

Y O R K 
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P R E S S

John Camidge
(1790–1859)



MORNING SERVICE
IN A

Edited by David Griffiths

In association with



YORK EARLY MUSIC FOUNDATION



THE UNIVERSITY *of* York

JOHN CAMIDGE
(1790–1859)

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in A**

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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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CONTENTS

Introduction	v
Biography	v
The source.....	v
Notes on performance.....	vi
Acknowledgements.....	ix
Te Deum	1
Jubilate	26
Editorial method	33
Notes on the Textual commentary	34
Textual commentary	35

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^{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, in addition to the Morning Service in A, an Evening Service in A (comprising a Cantate Domino and Deus misereatur), an Evening Service in E flat (comprising a Magnificat and Nunc dimittis), and four anthems: ‘Fret not thyself’; ‘Holy, holy, holy, Lord God of hosts’; ‘I will cry unto God’; and, ‘Sing unto the Lord’.⁵

This edition of the Morning 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 Morning 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 Morning Service in A would have been performed at matins at York Minster at the following times, as recorded by Baines seven years before the publication of *Cathedral Music*.⁷

The cathedral service [i.e., Morning Prayer] is performed in the choir at ten o’clock in the forenoon, when an anthem is sung, unless there be a sermon or litany <...> On Sunday the service commences at ten o’clock in the morning, when a sermon is preached <...>. 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 Morning 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 instruction ‘Diapasons’, in bar 149 of the *Te Deum*, is the sole indication of organ registration in the Morning Service in A. In bars 17, 86, 193, 229, 231, 238, 243, 277, 288, and 292 of the *Te Deum* and in bars 1, 15, and 79 of the *Jubilate*, is the direction ‘Ped.’, which is ambiguous in that, as the title-page of *Cathedral Music* refers to an ‘Arranged part for the Organ or Piano Forte’, it could refer to the latter and not the former instrument. More probable, however, is that the instruction ‘Ped.’ is indeed for the organ; and the likelihood is that, when accompanying the Morning 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.

Sometimes the instruction for the use of the pedal is combined with that of the octave sign thus: ‘Ped: 8vi’, ‘Pedal 8vi’, or ‘Pedale 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

The choir

In the first half of the 1810s, when the Morning 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

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.

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.

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 Morning Service in A are as follows: treble c[#]–a", alto e–b', tenor c[#]–g[#], bass F–e'.¹⁷ 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.

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.

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.

Te Deum

JOHN CAMIDGE (1790–1859)
edited by David Griffiths

Soprano S. **FULL** We praise thee, O God: we ac-know-ledge thee to be the **VERSE**

Alto A. **FULL** We praise thee, O God: we ac-know-ledge thee to be the **VERSE**

Tenore T. **FULL** We praise thee, O God:

Basso B. **FULL** We praise thee, O God.

Organo Org. **FULL** *f* *p*

5

S. **FULL** Lord, we ac-know-ledge thee to be the Lord. We praise thee, O God, we **FULL**

A. **FULL** Lord, we ac-know-ledge thee to be the Lord. We praise thee, O God, we **FULL**

T. **VERSE** **FULL** we ac-know-ledge thee to be the Lord. We praise thee, O God, we **FULL**

B. **FULL** We praise thee, O God, we **FULL**

Organo Org. **FULL** *f*

10 VERSE

S. praise thee, O God: we ac-know-ledge thee to be the Lord, we ac-know-ledge thee to be the

A. praise thee, O God: we ac-know-ledge thee to be the Lord, we ac-know-ledge thee to be the

T. praise thee, O God: we ac-know-ledge thee to be the Lord, we ac-know-ledge thee to be the

B. praise thee, O God: we ac-know-ledge thee to be the Lord, we ac-know-ledge thee to be the

Org. *p*

15 FULL

S. *pp* Lord, we ac-know-ledge thee to be the Lord. All the earth doth wor-ship thee, all the earth doth

A. *pp* Lord, we ac-know-ledge thee to be the Lord. All the earth doth wor-ship thee, all the earth doth

T. *pp* Lord, we ac-know-ledge thee to be the Lord. All the earth doth wor-ship thee, all the earth doth

B. *pp* Lord, we ac-know-ledge thee to be the Lord. All the earth doth wor-ship thee, all the earth doth

Org. *pp* *f*

21

Adagio
p

A tempo
VERSE

S. wor-ship thee, the Fa - ther ev - er - last - ing, the Fa - ther ev - er - last - ing.

A. wor-ship thee, the Fa - ther ev - er - last - ing, the Fa - ther ev - er - last - ing. To VERSE

T. wor-ship thee, the Fa - ther ev - er - last - ing, the Fa - ther ev - er - last - ing. To VERSE

B. wor-ship thee, the Fa - ther ev - er - last - ing, the Fa - ther ev - er - last - ing.

Adagio
p

A tempo
p

Org.

26

S. [Rest]

A. thee all An - gels cry a - loud: the heav'ns and all the powers there -

T. thee all An - gels cry a - loud: the heav'ns and all the powers there -

B. [Rest]

Org.

32

S. To thee Che - ru - bin and Se - ra - phin: con -

A. in. To thee Che - ru - bin and Se - ra - phin: con -

T. in. To thee Che - ru - bin and Se - ra - phin: con -

B.

Org.

37

S. tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly do cry.

A. tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly do cry.

T. tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly do cry.

B.

Org.

41 FULL

S. Ho - ly, Ho - ly, Ho - ly: Lord God of Sa - ba-oth;

A. FULL
Ho - ly, Ho - ly, Ho - ly: Lord God of Sa - ba-oth; Heav'n and earth are

T. FULL
Ho - ly, Ho - ly, Ho - ly: Lord God of Sa - ba-oth; Heav'n and earth are

B. FULL
Ho - ly, Ho - ly, Ho - ly: Lord God of Sa - ba-oth;

Org. *f*

47 VERSE

S. Heav'n and earth are full of the Ma - jes-ty: of thy glo - ry. The

A. full, full of the Ma - jes-ty: of thy glo - ry. The

T. full, full of the Ma - jes-ty: of thy glo - ry. The

B. full of the Ma - jes-ty: of thy glo - ry. The

Org. *p*

52

S. glo - ri - ous com - pa - ny of the A - pos - tles praise thee. The good - ly

A. glo - ri - ous com - pa - ny of the A - pos - tles praise thee. The good - ly

T. glo - ri - ous com - pa - ny of the A - pos - tles praise thee. The good - ly

B. glo - ri - ous com - pa - ny of the A - pos - tles praise thee. The good - ly

Org.

8vi -----

59

S. fel - low - ship: of the Pro - phets praise thee. The no - ble ar - my of Mar - tyrs: praise thee.

A. fel - low - ship: of the Pro - phets praise thee. The no - ble ar - my of Mar - tyrs: praise thee.

T. fel - low - ship: of the Pro - phets praise thee. The no - ble ar - my of Mar - tyrs: praise thee.

B. fel - low - ship: of the Pro - phets praise thee. The no - ble ar - my of Mar - tyrs: praise thee.

Org.

Allegro

CHORUS

66 *f* 1st Treble
2nd Treble doth ac-know-ledge

S. The ho - ly Church through - out all the world: doth ac-know-ledge thee; the

A. CHORUS *f* *tr*
The ho - ly Church through - out all the world: doth ac-know-ledge

T. CHORUS *f*
The ho - ly Church through - out all the world:

B. CHORUS *f*
The ho - ly Church through - out all the world:

8vi

Allegro

71 *f* 1st & 2nd Treble

S. thee; the Fa - ther, the Fa - ther of an in - fin-ite Ma-jes-ty; Thine hon-our-a - ble true: and

A. thee; the Fa - ther of an in - fin-ite Ma-jes-ty; Thine hon-our-a - ble true: and

T. of an in - fin-ite Ma-jes-ty; Thine hon-our-a - ble true: and

B. of an in - fin-ite Ma-jes-ty; Thine hon-our-a - ble true: and

Org. *f*

8vi

77

S. on - ly Son; Al-so the

A. on - ly Son; Al-so the Ho-ly Ghost: the Com - fort-er, the

T. on - ly Son; Al-so the

B. on - ly Son; Al-so the Ho-ly Ghost: the Com - fort-er, the Com-fort-er, al - so the

Org. *f* 8vi

82

S. Ho-ly Ghost: the Com-fort-er, the Ho-ly Ghost: the Com - fort-er, the Com-fort-er, al -

A. Ho - ly Ghost: the Com-fort-er, the Ho-ly Ghost: the Com - fort-er, the Com-fort-er, al -

T. Ho - ly Ghost: the Ho - ly Ghost, the Ho - ly Ghost: the Com-fort - er, the Com-fort-er, al -

B. Ho - ly Ghost: the Ho - ly Ghost, the Ho - ly Ghost: the Com-fort - er, the Com-fort-er, al -

Org. Ped:

87 **ritard.**

S. so the Ho - ly Ghost: the Com - fort - er.
so the Ho - ly Ghost: the Com - fort - er, the Ho - ly Ghost: the Com - fort - er.

A. so the Ho - ly Ghost: the Com - fort - er.

T. so the Ho - ly Ghost: the Com - fort - er, the Ho - ly Ghost: the Com - fort - er.

B. so the Ho - ly Ghost: the Com - fort - er.

Org. **ritard.**

91 CHORUS

S. CHORUS

A. CHORUS

T. CHORUS Thou art the King of

B. CHORUS Thou art the King of glo - ry, thou art the King of

Org. **f**

8vi.....

106

S. glo - - - - ry, thou art the King of glo - ry: O

A. glo - - - - ry, thou art the King of glo - ry: O

T. glo - - - - ry, thou art the King of glo - ry: O

B. glo - - - - ry, thou art the King of glo - ry: O

Org.

8vi-----

112

S. Christ. Thou art the ev - er - last - ing Son: of the Fa - ther.

A. Christ. Thou art the ev - er - last - ing Son: of the Fa - ther.

T. Christ. Thou art the ev - er - last - ing Son: of the Fa - ther.

B. Christ. Thou art the ev - er - last - ing Son: of the Fa - ther.

Org.

117 **Slow**

S. 

A. **VERSE**

 When thou took'st up - on thee to de - liv - er man: thou didst not ab - hor_ the Vir - gin's

T. **VERSE**

 When thou took'st up - on thee to de - liv - er man: thou didst not ab - hor_ the Vir - gin's

B. **VERSE**

 When thou took'st up - on thee to de - liv - er man: ab-hor the Vir - gin's

Slow

p

124

S. 

A. 
 womb. When thou had'st o - ver - come the sharp - ness of death: thou didst

T. 
 womb. When thou had'st o - ver - come the sharp - ness, the sharp - ness of death:

B. 
 womb. When thou had'st o - ver - come the sharp - ness of death:



130

S. 

A. 
op - en the king - dom of heav'n to all be - liev - ers, to all be - liev - ers.

T. 
thou did'st op - en the king - dom of heav'n to all be - liev - ers.


B. 
thou did'st op - en the king - dom of heav'n to all be - liev - ers.

Org. 

Allegro


136

CHORUS

S. 
Thou sit-test at the right hand, the right hand of God: in the glo-ry,

A. 
Thou sit-test at the right hand of God: in the glo-ry of the Fa-ther, in the

T. 
Thou sit-test at the right hand of God: in the glo-ry of the Fa-ther, in the

B. 
Thou sit-test at the right hand of God: in the glo-ry of the

Org. 

143

S. in the glo-ry, in the glo-ry, in the glo-ry of the Fa - ther.

A. glo-ry of the Fa-ther, in the glo-ry, in the glo-ry of the Fa - ther.

T. glo-ry of the Fa-ther, in the glo-ry, in the glo-ry of the Fa - ther.

B. Fa-ther, in the glo-ry, in the glo-ry, in the glo-ry of the Fa - ther.

Org.

Slow (Both Sides)

149

S. *p* We be - lieve that thou shalt come to be our Judge. *p* We be - lieve that

A. *p* We be - lieve that thou shalt come to be our Judge. *p* We be - lieve that

T. *p* We be - lieve that thou shalt come to be our Judge. *p* We be - lieve that

B. *p* We be - lieve that thou shalt come to be our Judge. *p* We be - lieve that

Org. *p* Diapasons

159

dim. *pp*

S. thou shalt come to be our Judge, to be our Judge, to be our Judge. We there-fore

dim. *pp*

A. thou shalt come to be our Judge, to be our Judge, to be our Judge. We there-fore

dim. *pp*

T. thou shalt come to be our Judge, to be our Judge, to be our Judge. We there-fore

dim. *pp*

B. thou shalt come to be our Judge, to be our Judge, to be our Judge. We there-fore

Org. *dim.* *pp*

8vi

167

cresc.

S. pray thee help thy ser-vants, we there-fore pray thee help thy ser-vants, we there-fore pray thee

cresc.

A. pray thee_ help thy_ ser-vants, we there-fore pray thee help thy_ ser-vants, we there-fore pray thee

cresc.

T. pray thee help thy ser-vants, we there-fore pray thee help thy ser-vants, we there-fore pray thee

cresc.

B. pray thee_ help thy_ ser-vants, we there-fore pray thee help thy_ ser-vants, we there-fore pray thee

Org. *cresc.*

8vi

174 *cresc.* *f*

S. help thy ser-vants:whom thou hast re-deem - ed with thy pre - cious blood. —

A. *cresc.* *f* help thy ser-vants:whom thou hast re-deem - ed with thy pre - cious blood. —

T. *cresc.* *f* help thy ser-vants:whom thou hast re - deem - ed with thy pre - cious blood. —

B. *cresc.* *f* help thy ser-vants:whom thou hast re - deem - ed with thy pre - cious blood. —

Org. *cresc.* *f*

DUETT

182 *p*

S. Make them to be num - ber-ed with thy Saints: in glo - ry, in

A. —

T. —

B. —

Org. *p*

186

S. glo - ry ev - er - last - ing, in glo - ry ev - er - last - ing.

A.

T.

B.

Org.

190 CHORUS *f*

S. O Lord, save thy peo - ple:

A. CHORUS *f*
O Lord, O Lord, save thy peo - ple:

T. CHORUS *f*
O Lord, O Lord, save thy peo - ple: and

B. CHORUS *f*
O Lord, O Lord, save thy peo - ple: and bless thine__

Org. CHORUS *f*

195

S. and bless thine he - ri - tage.
and bless, and bless thine he - ri - tage.

A. and bless thine he - ri - tage, thine he - ri - tage.

T. bless thine he - ri - tage, and bless thine he - ri - tage.

B. he - ri - tage, thine he - ri - tage, thine he - ri - tage.

Org.

8

201 VERSE

S. *p* Gov - ern them:

A. VERSE

T. *p* Gov - ern them: and

B. *p* VERSE
Gov - ern them: and

Org. *p* VERSE

205

S. and lift them up, and lift them

A.

T. lift them up for ev - er, and

B. lift them up for ev - er, and

Org. *legato* *cresc.*

210

S. up for ev - er, for ev - er, and lift them up for ev - er.

A.

T. lift them up for ev - er, and lift them up for ev - er.

B. lift them up for ev - er, and lift them up for ev - er.

Org. *cresc.* *f*

215 CHORUS

S. Day by day: And we wor-ship thy Name ev - er. Day by

A. CHORUS
Day by day: we mag-ni - fy_ thee. And we wor - ship thy Name ev - er. Day by

T. CHORUS
Day by day: we mag-ni - fy_ thee. And we wor - ship thy Name ev - er. Day by

B. CHORUS
Day by day: we mag-ni - fy_ thee. And we wor - ship thy Name ev - er. Day by

Org. *f*

8vi-----

224

S. day: we mag-ni - fy_ thee, world with-out end, world with-out end, world with-out end, world with-out end, world

A. day: we mag-ni - fy_ thee, world with-out end, world with-out end, world with-out end, world with-out end, world

T. day: we mag-ni - fy_ thee, world with-out end, _____ world

B. day: world with-out end, world with-out end, world with-out end, world with-out end, world

Org.

Ped: 8vi

231

S. with - out end. And we wor-ship thy Name: ev-er world with - out end,

A. with - out end, world with-out end: ev-er world with - out end, and we wor-ship thy

T. with - out end, world with-out end: world with-out end, and we wor-ship thy

B. with - out end, and we wor-ship thy

Org. Ped: 8vi

238

S. ev - er world with - out end, we

A. Name: ev - er world with - out end, we wor-ship thy Name, we

T. Name: world with - out end, we wor-ship thy Name, we

B. Name: we wor-ship thy Name, we

Org. Ped:

243

S. wor-ship thy Name: ev - er world with - out end._____

A. wor-ship thy Name: ev - er world with - out end._____

T. wor-ship thy Name: ev - er world with - out end._____

B. wor-ship thy Name: ev - er world with - out end._____

Org.

Ped: 8vi

Slow

250

VERSE *p*

S. Vouch - safe, O Lord: to keep us this day with-out sin, vouch - safe, vouch - safe, O

VERSE *p*

A. Vouch - safe, O Lord: to keep us this day with-out sin, vouch - safe, vouch - safe, O

VERSE *p*

T. Vouch - safe, O Lord: to keep us this day with-out sin, vouch - safe, vouch - safe, O

VERSE *p*

B. Vouch - safe, O Lord: to keep us this day with-out sin,

Slow

Org. *p* *legato*

258

p

S. Lord, vouch - safe, O Lord: to keep us this day with - out sin. O Lord, have_

A. Lord, vouch - safe, O Lord: to keep us this day with - out sin. O Lord,

T. Lord, vouch - safe, O Lord: to keep us this day with - out sin. O Lord,

B. vouch - safe to keep us this day with - out sin. O Lord,

Org.

266

S. mer - cy, O Lord, let thy mer - cy light-en up -

A. have_ mer - cy up - on us. O Lord, let thy mer - cy light-en up -

T. have_ mer - cy up - on us. O Lord, let thy mer - cy light-en up -

B. have mer - cy up - on us. O Lord, let thy mer - cy light-en up -

Org.

272

S. on us: as our trust is in thee, as our trust is in thee.

A. on us: is in thee, is in thee.

T. -on us: is in thee, is in thee.

B. -on us: is in thee, is in thee.

Org.

Slow

277 CHORUS

S. O Lord, in thee, in thee have I trust - ed, in thee, in thee, in

A. CHORUS
O Lord, in thee, in thee have I trust - ed, in thee, in thee, in

T. CHORUS
O Lord, in thee, in thee have I trust - ed, in thee, in thee, in

B. CHORUS
O Lord, in thee, in thee have I trust - ed, in thee, in thee, in

Slow

Org. CHORUS

Ped: 8vi

283

S. *f*
 thee have I trust-ed: let me

A.
 thee have I trust-ed: let me nev-er be con-found-ed, let me nev-er be con-found-ed, let me

T.
 thee have I trust-ed: let me nev-er be con-found-ed, let me nev-er be con-found-ed, nev-er

B.
 thee have I trust-ed: let me nev-er, nev-er

Org.
mf *cresc.* *f*
 8vi Pedale 8vi

289

S. *cresc.*
 nev-er be con-found-ed, let me nev-er be con-found-ed.

A.
 nev-er be con-found-ed, let me nev-er, let me nev-er be con-found-ed.

T.
 be con-found-ed, let me nev-er be con-found-ed.

B. *cresc.*
 be con-found-ed, let me nev-er be con-found-ed.

Org.
p *cresc.*
 senza Ped.

Jubilate

Tempo ordinario

JOHN CAMIDGE (1790–1859)

edited by David Griffiths

CHORUS

S. O be joy - ful in the Lord, be joy - ful, be joy - ful in the

A. O be joy - ful in the Lord, be joy - ful in the

T. O be joy - ful in the Lord, be joy - ful,

B. O be joy - ful in the Lord, be

Org. *ff*

Ped: 8vi

6

S. Lord, be joy - ful in the Lord, be joy - ful, be joy - ful, be

A. Lord, be joy - ful, joy - ful in the Lord, be joy - ful, be joy - ful, be

T. joy - ful, all ye lands, in the Lord, be

B. joy - ful, all ye lands in the Lord,

Org.

11

S. joy - ful in the Lord, all ye lands: serve the Lord with *ff*

A. joy - ful in the Lord, in the Lord, serve the Lord with *ff*

T. joy - ful in the Lord, be joy - ful in the Lord, serve the Lord with *ff*

B. be joy - ful in the Lord, serve the Lord with *ff*

Org. *ff*

Ped: 8vi

16

ritard.

S. glad - ness, and come be - fore his pre - sence with a song.

A. glad - ness, and come be - fore his pre - sence with a song.

T. glad - ness, and come be - fore his pre - sence with a song.

B. glad - ness, and come be - fore his pre - sence with a song.

Org. **ritard.**

Slower
VERSE
p

S. Be ye_ sure, be ye_ sure, be ye_ sure that the Lord he is God: it is

A. VERSE *p*
Be ye_ sure, be ye sure, be ye_ sure that the Lord he is God:

Org. *p*
legato

S. he_ that hath made us, it is he_ that hath made us, and not we_ our-selves; we are his

A. it is he_ that hath made us, and not we_ our-selves; we are his

Org.

S. 35
peo-ple, and the sheep of his pas-ture, we are_ his peo-ple, and the sheep of his pas-ture.

A. peo-ple, and the sheep of his pas-ture, we are his peo-ple, and the sheep of his pas-ture.

Org.

41 VERSE *p*

S. O go — your way in-to his

A. VERSE *p*
O go — your way in - to — his gates, O go your way in-to his

T. VERSE *p*
O go your way in - to — his gates, O go your way in-to his

Org. VERSE *p*

48

S. gates with thanks - giv - ing, and in - to his courts_ with praise,

A. his courts with praise, his

T. gates with thanks - giv - ing, and in - to his courts, his courts_ with praise, his

Org.

54

S. his courts_ with praise: be thank - ful and

A. courts_ with praise, his courts with praise: be thank - ful, be thank - ful and

T. courts with praise, his courts with praise: be thank - ful, be thank - ful and

Org.

60

S. speak good of his Name. For the Lord is gra - cious, his_ mer - cy is ev - er - last - ing: and his

A. speak good of his Name. For the Lord is gra - cious, his_ mer - cy is ev - er - last - ing: and his

T. speak good of his Name. is gra - cious, is ev - er - last - ing:

Org.

66

ritard.

S. truth en - dur - eth from ge - ne - ra - tion, from ge - ne - ra - tion to ge - ne - ra - tion.

A. truth en - dur - eth from ge - ne - ra - tion, from ge - ne - ra - tion to ge - ne - ra - tion.

T. his truth en - dur - eth from ge - ne - ra - tion, from ge - ne - ra - tion to ge - ne - ra - tion.

Org. *cresc.* **ritard.**

71

CHORUS *ff*

S. Glo - ry be to the Fa - ther, and to the Son: and to the

CHORUS *ff*

A. Glo - ry, glo - ry be to the Fa - ther, and to the

CHORUS *ff*

T. Glo - ry be to the Fa - ther, and to the

CHORUS *ff*

B. Glo - ry be to the Fa - ther, and to the

CHORUS

Org. *f*

74

S. Ho - ly Ghost; As it was in the be - gin - ning,

A. Son: and to the Ho - ly Ghost; As it was in the be - gin - ning,

T. Son: and to the Ho - ly Ghost; As it was in the be - gin - ning,

B. Son: and to the Ho - ly Ghost; As it was in the be - gin - ning, -

Org.

8vi

77

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

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

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

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

Org. *cresc.*

Ped. 8vi

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
	S	Soprano
	T	Tenor
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	158 ¹ A: o indicates that in bar 158, the first 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. 2–24

Text: Morning Prayer (Book of Common Prayer)

Music: Composed before 14 October 1815

Te Deum

1¹⁻² Org RH: cue notes are the composer's
 5² T: VERSE ed
 8² T: FULL ed
 23⁴ A and T: dynamic of S, B, and Org applied
 86¹ B: d[#]
 127¹ Org LH: *hr m*
 158¹ A: o
 158–159 B: both cue and normal size notes are
 the composer's
 172³ S: crescendo of A, T, B, and Org applied
 176² S and A: *f*
 190 T, B, and Org: CHORUS ed
 191¹ S: dynamic of A, T, B, and Org in b 190
 applied
 201 All parts: *t-s* $\frac{3}{4}$
 201 A and B: VERSE ed
 222¹ B: both cue and normal size notes are the
 composer's
 232¹ Org, LH *hr s*
 250 T and B: VERSE ed

277 All parts: *ts C*
 280² T: stroke (i.e., staccato) ed
 284² S: stroke (i.e., staccato) ed
 290² Org, LH: stroke (i.e., staccato) ed

Jubilate

10² A: stroke (i.e., staccato) ed
 20 S: *p* of A (bar 21) applied
 22 A¹: appoggiatura and slur of Org, RH
 applied
 24–25 A and Org: crescendo of S applied
 33 S¹⁻²: slur of A applied
 34 A: diminuendo of S applied
 36 A: crescendo of S applied
 67¹ S 1 and 2: crescendo of T applied
 69³ S 1 and 2, Org: diminuendo of T applied
 70¹ Org, LH both notes *s*.
 71 All parts: *ts C*
 71¹ S: *f*; *ff* of A applied

