

YORK 
EARLY
MUSIC
PRESSES

John Camidge
(1790-1859)



EVENING SERVICE
IN E FLAT

Edited by David Griffiths

In association with



YORK EARLY MUSIC FOUNDATION



THE UNIVERSITY *of* York

JOHN CAMIDGE
(1790-1859)

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York Early Music Press
2012

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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 E flat, a Service in A (comprising a Te Deum, Jubilate, Cantate Domino, and Deus Misereatur) and four anthems: ‘Fret not thyself’; ‘Holy, holy, holy, Lord God of hosts’; ‘I will cry unto God’; and, ‘Sing unto the Lord’.

The date of composition of the Evening Service in E flat is not known, but it was probably sometime between 1824 or so and 1830, as it is not included in a list of the services performed at York Minster in the early 1820s, while his Service in A was.⁵ A complementary Morning Service in E flat, consisting of a Te Deum and Jubilate, was composed in June 1840 and remains in manuscript in York Minster Library.⁶ 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); British Library, London; 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

Nor, because of the current difficulties with regard to access, has it been collated with a single manuscript source known to have survived: a bass part-book, dating from between 1834 and c.1850, formerly belonging to York Minster choir, and now located in York Minster Library. With regard to the ‘Magnificat’ it remains to note that, on the basis of manuscript additions to the surviving copies of *Cathedral Music* in York Minster Library, which were formerly used by the York Minster choir, performances will have taken place in which the treble solo in bars 1-25 was replaced with a verse for four voices, and that in bars 44-48 with a tenor solo, in each case respectively using the same melody and harmony.

Notes on performance

Camidge’s Evening Service in E flat 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

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

⁵ *Quarterly Musical Magazine and Review* 6 (1824): 26.

⁶ York Minster Library. Music MSS. M 179, M 182, M 185, M 188, M 193, M 217/2.

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

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.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 E flat 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.

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 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

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

There are no indications of organ registration in the Evening Service in E flat, and the sparing use of the instruction ‘Ped.’—bar 63 in the Magnificat and bars 4 and 32 in the Nunc Dimittis—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. The probability is, however, that when accompanying this Evening Service in E flat in York Minster John Camidge would have used the pedals, his playing of which 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.

Of his father Matthew’s use of the pedals, or otherwise, there is no knowledge.

The choir

The choir of York Minster consisted of six songmen in the 1810s, eight in the 1820s, and eight singing boys in both decades. In 1830, the year of the publication of *Cathedral Music*, the eight songmen comprised two counter-tenors (Paul Kay and Benjamin Todd); three tenors (Jonas Barker, George Brown, and Thomas Buckley); and three basses (Thomas Ellis, Joseph Lee, and Thomas Lee).¹⁴ It is likely that the importance to the choir of the vicars choral, of whom there were five, had

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

¹³ *Harmonicon* 3 (1825): 185.

¹⁴ York Minster Library, Dean and Chapter of York, St. Peter’s account, unsorted vouchers, E2 PV; Baines, *History, Directory & Gazetteer ... Vol. II. East and North Ridings*, p. 42.

diminished by 1830. An attestation of their musical contribution in the early part of the nineteenth century, quoted below, was provided by John Camidge's son, Thomas Simpson.¹⁵

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.

In 1822 the leading tenor of the choir, William Daniel Kenward, was complimented in a local newspaper for having those vocal qualities thought most desirable in a songman, i.e.,

[a voice of] chrystalline clearness, and of peculiar softness, besides a depth of intonation, which constitutes, perhaps, the chief attribute and most pleasing recommendation of divine sentimental singing.

Jonathan Gray, one of the founders of the *Yorkshire Gazette* and a close friend of John Camidge, was the probable writer.¹⁶

The vocal ranges of the Evening Service in E flat are as follows: treble e^b-f", alto g-c", tenor c-e", bass D^b-e^b'.¹⁷ Presumably there were bass singers in the York Minster choir at the time who could sing the very low D flat and the notes immediately above it, which are required in bars 55-57 of the Magnificat, where the bass part doubles that of the tenor at the octave below. 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.

¹⁵ *York Herald*, 18 March 1908, p. 3.

¹⁶ *Yorkshire Gazette*, 26 January 1822; Nicholas Temperley, *Jonathan Gray and Church Music in York, 1770-1840* (York: Borthwick Institute of Historical Research, 1977).

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.

Magnificat

JOHN CAMIDGE (1790-1859)
edited by David Griffiths

Moderato SOLO

Tr. My soul doth mag-ni - fy the Lord; and my spi - rit hath re-

A.

T.

B.

Organo **Moderato**
p

5

Tr. joic - ed in God my Sa - vi-our. For_ he hath re-gard - ed: the low - li-ness of_

Org.

10 *mf*

Tr. his hand - maid - en. For be-hold from hence-forth: all_ ge - ne -

Org.

15

Tr. ra-tions shall call me bless-ed, shall call me bless-ed. For he that is might-y hath

Org. *p* *mf*

21

Tr. mag-ni-fied me: and ho - ly, ho - ly, ho - ly is his Name. *tr*

Org. *p* *8va bassa*

BOTH SIDES

26

Tr. Ho - ly, ho - ly, ho - ly is his Name. And his mer-cy is on them that fear him: through-out *cres.*

A. Ho - ly, ho - ly, ho - ly is his Name. And his mer-cy is on them that fear him: through-out *cres.*

T. Ho - ly, ho - ly, ho - ly is his Name. And his mer-cy is on them that fear him: through-out *cres.*

B. Ho - ly, ho - ly, ho - ly is his Name. And his mer-cy is on them that fear him: through-out *cres.*

Org. *p* *cres.*

CHORUS

32

Tr. *ff*
all ge - ne - ra - tions. He hath shew - ed strength with his arm: he hath scat - ter -

A. *ff*
all ge - ne - ra - tions. He hath shew - ed strength with his arm: he hath scat - ter -

T. *ff*
all ge - ne - ra - tions. He hath shew - ed strength with his arm: he hath scat - ter -

B. *ff*
all ge - ne - ra - tions. He hath shew - ed strength with his arm: he hath scat - ter -

Org. *f* *f*

Sva bassa -----

37

Tr. ed the proud in the i - ma - gi - na - tion of their hearts. He hath put down the might - y from their seat.

A. ed the proud in the i - ma - gi - na - tion of their hearts. He hath put down the might - y from their seat.

T. ed the proud in the i - ma - gi - na - tion of their hearts. He hath put down the might - y from their seat.

B. ed the proud in the i - ma - gi - na - tion of their hearts. He hath put down the might - y from their seat.

Org.

41

Tr. *ritard.* **SOLO** **Slow** *p*
 He hath put down the might-y, and hath ex - alt - ed the hum-ble and meek. He hath fill - ed the__

A. *dim.*
 He hath put down the might-y, and hath ex - alt - ed the hum-ble and meek.

T. *dim.*
 He hath put down the might-y, and hath ex - alt - ed the hum-ble and meek.

B. *dim.*
 He hath put down the might-y, and hath ex - alt - ed the hum-ble and meek.

Org. *ff* *ritard.* **Slow** *p*

46

Tr. *p*
 hun-gry with good things:and the rich he hath sent emp-ty a- way... He re-mem-b'ring his mer-cy hath hol-pen his ser- vant

A. *p*
 He re-mem-b'ring his mer-cy hath hol-pen his ser- vant

T. *p*
 He re-mem-b'ring his mer-cy hath hol-pen his ser- vant

B. *p*
 He re-mem-b'ring his mer-cy hath hol-pen his ser- vant

Org. **Con espress:**

51

Tr. Is - ra - el: as he pro - mis - ed, as he pro - mis - ed, as he pro - mis - ed to our

A. Is - ra - el: as he pro - mis - ed, as he pro - mis - ed, as he pro - mis - ed to our

T. Is - ra - el: as he pro - mis - ed, as he pro - mis - ed, as he pro - mis - ed to our

B. Is - ra - el: as he pro - mis - ed, as he pro - mis - ed, as he pro - mis - ed to our

Org. *p*

55

Tr. fore - fa - thers, Ab - ra - ham and his seed for ev - er.

A. fore - fa - thers, Ab - ra - ham and his seed for ev - er.

T. fore - fa - thers, Ab - ra - ham and his seed for ev - er.

B. fore - fa - thers, Ab - ra - ham and his seed for ev - er.

Org.

CHORUS

Moderato

60 *f* *mf*

Tr. *f* *mf*
 Glo - ry be to the Fa - ther, and to the Son: and to the Ho - ly Ghost; As it was in the be -

A. *f* *mf*
 Glo - ry be to the Fa - ther, and to the Son: and to the Ho - ly Ghost; As it was in the be -

T. *f*
 Glo - ry be to the Fa - ther, and to the Son: and to the Ho - ly Ghost;

B. *f*
 Glo - ry be to the Fa - ther, and to the Son: and to the Ho - ly Ghost;

Moderato

Org. *f*
 8va bassa 8va bassa Ped. 8va bassa

65 *cres.* *ff*

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

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

T. *ff*
 ev - er shall be, is now and ev - er

B. *ff*
 As it was in the be - gin - ning,

Org. *cres.* *ff*
 8va bassa

69

2 TREBLES

Tr. ev - er shall be, as it was in the be - gin - ning, as it was in the be -

A. shall be, is now and ev - er shall be, shall

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

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

Org. *ff* *ff* *ff*
8va bassa 8va bassa

74

2nd

Tr. gin - ning, world with - out end, world with - out end,

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

T. — be, is now and ev - er shall be, world with - out end, world with - out end,

B. — be, world with - out end, world with - out

Org. *f*
8va bassa

79 *BOTH f* world with- out _____

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

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

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

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

Org. *f* *ff*

83 *p* *ff*

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

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

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

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

Org. *p* *ff*

Nunc dimittis

JOHN CAMIDGE (1790-1859)
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Andante
BASS SOLO

B. Lord, now let-test thou thy ser - vant de - part _____ in peace: ac - cord - ing to thy

Andante
Org. *p*

Ped:

6 *mf*

B. word. For__ mine eyes have seen__ thy sal - va - tion; Which thou hast pre -

Org. *mf*

11 *mf* *tr* *p*

B. par - ed be-fore the face of all__ peo- ple;_ To be__ a__ light to

Org. *legato*
8va bassa

16 SOLO

Tr. To be a light to light-en the Gen-tiles: and to be the

A. To be a light to light-en the Gen-tiles: and to be the

T. To be a light to light-en the Gen-tiles: and to be the

B. light-en the Gen-tiles, a light to light-en the Gen-tiles: and to be the

Org.

22

Tr. glo - ry of thy peo-ple Is - ra-el, and to be the glo - ry of thy peo-ple Is - ra-el.

A. glo - ry of thy peo-ple Is - ra-el, and to be the glo - ry of thy peo-ple Is - ra-el.

T. glo - ry of thy peo-ple Is - ra-el, and to be the glo - ry of thy peo-ple Is - ra-el.

B. glo - ry of thy peo-ple Is - ra-el, and to be the glo - ry of thy peo-ple Is - ra-el.

Org.

8va bassa -----J

CHORUS

Moderato

29

f

Tr. *f*
 Glo - ry be to the Fa - ther, and to the Son: and to — the Ho - ly Ghost;

A. *f*
 Glo - ry be to the Fa - ther, and to the Son: and to — the Ho - ly Ghost;

T. *f*
 Glo - ry be to the Fa - ther, and to the Son: and to the Ho - ly Ghost;

B. *f*
 Glo - ry be to the Fa - ther, and to the Son: and to — the Ho - ly Ghost;

Moderato

Org. *f*
 8va bassa Ped. 8va bassa

33

mf

cres.

ff

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

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

T. *ff*
 ev - er shall be, is now and ev - er

B. *ff*
 As it was in the be - gin - ning,

Org. *cres.* *ff*
 8va bassa

38

2 TREBLES

Tr. *ev - er shall be, as it was in the be - gin - ning, as it was in the be -*

A. *shall _____ be, is now and ev-er shall _____ be, shall _____*

T. *shall _____ be, is now and ev-er shall _____ be, is now and ev-er shall _____*

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

Org. *ff ff ff*
8va bassa 8va bassa

43

2nd

Tr. *gin - ning, world with - out _____ end, world with-out _____ end,*

A. *— be is now and ev-er shall be, world_ with-out _____ end, world with- out _____*

T. *— be, is now and ev-er shall be, world with-out _____ end, world with-out _____ end, _____*

B. *— be, world_ with-out _____ end, _____ world with-out _____*

Org. *f*
8va bassa

48 *BOTH f* world with - out _____

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

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

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

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

Org. *f* *ff*

52 *p* *ff*

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

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

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

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

Org. *p* *ff*

8va bassa

EDITORIAL METHOD

In the respective voice parts the alto and tenor clefs have been replaced with modern ones; the original dynamic markings of *for* and *pia* have been abbreviated to *f* and *p* respectively; and *8vi* has been replaced with *8va bassa*. The crossing of all accents, 'hairpin' crescendos and diminuendos, slurs, and ties is 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.

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
	Ped	Pedal
	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

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. 56-64.¹

Text: Evening Prayer (Book of Common Prayer)

Magnificat

The instructions ‘chorus’ in bb 34 and 60 respectively could suggest that the preceding sections in each case should be sung as ‘verse’. It may be that the accents applied to the first beats of bars 26 and 27 are engraving errors for crescendo hairpins, which are used in bars 21 and 22.

8, Org RH, 5-6, hr: *q q* / 20, Org RH, 2-3, hr: *q. sq* / 26, Tr, 1: accent in A, T, B applied / 27, Tr, 1: accent in A, T, B applied / 28, Org RH, 1-2: slur applied on analogy with b 24 / 29, Tr, 1: *cres.* in A, T, B, and Org applied / 35, Tr, 5: *c* / 39, Org LH, 1-2: *q q*, although aligned with the other parts / 44, Tr: ‘Slow’ in Org applied / 48, Tr, 6: *p* in A, T, B applied / 50, A, T: crescendo and diminuendo signs in S, B applied / 51-52, T: crescendo and diminuendo signs in S, A, B applied / 52, Org RH, 1, lr: *m* with tie (to a non-existent *c*) / 53, Org RH, 1, lr: *m* with tie (to a non-existent *c*) / 54, T: diminuendo sign in S, A, B applied / 56, A, T, B: crescendo sign in Tr & Org applied / 60, B, 2-7: cue and grace notes appear thus / 61, B, 1-2: cue notes appear thus / 62, Tr, 1-2: *c q*-rest *q* / 65, Tr, 1: accent in A applied / 76, A, 1-2: underlay ‘end world’ (that of B, 1-2) applied / 83, Tr, 1: crescendo signs in S, A, B applied

Nunc dimittis

Although having the instruction ‘Chorus’, the *Gloria* is scored for Treble and Organo only, and the parts for A, T, and B presented here are those contained in the *Gloria* of the Magnificat.

16, Tr, A, T, 4: direction ‘SOLO’ ed / 19, Org RH, 4 lr: *a^b* / 20, Org RH, 2 lr: *e^b* / 22, Tr 3, Org, RH 3: staccato marks in A, T, B, and Org, LH applied / 26, Tr 3, A3, B2, Org, RH3: staccato marks in T2 & Org LH 2 applied / 29, Org, LH: *8va* sign from Magnificat b 60 / 31, Tr & Org, 1-2: *c q*-rest *q* / 31, Org RH, 4: preceded by two grace notes as in Tr 5 / 45, Org RH, 1 md: no phrase mark / 52, Tr, Org, 1: no crescendo sign

¹ For the full bibliographical details of this work see p. v of the Introduction.

