ly*

T. *sing un-to the Lord a new song. With his own right hand, and with his ho - ly*

B. *sing un-to the Lord a new song. With his own right hand, and with his ho - ly*

Org.

29

Tr. right-ous-ness hath he op-en-ly shew-ed in the sight of the

A. right-ous-ness, his right-ous-ness hath he op-en-ly shew-ed in the sight of the

T. right-ous-ness, his right-ous-ness hath he op-en-ly shew-ed in the sight of the

B. his right-ous-ness hath he op-en-ly shew-ed in the sight of the

Org.

35

Tr. heath-en. He hath re-mem-ber-ed his mer-cy and truth

A. heath-en. He hath re-mem-ber-ed his mer-cy, his mer-cy and truth toward the

T. heath-en. He hath re-mem-ber-ed his mer-cy, his mer-cy and truth, and truth to-ward the

B. heath-en. He hath re-mem-ber-ed his mer-cy, his mer-cy and truth to-ward the

Org.

cresc.

42 *mf*

Tr. and all the ends of the

A. house of Is - ra - el, the house of Is - rael:and all the ends of the

T. house of Is - ra - el, the house of Is - rael:and all the ends of the

B. house of Is - ra - el, the house of Is - rael:and all the ends of the

Org. *mf*

47 *tr*

Tr. world have seen the sal - va - tion of our God.

A. world have seen the sal - va - tion of our God.

T. world have seen the sal - va - tion of our God.

B. world have seen the sal - va - tion of our God.

Org. *tr*

51 CHORUS

Tr. Shew your-selves joy - ful, joy - ful un - to the Lord, all ye lands, all ye

A. CHORUS
Shew your-selves joy - ful, joy - ful un - to the Lord, all ye lands, all ye

T. CHORUS
Shew your-selves joy - ful, joy - ful un - to the Lord, all ye lands, all ye

B. CHORUS
Shew your-selves joy - ful, joy - ful un - to the Lord, all ye lands, all ye

Org. FULL
f

57

Tr. lands: sing, re - joice, re - joice, re-

A. lands: sing, re-joice, re - joice, re-

T. lands: sing, re - joice, re - joice, re-

B. lands: sing, re - joice, re - joice, re-

Org.

Ped:

63

Tr. joyce, re - joyce, re - joyce, re - joyce, re -

A. joyce, re - joyce, re - joyce, re - joyce, re -

T. joyce, re - joyce, re - joyce, re - joyce, re -

B. joyce, re - joyce, re - joyce, re - joyce, re -

Org.

67

Tr. joyce, re - joyce, re - joyce, and give thanks. *ff*

A. joyce, re - joyce, re - joyce, and give thanks. *ff*

T. joyce, re - joyce, re - joyce, and give thanks. *ff*

B. joyce, re - joyce, re - joyce, and give thanks. *ff*

Org. *ff*

DUETT

Allegro

72 *f*

B. Praise the Lord up-on the harp, the Lord up - on the

B. Praise the Lord up-on the harp, the Lord up - on the

Org. *mf* Flute

8vi

75

B. harp: sing to the harp,

B. harp: sing to the

Org. *cresc.*

78

B. sing to the harp with a psalm, with a

B. harp, to the harp with a psalm, with a

Org. *f* Swell *p*

Ped:

82

B. psalm, _____ with a psalm _____ of _____ thanks - giv - ing, with a

B. psalm, _____ with a psalm _____ of _____ thanks - giv - ing, with a

Org.

86

B. psalm _____ of _____ thanks-giv-ing. Praise the Lord up-on_ the_ harp, up-on_ the_

B. psalm _____ of _____ thanks-giv-ing. Praise the Lord up-on_ the_ harp, _____ praise the Lord up-on_ the_

Org.

f *p*

91

B. harp, praise the Lord up-on the harp, praise the Lord up-on the harp, praise the

B. harp, praise the Lord, praise the Lord up-on the harp, praise the

Org.

96

B. Lord, praise the Lord up - on the

B. Lord, praise the Lord up - on the

Org. *cresc.* *f*

100

B. harp, up - on the harp, praise the Lord,

B. harp, up - on the harp, praise the Lord,

Org. *p*

104

B. praise the Lord, praise the

B. praise the Lord, praise the

Org.

107

B. Lord up - on the harp.

B. Lord, the Lord up - on the harp, up - on the harp.

Org. *p*

Ped:

111

B. With trum - pets al - so and

B. With trum - pets al - so and

Org. *cresc.* *f*

8vi

115

B. shawms: shew your-selves joy - ful. O

B. shawms: shew your-selves joy - ful.

Org.

118

B. shew your - selves joy - ful, O shew your - selves

B. O shew your - selves joy - ful, your - selves

Org. *cresc.* *f*

121

B. joy - ful be - fore the Lord, be -

B. joy - ful the Lord, be -

Org. *p* Swell

126

B. fore the Lord, be - fore the Lord the King.

B. fore the Lord, be - fore the Lord the King, be - fore the Lord the

Org. Voice

130

B. *Praise the Lord up-on the harp, praise the Lord up-on the harp,*

B. *King. With trum - pets al - so and shawms, with trum - pets al - so and*

Voice

Org. *p legato*

134

B. *praise the Lord up-on the harp, up-on the harp. O. shew your-selves joy - ful be - fore the Lord, the*

B. *shawms, the*

Org. *ritard. cresc.*

Org. *ritard. cresc.*

139

B. *Lord the King.*

B. *Lord the King.*

Org. *f*

Org. *f*

8vi ----- 8vi

CHORUS

143

Allegro

2nd Treble

Tr. Let the sea make a noise, —

CHORUS

A. Let the sea make a noise, —

CHORUS

T. Let the sea make a noise, — let the sea make a noise,

CHORUS

B. Let the sea make a noise, — let the sea make a noise, — let the sea make a noise,

Allegro

CHORUS

Org. *ff*

149

Both

Tr. let the sea make a noise, — and all that there - in is: the round world, and they that dwell there-

A. let the sea make a noise, — and all that there - in is: the round world, and they that dwell there-

T. let the sea make a noise, — and all that there - in is: the round world, and they that dwell there-

B. let the sea make a noise, — and all that there - in is: the round world, and they that dwell there-

Org.

155

Tr. hills be

in. Let the floods clap their hands, and let the hills, the hills be joy - ful, the hills, the hills be

A. in. Let the floods clap their hands, and let the hills, the hills be joy - ful, the hills be

T. in. Let the floods clap their hands, and let the hills be - joy - ful, the hills be

B. in. Let the floods clap their hands,

Org.

161

Tr. joy - ful, be joy - ful to - geth - er be - fore the Lord.

A. joy - ful, be joy - ful to - geth - er be - fore the Lord.


T. joy - ful to - geth - er be - fore the Lord.

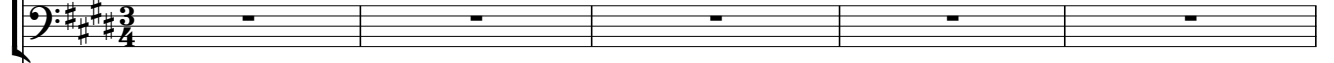
B. be joy - ful to - geth - er be - fore the Lord.

Org.


DUETT

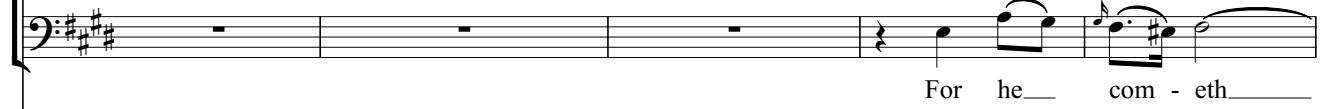
166 **Slow**

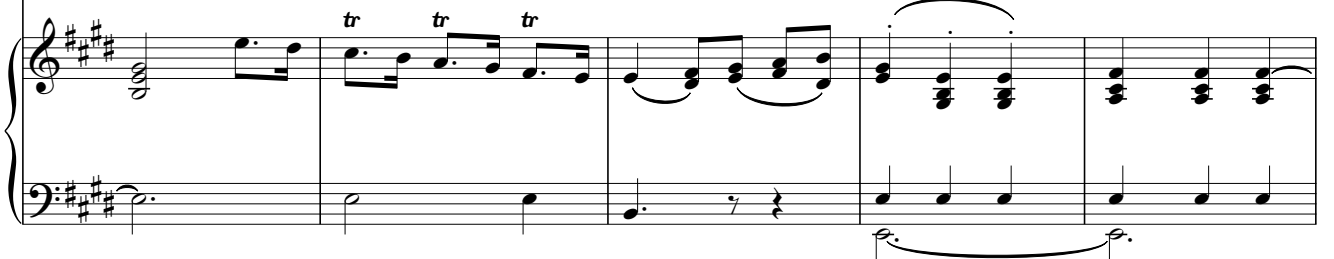
Tr.  For he com - eth to judge the earth. With right - eous -


B. 


Org. **Slow**
pp


Tr.  ness shall he judge the world, For he com - eth

B. 

Org. 

Tr.  with right - eous - ness shall he judge, shall he

B. 

Org. 

181

Tr. judge the world, shall he judge, and the

B. judge the world, shall he judge the world: and the people with e-qui-ty,

Org. Swell

186

Tr. people with e-qui-ty to judge the world,

B. for he com-eth to judge the world:

Org.

191

Tr. with e-qui-ty, with

B. and the people with e-qui-ty, the people with

Org. tr. tr. cresc.

196

Tr. e - - qui - ty, with

B. e - - qui - ty, for he com - eth to judge the earth

Org. *dim.* *p* *cresc.*

201

Tr. right - eous - ness,

B. with right - eous - ness and the

Org.

205

Tr. and the peo - ple with e - qui-ty.

B. peo - ple, the peo - ple with e - qui-ty.

Org. *mf* *cresc.*

209 **VERSE** **Allegro** *mf* **FULL** **VERSE** **FULL**
 Tr. *mf* Glo - ry, ry, be to the Fa - ther, and to the Son, glo - ry, glo - ry,
 A. *mf* **VERSE** **FULL** Glo - ry, **VERSE** **FULL**
 Glo - ry be to the Fa - ther, and to the Son, glo - ry, glo - ry,
 T. *mf* **VERSE** **FULL** Glo - ry, **VERSE** **FULL**
 Glo - ry_ be to the Fa - ther, and to the Son, glo - ry, glo - ry,
 B. **FULL** **FULL**
 Glo - ry, glo - ry,

Allegro *mf* *ff* *p* *ff*
 Org. *mf* *ff* *p* *ff*

215 **VERSE** **FULL** *ff* **VERSE** **FULL** *ff*
 Tr. glo - ry, glo - ry, be_ to_ the_ Fa - ther, and to the Son: and to the Ho - ly
 A. **VERSE** **FULL** *ff*
 glo - ry, glo - ry, be to the Fa - ther, and to the Son: and to the Ho - ly
 T. **VERSE** **FULL** *ff*
 glo - ry, glo - ry, be to the Fa - ther, and to the Son: and to the Ho - ly
 B. **FULL** *ff*
 glo - ry, be to the Fa - ther, and to the Son: and to the Ho - ly

FULL *p* *ff* *ff*
 Org. *p* *ff* *ff*
 8vi-----J 8vi-----J

221

Tr. Ghost, and to the Ho - ly Ghost, and to the Ho - ly

A. Ghost, and to the Ho - ly Ghost, be to the Fa - ther and to the Son: and to the Ho - ly

T. Ghost, and to the Ho - ly Ghost, be to the Fa - ther and to the Son: and to the Ho - ly

B. Ghost, be to the Fa - ther and to the Son: and to the Ho - ly

Org.

227

Tr. *f* Ghost; As_ it_ was in the_ be - gin - ning, is_ now, as_ it_ was in the_ be - ^{2nd}

A. Ghost; *f* As_ it_ was in the_ be -

T. Ghost;

B. Ghost;

Org.

232

Both

Tr. -gin - ning, is__ now, as it was, and is

A. -gin - ning, is__ now, As__ it__ was in the - be -

T. As it was, as__ it__ was in the__ be -

B. *ff* As__ it__ was in the__ be - gin - ning,

Org. *f*

8vi.....

237

Tr. now, is now, and ev - er shall be: *f*

A. gin - ning, and is now, and ev - er shall be: *f*

T. gin-ning, as__ it__ was, and__ is now, and ev - er shall be: *f*

B. is now, and ev - er shall be: *f*

Org. *ff*

243

Tr. *end,*
world with - out_ end, with - out_ end, with - out_ end, with - out_ end, with - out_

A.
world with - out end, with - out end, with - out, world with - out_ end, with - out_

T.
world with - out end, with - out end, with - out, world with - out end, with - out

B.
world with - out end, with - out end, with - out end, _____

Org.

248

VERSE

Tr. *end,* with - out end, as it was in the be - gin - ning, is

A. *Ad lib:*
end, with - out_ end, as it_ was_ in_ the_ be - gin - ning, is_

T.
end, with - out_ end,

B.
_ with - out end,

Org.

p

253

Tr. *FULL*
 now, is now, and ev - er shall

A. *FULL*
 now, and ev - er shall be, now and ev - er shall be, and ev - er shall

T. *FULL*
 and ev - er shall

B. *FULL*
 and ev - er shall

Org. *ff*

258

Tr. be: and ev - - er, and ev - er shall be: world

A. be: and ev - - er, and ev - er shall be: world

T. be: and ev - - er, and ev - er shall be: world

B. be: and ev - - er, and ev - er shall be: world

Org.

263

Tr. with - out end, world with - out end, A - - - men, is now, and

A. with - out end, world with - out end, A - - - men,

T. with - out end, world with - out end, A - - - men,

B. with - out end, world with - out end, A - - - men,

Org. 8vi

268

Tr. ev - er shall_ be, world with-out end, world with - out

A. is now, and ev - er shall_ be: world with-out end, with - out

T. world with - out

B. world with - out

Org. *ff*

273

Tr. end, is now and ev - er shall

A. end, is now and ev - er shall be: world with-out end, is now and ev - er shall

T. end, is now and ev - er shall be, is now and ev - er shall

B. end, is now and ev - er shall

Org. *ff*

278

Both

Tr. be: world with - out end. A - - - -

A. be: world with - out end. A - - - -

T. be: world with - out end. A - - - -

B. be: world with - out end. A - - - -

Org.

8vi -----

283 2nd

Tr. men, A - men, A men,

A. men, A - men, A - men, A - men,

T. men, A - men, A - men,

B. men, A - men, A - men,

Org.

Ped:

287 **ff** **Adagio**

Tr. A - men, A - - - - men.

A. **ff** A - men, A - - - - men.

T. **ff** A - men, A - men.

B. **ff** A - men, A - - - - men.

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

Ped: 8vi 8vi

Alternative version to bb. 72–142 (pp. 8–13) of this score. 'The foregoing Words adapted in a shorter manner.'

VERSE 1st Treble
Moderato 2nd Treble

Tr. Praise the Lord up - on the harp, praise the Lord up - on the

A. Praise the Lord up - on the harp, praise the Lord up - on the

T. Praise the Lord up - on the harp, praise the Lord up - on the

B. Praise the Lord up - on the harp, praise the Lord up - on the

Org. *p* Ped:

4 Both

Tr. harp: sing to the harp with a

A. harp: sing to the harp with a

T. harp: sing to the harp with a

B. harp: sing to the harp with a

Org. Ped:

7

Tr. ^{2nd Treble} psalm of thanks - giv - ing. With trum - pets al - so and With

A. psalm of thanks - giv - ing. With trum-pets and

T. psalm of thanks - giv - ing. With trum-pets and

B. psalm of thanks - giv - ing. With trum-pets and

Org. Ped: Ped:

10

Tr. ^{2nd Treble} trum - - pets al - so and shawms: Both shawms: O shew your-selves joy - ful, _____

A. shawms: O shew your - selves joy - ful,

T. shawms: O shew your - selves joy - ful,

B. shawms: O shew your - selves joy - ful,

Org. *cresc.* *f*

ritard.

13

Tr. joy - ful, joy - ful be - fore the Lord, be -

A. joy ful, joy - - ful be -

T. joy - ful, joy - ful be -

B. joy - ful, joy - - ful be -

Org. *p* *cresc.* ritard.

16

Tr. fore the Lord the King.

A. fore the Lord the King.

T. fore the Lord the King.

B. fore the Lord the King.

Org.

Alternative version to bb. 166–208 (pp. 16–18) of this score. 'The same words as the foregoing, shorter set to music.'

VERSE 2 Trebles

Tr. *Slow p*
 For he com-eth to judge the earth. With right-eous-ness shall he judge the world:

A. *p*
 For he com-eth to judge the earth. With right-eous-ness shall he judge the world:

T. *p*
 For he com-eth to judge the earth. With right-eous-ness shall he judge the world:

B. *p*
 For he com-eth to judge the earth. With right-eous-ness shall he judge the world:

Org. *Slow p cresc. p*

9

Tr. *pp*
 and the peo - ple with e - qui - ty, and the peo-ple with e - qui - ty.

A. *pp*
 and the peo - ple with e - qui - ty, and the peo-ple with e - qui - ty.

T. *pp*
 and the peo - ple with e - qui - ty, and the peo-ple with e - qui - ty.

B. *pp*
 and the peo - ple with e - qui - ty, with e - qui - ty.

Org. *pp*

Deus misereatur

JOHN CAMIDGE (1790–1859)
edited by David Griffiths

2 Trebles

FULL
Moderato

Tr. God be mer - ci-ful un - to us, and bless us:

A. **FULL**
God be mer - ci-ful un - to us, and bless us: and

T. **FULL**
God be mer - ci-ful un - to us, and

B. **FULL**
God be mer - ci-ful un - to us, and

Org. **Moderato**
FULL

6

Tr. and shew us the light of his coun - ten-ance, and shew us the

A. **FULL**
bless us: and shew us the light of his coun - ten-ance, and shew us, and shew us the

T. **FULL**
bless us: and shew us the light of his coun - ten-ance, and shew us, and shew us the

B. **FULL**
bless us: and shew us the light of his coun - ten-ance, and shew us, the

Org. **FULL**

11 VERSE

Tr. light of his coun - ten-ance, and be mer - ci-ful un - to us: That thy

A. light of his coun - ten-ance, and be mer - ci-ful un - to us: That thy VERSE

T. light of his coun - ten-ance, and be mer - ci-ful un - to us: That thy VERSE

B. light of his coun - ten-ance, and be mer - ci-ful un - to us: That thy VERSE

Org.

17

Tr. way may be known, may be known up - on earth: thy sav - ing health a -

A. way may be known, may be known up - on earth: thy sav - ing health a -

T. way may be known, may be known up - on earth: thy sav - ing health a -

B. way may be known, may be known up - on earth: thy sav - ing health a -

Org.

23

Tr. mong all na - tions, thy sav - ing health a - mong all na - tions.

A. mong all na - tions, thy sav - ing health a - mong all na - tions.

T. mong all na - tions, thy sav - ing health a - mong all na - tions.

B. mong all na - tions, thy sav - ing health a - mong all na - tions.

Org.

30

CHORUS

Tr. Let the peo - ple praise thee, yea, let all the peo - ple praise — thee.

A. CHORUS
Let the peo - ple praise thee, O God: yea, let all the peo - ple praise — thee.

T. CHORUS
Let the peo - ple praise thee, O God: yea, let all the peo - ple praise thee.

B. CHORUS
Let the peo - ple praise thee, O God: yea, let all the peo - ple praise thee.

Org. CHORUS
ff

Moderato

Tr. O let the na-tions re - joice, — O let the na tions re - joice, —

A. O let the na-tions re-

T. O let the na-tions re - joice, —

B. O let the na tions re-joyce and be glad, O

Moderato

Org.

Tr. ⁴¹ 2nd 1st O let the_ na-tions re-joyce, re - joice, — re -

O let the na-tions re-joyce, re - joice, — re - joice, re -

A. joice and be glad, and be glad, re - joice_ and be glad, re -

T. re-joyce and be glad, re - joice_ and be glad,

B. let the na-tions re-joyce and be glad,

Org.

46

Tr. joice, re - joice, re - joice, re - joice, re - joice, re -

A. joice, re - joice, re - joice, re - joice, re - joice, re -

T. re - joice, re -

B.

Org.

51

Tr. joice and be glad, Both

A. joice and be glad, re-joyce and be glad: O let the na-tions re-

T. joice and be glad, re-

B. re-joyce and be glad, re-

Org.

56 2nd O let the na - tions re - joice:

Tr. 
 joyce and be glad, O let the na - tions re - joice, re - joice: for he shall

A. 
 joyce and be glad, O let the na - tions re - joice, re - joice: for he shall

T. 
 joyce and be glad, O let the na - tions re - joice: for he shall

B. 
 joyce and be glad, O let the na - tions re - joice, re - joice: for he shall

Org. 
 8vi.....1

60 for he shall judge, for he shall judge the peo - ple right - eous - ly,

Tr. 
 judge, for he shall judge, for he shall judge the peo - ple right - eous - ly,

A. 
 judge, for he shall judge, for he shall judge the peo - ple right - eous - ly,

T. 
 judge, for he shall judge the peo - ple right - eous - ly,

B. 
 judge, for he shall judge the peo - ple right - eous - ly,

Org. 

64

Tr. *p* and gov-ern the na - tions up - on earth. *f* Let the peo - ple

A. *p* and gov-ern the na - tions up - on earth. *f* Let the peo - ple

T. *p* and gov-ern the na - tions up - on earth. *f* Let the peo - ple

B. *p* and gov-ern the na - tions up - on earth. *f* Let the peo - ple

Org. *p* *f*

68

Tr. praise thee, yea, let all the peo - ple praise thee.

A. praise thee, O God: yea, let all the peo - ple — praise — thee.

T. praise thee, O God: yea, let all the peo - ple praise — thee.

B. praise thee, O God: yea, let all the peo - ple praise thee.

Org. tr

VERSE

73 **Moderato**

Tr. Then shall the earth bring forth her in - crease: and God, ev'n our

A. Then shall the earth bring forth her in - crease: and God, ev'n our

B. Then shall the earth bring forth her in - crease: and God, ev'n our

Org. *Moderato*
p
legato

78

Tr. own God, shall give us his bles - sing. God shall bless

A. own God, shall give us his bles - sing. God shall bless

B. own God, shall give us his bles - sing. God shall bless

Org.

83

Tr. us: and all the ends of the earth shall fear him, shall fear him.

A. us: and all the ends of the earth shall fear him, shall fear him.

B. us: and all the ends of the earth shall fear him, shall fear him.

Org.

8vi ----- J

CHORUS 2 Trebles

89 *ff* Glo - ry, glo - ry, glo - ry be to the Fa - ther,

Glo - ry, glo - ry, glo - ry, glo - ry, glo - ry be to the Fa - ther,

CHORUS *ff*

Glo - ry, glo - ry, glo - ry, glo - ry, glo - ry be to the Fa - ther,

CHORUS *ff*

Glo - ry, glo - ry, glo - ry, glo - ry be to the Fa - ther,

CHORUS *ff*

Glo - ry, glo - ry, glo - ry be to the Fa - ther,

Org. FULL *ff*

93 glo - ry, glo - ry, glo - ry be to the Fa - ther,

glo - ry, glo - ry, glo - ry, glo - ry, glo - ry be to the Fa - ther,

glo - ry, glo - ry, glo - ry, glo - ry, glo - ry be to the Fa - ther,

glo - ry, glo - ry, glo - ry, glo - ry be to the Fa - ther, and

glo - ry, glo - ry, glo - ry be to the Fa - ther, and

Org. *f*

8vi.....1

98

Tr. *ff* and to the Son:

A. *ff* and to the Son:

T. *ff* to the Son, and to the Son: *f* and

B. *ff* to the Son, and to the Son: *f* and

Org. *ff* *f*

102

Tr. and to the Ho - ly Ghost.

A. and to the Ho - ly Ghost.

T. to the Ho - ly Ghost, and to the Ho - ly Ghost.

B. to the Ho - ly Ghost, and to the Ho - ly Ghost.

Org.

108 *ff*

Tr. *ff*
As it was in the be - gin - ning, is now, and ev - er shall be, shall

A. *ff*
As it was in

T. *ff*
As it was in the be - gin - ning, is now, and ev - er shall

B. *ff*
As it

Org. *f*
f
8vi

112 2nd

Tr. *ff*
be, as it

A. *ff*
the be - gin - ning, is now, and ev - er shall be, and ev - er shall be, as it

T. *ff*
be, as it was in the be - gin - ning, is now, and ev - er shall be, as it

B. *ff*
was in the be - gin - ning, is now, and ev - er shall be,

Org. *f*

116

Tr. *1st* as it was in
 was in the be - gin - ning, was in the be - gin - ning, is now, and ev - er shall

A.
 was in the be - gin - ning, as it was in the be - gin - ning, is now, and ev - er shall

T.
 was in the be - gin - ning, as it was in the be - gin - ning, is now, and ev - er shall

B.
 in the be - gin - ning, is now, and ev - er shall

Org.

120

Tr. *f* *ff*
 be, as it was in the be - gin - ning, is now, is now and

A. *f* *ff*
 be, as it was in the be - gin - ning, is now, is now and

T. *f* *ff*
 be, as it was in the be - gin - ning, is now, is now and

B. *f* *ff*
 be, as it was in the be - gin - ning, is now, is now and

Org. *ff*

124

Tr. ev - er shall be: world with - out end, world with - out end, world with - out

A. ev - er shall be: world with - out end, world with - out end, world with - out

T. ev - er shall be: world with - out end, world with - out end, world with - out

B. ev - er shall be: world with - out end, world with - out end,

Org. 8vi

128

Tr. end, world with - out end, world with - out end. A - - - -

A. end, world with - out end, world with - out end. A - - - -

T. end, world with - out end, world with - out end. A - - - -

B. world with - out end. A - - - -

Org.

132

Tr. men, A - - - - - men,
men, world with - out end, A -

A. men, A - - - - - men, world with - out end, A -

T. men, A - - - - - men, world with - out end, A -

B. men, A - - - - - men, world with - out end, A -

Org. 8vi.....

136

Tr. men, world with - out end, A - men, A - men, A - men.

A. men, world with - out end, A - men, A - men, A - men, A - men.

T. -men, world with - out end, A - men, A - men, A - men, A - men.

B. men, world with - out end, A - men, A - men, A - men.

Org. 8vi

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 stave have sometimes been transferred to the other to help visual appearance and to lessen the number of leger lines used.

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>m</i>	minim
	<i>m</i> -rest (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 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), pp. 25-55

Text: Evening Prayer (Book of Common Prayer)

Music: Composed before 14 October 1815

All cue notes are the composer's

Cantate Domino

1 all parts: t-s C
 7³A: VERSE ed
 11² Org RH, 1st: o
 15² T: o
 15⁵ Org LH: staccato applied as in b13
 20⁴ A: o
 22 A, T, and B: VERSE ed
 29³ A and T: *c*
 76¹⁶ and 77¹⁶ Org RH: o. In both cases the #
 added on analogy with bb 78,118, 119,
 & 120
 82⁶ Org RH hr: o
 83⁴ Org RH hst: o
 93¹ B (lower): text: Harp
 97⁸ Org RH lr: o
 98¹³ Org RH: o
 100¹² Org RH: o
 132¹ B (lower): both notes are the composer's
 134¹ B (lower): both notes are the composer's
 138² B (lower): pause ed
 138⁵ B (upper): pause ed
 143 A, B: CHORUS ed
 157³ Org LH lr: o
 163² T: o
 172⁸ Tr: trill ed
 236⁵ Org LH: chord of 2 notes, lr e, hr g
 241¹ B: o
 249²-255 A: cue size notes are the composer's
 258² Org RH: 1st o, hr o
 261¹ Org RH lr: o
 280⁵ Tr: Both ed

Alternative version to bb 72-142 (pp. 8-13).
 'Praise the Lord upon the harp.'

2 B: crescendo and diminuendo of A and T
 applied

5 T and B: crescendo of Tr and A applied

15⁵ Tr: ritard. of Org applied

15² Org RH: diminuendo sign moved from 15⁷

18¹⁴ Org LH: o

Alternative version to bb 166-208 (pp. 16-18).
 'For he cometh to judge the earth.'

16 Org LH: *m*.

Deus misereatur

30 all parts: t-s C

48¹ A: o

62² A: both cue and normal size notes are the
 composer's

64 all parts: t-s C

89 all parts: no t-s. Previous t-s (at b 73) a
 crossed C

99¹ T and B: *m*

102³⁻⁴ B: c# and B

103¹ Org LH hr and lr: *m*

111 A and B: *ff* ed

121² Tr, A, T, B: text 'is'

