
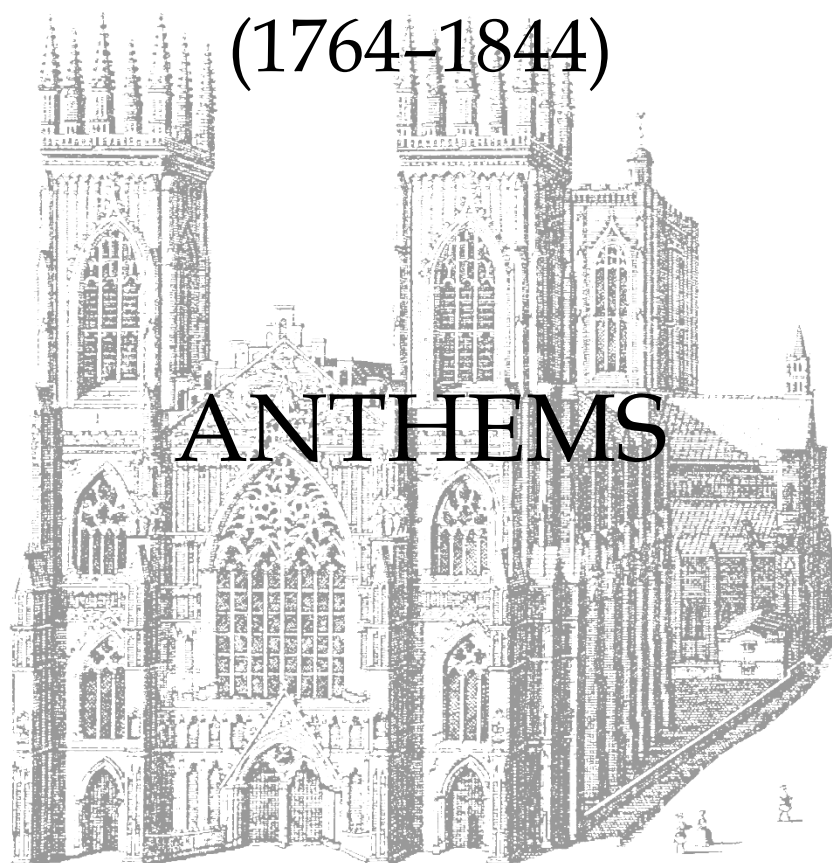


YORK 
EARLY
MUSIC
PRESS

Matthew Camidge
(1764–1844)



Edited by David Griffiths

In association with



YORK EARLY MUSIC FOUNDATION



THE UNIVERSITY *of York*

MATTHEW CAMIDGE
(1764-1844)

Anthems

Edited by David Griffiths

York Early Music Press
2013

With additions and corrections to the edition published in 2010

York Early Music Press

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

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CONTENTS

Introduction	v
Biography	v
Source.....	viii
Editorial commentary	viii
Acknowledgements	x
Blessed is he that considereth the poor	1
Consider and hear me	8
Lift up your heads	11
O save thy people	16
Teach me, O Lord.....	19
Thy way, O God, is holy.....	27
Textual commentary	41

INTRODUCTION

Biography

Matthew Camidge, the fifth or sixth of the seven children of John Camidge and his wife Elizabeth, was born in 1764 and baptized at Holy Trinity, Goodramgate, York, on May 25 of that year.¹ His father was a musician and had been organist at York Minster since 1756. Matthew became a chorister in the Chapel Royal, where he stayed until 1779 when he returned to York.² From 1784 to 1822 he performed regularly in the concert series in the York Assembly Rooms and from 1799 to 1842 was organist at York Minster. He died in 1844 at the age of eighty.³ To his activities as a performer, Matthew Camidge added those of a composer and, beginning in 1789, his works were published until 1826 or so, of which can be mentioned the sonatas for pianoforte, mostly with accompaniments for violin and violoncello, which Temperley describes as ‘among the better English keyboard music of their time, solid in craft though in no way original’;⁴ some songs; two works of psalmody; and his *Six Concertos for the Organ or Grand Piano Forte* (c.1815), by which he is mostly remembered today. A small number of compositions are now lost.

Cathedral Music

Subscriptions to Matthew Camidge’s compilation entitled *Cathedral Music* were initially solicited in an advertisement which appeared in 1801, which stated, clearly with an eye on as wide a market for his work as possible, that ‘the Author flatters himself the simplicity of style which marks the whole of this work will recommend it to private families’. A further appeal for subscribers was made in the following year and by 1805 a sufficient number of them had presumably been found since in July of that year a further advertisement informs us that ‘the work will now be sent to the printer, and published as early as possible’. The work was eventually published in October 1806 and its bibliographical details are as follows:⁵

Cathedral music consisting of a TeDeum [*sic*] Jubilate, Magnificat Nunc Dimittis, six anthems / A Sanctus & Responses, to the Commandments / with thirty chaunts single & double, composed by Matthew Camidge, (organist of the Cathedral York) / to the whole is an arranged part for the organ or piano forte. Price 1..1..0 or six copies 4..10..0.
London, printed & sold for the author, by Preston, at his wholesale warehouses, 97, Strand. & of M. Camidge Petergate York.
[iv, 4], 69, [1] pp. 37 x 27 cm.

¹ Robert Beilby Cook, transcriber and editor, *The Parish Registers of Holy Trinity Church, Goodramgate, York, 1573–1812* Publications of the Yorkshire Parish Register Society, 41 ([Leeds]: The Yorkshire Parish Register Society, 1911), p. 241.

² ‘The Chapel Royal: The children and their masters’, *Office-Holders in Modern Britain: Volume 11 (revised): Court Officers, 1660-1837* (2006), pp. 291-297. <<http://www.british-history.ac.uk/report.aspx?compid=43830&strquery=Camidge>> Date accessed: 16 February 2008.

³ For other information concerning Matthew 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, Matthew,’ by David Griffiths. The background to Matthew Camidge’s musical activities in York can be found in David Griffiths, ‘A Musical Place of the First Quality’: a history of institutional music-making in York, c.1550-1990 (York: York Settlement Trust, [1994]).

⁴ *New Grove Dictionary*, s. v., Camidge.

⁵ *York Courant*, 31 August 1801, 24 May 1802, 22 July 1805; *York Chronicle*, 16 October 1806.

The work contains a dedication to the Dean and Chapter of York; an advertisement; and a list of subscribers. There were subscriptions for 232 copies, ten of which number went to St. Paul's Cathedral, London, and nine to York Minster. Its contents, as indicated on the title-page, comprise a morning and evening service, thirty chants (twenty-four single and six double), and the following six anthems, listed below with the descriptor as it appears on the Index page of *Cathedral Music*:⁶

Blessed is he that considereth the poor	Full anthem with verse
Consider and hear me	Full anthem with verse
Lift up your heads	Full anthem
O save thy people	Full anthem with verse
Teach me, O Lord	Full anthem with verse ⁷
Thy way, O God, is holy	Verse anthem

Matthew Camidge noted in the Advertisement in *Cathedral Music* that his Morning and Evening Service in F were composed in the year 1779, but was not forthcoming about the dates of composition of his anthems. Given that these latter were not included in the editions of the York Minster anthem word-books published in 1782 and 1794, as surely they would have been if composed by those respective dates, it can be conjectured that they were composed after the latter date and before 1801, the date of the first advertisement for *Cathedral Music*, which specifically mentions 'six anthems for 2, 3, & 4 voices'.⁸ All of his anthems, with the exception of 'Blessed is he that considereth the poor' which appears in the 1809 edition only, are listed in the series of successive York Minster anthem word-books that were published between 1809 and 1854, thus indicating most probably a place in the repertoire of the choir.⁹ But with the accession of E. G. Monk to the position of Minster organist in 1859, Matthew's anthems, along with those of his father and son (John I, 1734-1803, and John II, 1790-1859), were sidelined; and as far as I can tell they have never been performed in York Minster since, other than on very isolated occasions.

The style of composition employed in the anthems is one of 'simplicity', as indicated in the Advertisement, in which the use of counterpoint is eschewed:

Considering it as highly desirable that every part of our Church Service should be plain and intelligible, he [i.e. Matthew Camidge] has adopted the plan recommended by Mr. Mason in his Essay on Cathedral Music; and in the Anthems, Chaunts, Sanctus and Commandments, which make up the remainder of the Volume, has particularly studied simplicity, which he is sensible must be their chief recommendation. He admits indeed, that there is a style of musical Composition (such as that of Gibbons, Stroude [probably Charles Stroud, c.1705–1726], Weldon, Farrant, Croft, Purcell, &c.) which from its grandeur and solemnity is more peculiarly

⁶The Morning and Evening Service will be published in 2010 by the York Early Music Press.

⁷Somewhat confusingly this anthem also has the epithet 'verse anthem'.

⁸*A copious collection of those portions of the Psalms of David, Bible, and liturgy, which have been set to music, and sung as anthems in the cathedral and collegiate churches of England ... published for the use of the church of York, under the direction of William Mason. By whom is prefixed, a critical and historical essay on cathedral music* (York: Ward, 1782); *A copious collection of those portions of the Psalms of David, Bible, and liturgy, which have been set to music, and sung as anthems in the cathedral and collegiate churches of England ... published for the use of the church of York, under the direction of William Mason. By whom is prefixed, a critical and historical essay on cathedral music* [2nd edn] (York: Peacock, 1794); *York Courant*, 31 August 1801.

⁹*A copious collection of those portions of the Psalms of David, Bible, and liturgy, which have been set to music, and sung as anthems in the cathedral and collegiate churches of England* (York: Peacock, 1809); *A collection of those portions of the Psalms of David, Bible, and liturgy, which have been set to music, and sung as anthems in the cathedral church of York* (York: Barclay, 1831); *A collection of those portions of the Psalms of David, Bible, and liturgy, which have been set to music, and sung as anthems in the cathedral church of York* (London: Seeley, 1834); *A collection of those portions of the Psalms of David, Bible, and liturgy, which have been set to music, and sung as anthems in the cathedral church of York* (London: Hatchard, 1843); *A collection of those portions of the Psalms of David, Bible, and liturgy, which have been set to music, and sung as anthems in the cathedral church of York* (London: Hatchard, 1854).

adapted to Cathedrals; yet he conceives that more modern Music may be sometimes introduced with advantage and effect.¹⁰

York Minster

Camidge's anthems would have been performed in the services of York Minster at the following times, as recorded by Hargrove twelve years after the publication of *Cathedral Music*.¹¹

Ten o'clock. Cathedral service daily; performed in the choir. An anthem is always sung, unless there be a sermon or litany. On Sundays and Holy-Days, a sermon is preached. The communion is administered every Sunday.

Afternoon. Cathedral service on Sundays at *four*, in which an anthem is performed throughout the year.

Evening prayers, on every week-day, at *three* in winter, and *four* in summer, in which an anthem is performed.

N. B. On Wednesdays and Fridays in *Advent* and *Lent*, and during the six days before *Easter*, there is no choral service or singing, either *morning* or *evening*.

At the time of Matthew Camidge's appointment as organist of York Minster in 1799 the choir consisted of six boys, seven singing men, and five vicars choral. His *Cathedral Music* was announced for publication in 1801, as noted above, and in the next year, when Dean Markham took office, the singing of the choir would seem to have been unsatisfactory, since it was later claimed that 'the choir could scarcely execute the ordinary choruses of anthems, and the choruses were therefore often omitted'.¹² An immediate result of this was an order made in Chapter on 21 June 1803 that Matthew Camidge's annual salary should be increased from forty-eight to sixty pounds 'in consideration of the great attention necessary to be paid by him in instructing the Choristers in Church Music'.¹³ And the number of boys, which had in the first three quarters of 1803 temporarily fallen from six to five, from the end of that year was permanently increased to eight.¹⁴

The longest and most imposing anthem of those contained in *Cathedral Music*, 'Thy way, O God, is holy', contains a bravura baritone solo which, given the praise bestowed upon him in his obituary, was almost certainly written for Edward Bennington, a York Minster songman from 1784 until his death in 1808.¹⁵

Mr. Bennington was well-known and justly esteemed for his fine tenor-bass voice. In early life he was a protégée of the late Precentor and Poet, Mr. Mason, who entertained a high sense of his superior talents as a singer. Without any disparagement to the present Vicars Choral and Lay-choristers of the church of York, it may now be asserted, that the late Mr. Bennington far excelled them all in a naturally clear, sweet, powerful voice; in musical taste and judgment; and above all in feeling and expression. Far removed from lethargic apathy on one side, and from discordant yelling on the other, he was all life and soul in the service. Nor will it be any reflection on those in office for want of judgment in selecting, or of liberality in rewarding, vocal merit, to predict that they will never fill his place with a singer of equal excellence. In him the Church of York is deprived of the main prop and pillar of its choir, and the lovers of Cathedral-music in this city feel the loss of talents ably exerted in the noblest part of Divine Service.

¹⁰ The 'Essay on Cathedral Music' was first published in *A copious collection of those portions of the Psalms of David* (1782), pp. xv-lii.

¹¹ William Hargrove, *History and Description of the Ancient City of York* (York: Alexander, 1818), vol. 2, pt. 1, p. 84.

¹² Dean Markham's obituary, *Yorkshire Gazette*, 5 October 1822.

¹³ YML, Dean and Chapter archives, Chapter acts 1784-1807, H 9/3, p. 293.

¹⁴ YML, Dean and Chapter archives, St. Peter's account, E2/24, initial payment on 11 November 1803.

¹⁵ *York Herald*, 9 May 1808.

Source

The anthems have been transcribed from a copy of *Cathedral Music* in the editor's possession. This transcription has not been collated with other copies of the work which are known to exist, and which are located in the following libraries:

Canada	University of Toronto Library
U. K.	Bodleian Library, Oxford; British Library, London; Cambridge University Library; Glasgow University Library; York Minster Library (three copies); York Public Library
U. S.	Kent State University Library; University of Chicago Library; University of Pittsburgh Library

I have failed to locate any surviving manuscript sources.

Editorial commentary

1. The accompaniments to the anthems in *Cathedral music* specify 'Organ or Piano Forte' and, if played on the former instrument, it may be of interest for the performer to know the specification of the organ of York Minster in 1806, which is that of the instrument 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 1796.¹⁶ There is no surviving evidence to suggest that a 'Piano Forte' was used in the services in York Minster, and the inclusion of that instrument's name on the title-page and in the score is evidence of one of the selling points of his music which Camidge wished to make to the 'private families' noted above.

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		

¹⁶ 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'.

It should be noted that, in common with other English organs of the time, there was no pedal division, on the York Minster organ, but it did have ‘pedals to play the lower keys of the manual’, as noted by Gray.¹⁷ The compass of the organ, as indicated above, extended to GGG below modern CC, with the result that there are a few notes in the accompaniments to the anthems which cannot be played on modern organs and which accordingly will have to be appropriately transposed, e.g. ‘Blessed is he that considereth the poor’ (p. 6, bar 103); ‘Teach me, O Lord’ (p. 26, bars 200-202); and ‘Thy way, O God is holy’ (p. 27, bars 1, 3, 9; p. 33, bar 208; p. 34, bar 231; p. 36, bar 267; and p. 39, bars 326-334, and 341). Gray also noted that the wind pressure of the instrument was raised soon after 1814, with the result that the tuning (which had previously been ‘considerably too flat’) was brought nearer to concert pitch, which in England at that time was probably in the order of $a' = 423$ or 424 Hz.¹⁸ Most of the indications for organ registration in *Cathedral Music* simply duplicate the instructions given to the choir, i.e., Chorus, Full, loud, soft, and Verse. ‘Loud Organ’ (presumably the Great organ) is called for in bar 58 of ‘Lift up your heads’ and in several places in ‘Thy way, O God, is holy’, in which anthem there is also in bar 262 a direction to play on the ‘Swell’ organ.

2. Contemporary performance practice concerning the appoggiaturas in the anthems suggests the following.¹⁹

a) Appoggiaturas before the beat:

Blessed is he	bars 4, 8, 10, 12, 16, 18-19, 23, 27, 39, 41, 46, 50, 54, 56-57, 80, 86, 92
Consider and hear me	bars 2, 4, 6, 10-11, 18, 21, 24, 30, 52
Lift up your heads	bars 13, 18
O save thy people	bars 8, 21
Teach me, O Lord	bars 2, 4, 8, 12, 15, 19-20, 23-24, 26-29, 31, 33, 46-47, 99, 124
Thy way, O God, is holy	bars 4, 8, 11, 15, 25, 37, 69, 76, 80, 82, 111, 135, 147, 234, 236, 238-239, 264, 266, 283, 285, 289, 291

These take one half of the following note value, with the following exceptions: ‘Blessed is that considereth the poor’ bars 10, 16, 23, 50, and 54, where they take two thirds; and ‘Thy way, O God, is holy’ bars 264 and 266 where ‘its strict Time is taken from the long Note’.

b) Appoggiaturas after the beat:

Consider and hear me	bars 6, 11, 21, 26, 39
Teach me, O Lord	bars 1, 5, 9, 13, 17
Thy way, O God, is holy	bars 19, 24, 46, 343

Callcott’s rule is that, as with those before the beat, appoggiaturas after the beat take a half of the time value of the notes which precede them.

c) Appoggiaturas both before and after the beat:

They way, O God, is holy	bar 239 (organ)
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Both appoggiaturas take a quarter of the time value of the note which separates them.

¹⁷ [Jonathan Gray], *Letters to the Editor of the ‘Musical World’, relative to the York Organ* (London: Seeley, [1837]), p. 6.

¹⁸ [Gray], *Letters*, p. 8; Arthur Mendel, *Pitch in Western Music since 1500: a re-examination* (London: Bärenreiter, 1979), p. 87.

¹⁹ J. W. Callcott. *Explanation of the Notes, Marks, Words, &c, used in Music*; 2nd ed. (London, c.1800), p. 27.

d) Two appoggiaturas placed together (after the beat)

Lift up your heads	bars 11, 16, 43, 48
Teach me, O Lord	bars 7, 45

Both appoggiaturas take a quarter of the time value of the note which precedes them.

3. The addition of ornaments to two anthems ('Consider and hear me' and 'Teach me, O Lord') in the editor's copy of *Cathedral Music*, in an anonymous contemporary hand, and indicated below, suggests that the performers should consider adding embellishments to their respective vocal lines in a stylistically appropriate manner.

page	bar	part	comment
------	-----	------	---------

Consider and hear me

9	11	S	4 th note, upper part: trill
9	17	S	2 nd note: trill

Teach me, O Lord

20	24	S1-2	4 th note: trill
21	52	S1-2, B	1 st and 2 nd notes staccato
21	53	S1-2	2 nd note: trill
22	58	S1-2, B	1 st and 2 nd notes staccato
22	83	S	2 nd note: trill
23	101	S	2 nd note: trill
23	106	S	3 rd note: <i>e''</i> quaver appoggiatura
23	118	S	2 nd note: trill
24	150	S2	2 nd note: trill
25	173	S1-2	2 nd note: trill
26	186	S1-2	2 nd note: trill

4. In 'Blessed is he that considereth the poor', the right-hand of the organ/piano accompaniment at the beginning of bars 72 and 118 has a rest when, on analogy with similar occurrences in the Service in F (and following the recently superseded practice of figured bass accompaniment), it would be appropriate for a chord (of which the note in the left-hand is the root) to be played. Similar occurrences can be found in 'Thy way, O God, is holy' at bars 1, 5, 9, and 73.

5. Expansions of the text added to the score, for instance that of 'cres' to '*crescendo*' and 'Orⁿ' to 'Organ', have been indicated by the use of *italic*.

Acknowledgements

I would like to thank Dr Paul Gameson, Professor Peter Seymour, and Professor Jonathan Wainwright for their help and advice in the preparation of this edition.

Blessed is he that considereth the poor

MATTHEW CAMIDGE (1764–1844)

Edited by David Griffiths

Psalm 41, vv. 1-3

Full

TREBLE

CONTRA TENOR

TENOR

BASS

ORGAN or PIANO FORTE

Bless - ed is he that con - sid - er-eth the poor, the_ poor and

Bless - ed is he that con - sid - er-eth the poor, the_ poor and

Bless - ed is he that con - sid - er-eth the poor, the_ poor and

Bless - ed is he that con - sid - er-eth the poor, the_ poor and

Full

6 **Solo**

S.

A.

T.

B.

Org.

need - y. Bless - ed is he that con - sid - er-eth the poor, the poor and_ need - y.

need - y.

need - y.

need - y.

Soft

13 **Full**

S. Bless - ed is he that con - sid - er - eth the poor, the poor and need - y. need - y: the

A. Bless - ed is he that con - sid - er - eth the poor, the poor and need - y. need - y: the

T. Bless - ed is he that con - sid - er - eth the poor, the poor and need - y. need - y: the

B. Bless - ed is he that con - sid - er - eth the poor, the poor and need - y. need - y: the

Org. **Full**

20

S. Lord shall de - liv - er him, the Lord shall de - liv - er him in the time of trou - ble,

A. Lord shall de - liv - er him, the Lord shall de - liv - er him,

T. Lord shall de - liv - er him, the Lord shall de - liv - er him,

B. Lord shall de - liv - er him, the Lord shall de - liv - er him,

Org.

1st. Treble in the

2d. treble

27 time of trou - ble, **Full**

S. time of trou - ble, the Lord shall de - liv - er him, the Lord shall de - liv - er him

A. the Lord shall de - liv - er him, the Lord shall de - liv - er him

T. the Lord shall de - liv - er him, the Lord shall de - liv - er him

B. the Lord shall de - liv - er him, the Lord shall de - liv - er him

Org. **Full**

two Trebles

34

S. in the_ time, the time of_ trou - ble, in the_ time, the time of_ trou - ble.

A. in the_ time, the time of_ trou - ble, in the_ time, the time of_ trou - ble.

T. in the_ time, the time of_ trou - ble, in the_ time, the_ time of trou - ble.

B. in the time, the time of trou - ble, in the_ time, the time of trou - ble.

Org.

Solo 1st. Treble

2d. Treble

42

S. The Lord_ pre - serve_ him, and keep him a - live. The Lord_ pre - serve_ him, and keep him a -

T.

B.

Org.

Duo

50

S. live, the Lord_ pre - serve_ him, and keep him a - live, **soft**

T. that he may be

B. that he may be

Org. **soft**

Verse

56

S. that he may be bless - ed up - on_____

A. that he may be bless - ed up - on_____

T. bless - ed up - on earth, that he may be bless - ed up - on_____

B. bless - ed up - on earth, that he may be bless - ed up - on

Org. Verse

62

S. earth: and de - liv - er not thou him, and de - liv - er not thou him in -

A. earth: and de - liv - er not thou him in -

T. earth: and de - liv - er not thou him in -

B. earth: and de - liv - er not thou him, and de - liv - er not thou him in -

Org.

67

S. to the will of his en - e - mies, the will of his en - e - mies.

A. to the will of his en - e - mies, the will of his en - e - mies.

T. to the will of his en - e - mies, the will of his en - e - mies.

B. -to the will of his en - e - mies, the will of his en - e - mies.

Org.

72 **Solo 1st. Treble** **2nd. Treble**

S. The Lord pre - serve him, and keep him a - live. The Lord pre - serve him, and keep him a -

Org.

80

S. live,

T. **Tenor Solo** The Lord pre - serve him, and keep him a - live, **Bass solo**

B. The Lord pre - serve him, and keep him a -

Org.

88 **Verse**

S. that he may be bless-ed, bless-ed, bless - ed up - on earth.

A. that he may be bless-ed, bless-ed, bless - ed up - on earth.

T. that he may be bless-ed, bless-ed, bless - ed up - on earth.

B. live, that he may be bless-ed, bless-ed, bless - ed up - on earth.

Org. **Verse**

95 **Chorus**

S. The Lord com - fort him, the Lord com - fort him, when he li - eth

A. The Lord com - fort him, the Lord com - fort him, when he li - eth

T. The Lord com - fort him, the Lord com - fort him, when he li - eth

B. The Lord com - fort him, the Lord com - fort him, when he li - eth

Org. **Chorus**

101

S. sick up - on his bed, the Lord com - fort him, the

A. sick up - on his bed, the Lord com - fort him, the

T. sick up - on his bed, the Lord com - fort him, the

B. sick up - on his bed, the Lord com - fort him, the

Org.

106

S. Lord com - fort him, when he li - eth sick up - on his

A. Lord com - fort him, when he li - eth sick up - on his

T. Lord com - fort him, when he li - eth sick up - on his

B. Lord com - fort him, when he li - eth sick up on his

Org.

111

S. bed: make thou all his bed, make thou all his

A. bed: make thou all his bed, his bed, make thou all his

T. bed: make thou all his bed, his

B. bed: make thou all his bed, his

Org.

116

S. bed in his sick - ness,

A. bed in his sick - ness,

T. bed in his sick - ness, make thou all his bed,

B. bed in his sick - ness, make thou all

Org.

1st. time soft 2d. loud

121

S. make thou all his bed in his sick - ness. ness.

A. make thou all his bed in his sick - - ness. ness.

T. his bed, his bed in his sick - - ness. ness.

B. his bed, his bed in his sick - - ness. ness.

Org. 1st. time soft 2d. loud

Consider and hear me

MATTHEW CAMIDGE (1764–1844)

Edited by David Griffiths

Psalms 13, v. 3

Full **Verse**
2 trebles

TREBLE

CONTRA TENOR

TENOR

BASS

ORGAN or PIANO FORTE

Con - sid - er, and hear me, O Lord my God, con -

Con - sid - er, and hear me, O Lord my God,

Con - sid - er, and hear me, O Lord my God,

Con - sid - er, and hear me, O Lord my God,

Full Soft organ

5

S.

A.

T.

B.

Org.

sid - er, and hear me, O Lord my God, con - sid - er, and hear me, O

11 **Full**

S. Lord my God, con - sid - er, and hear me, con -

A. con - sid - er, and hear me, con -

T. con - sid - er, and hear me, con -

B. con - sid - er, and hear me, con -

Org. **Full**

15

S. sid - er, and hear me, O Lord my God.

A. sid - er, and hear me, O Lord my God.

T. sid - er, and hear me, O Lord my God.

B. sid - er, and hear me, O Lord my God.

Org.

19 **Solo**

S. Light - en mine eyes, O Lord, light - en mine eyes, O Lord, that I sleep not in death, that I

Org.

27

S. sleep not in death, light - en mine eyes, O Lord, that I sleep not, sleep not in death.

Org.

35 Chorus

S. Light - en mine eyes, O Lord, mine eyes, O Lord, that I sleep not in

A. Light - en mine eyes, O Lord, mine eyes, O Lord, that I sleep not in

T. Light - en mine eyes, O Lord, mine eyes, mine_ eyes, O Lord, that I sleep not in

B. Light - en mine eyes, mine eyes, O Lord, that I sleep not in

Chorus

Org. Light - en mine eyes, mine eyes, O Lord, that I sleep not in

42

S. death, that I sleep not in death, that I sleep not in death, in_ death, that I

A. death, that I sleep not in death, that I sleep not in death, in death, that I

T. death, that I sleep not in death, that I sleep not in death, in_ death, in death, that I

B. death, that I sleep not in death, that I sleep not in death, in_ death, in death, that I

49

slower

Adagio
piano

S. sleep not in death, that I sleep_ not in death, I sleep not in death.

A. sleep not in death, that I sleep not in death, I sleep not in death.

T. sleep_ not in death, that I sleep_ not in death, I_ sleep not in_ death.

B. sleep_ not in death, that I sleep_ not in death, I sleep not in death.

slower

Adagio

Org. sleep not in death, that I sleep_ not in death, I sleep not in death.

Lift up your heads

MATTHEW CAMIDGE (1764–1844)
Edited by David Griffiths

Psalm 24, vv. 7-10

Full

TREBLE
CONTRA TENOR
TENOR
BASS
ORGAN or PIANO FORTE

Lift up your heads, O ye gates, and be ye lift up, ye
Lift up your heads, O ye gates, and be ye lift up, ye
Lift up your heads, O ye gates, and be ye lift up, ye
Lift up your heads, O ye gates, and be ye lift up, ye

Full

soft

S.
A.
T.
B.
Org.

ev - er - last - ing doors: and the King of glo - ry shall come
ev - er - last - ing doors: and the King of glo - ry shall come
ev - er - last - ing doors: and the King of glo - ry shall come
ev - er - last - ing doors: and the King of glo - ry shall come

soft

13 **loud**

S. in, and the King of glo - ry shall come in.

A. in, and the King of glo - ry shall come in.

T. in, and the King of glo - ry shall come in.

B. in, and the King of glo - ry shall come in.

Org. **loud**

19 **loud**

S. it is the Lord, it is the

A. it is the Lord, it is the

T. **All the Tenors**
Who is the King of glo - ry: it is the Lord,

B. **All the Bases**
Who is the King of glo - ry: it is the Lord,

Org. **soft organ** **loud**

26

S. Lord strong and might-y, ev - en the Lord might-y in bat - tle.

A. Lord strong and might-y, ev - en the Lord might-y in bat - tle.

T. it is the Lord strong and might-y, ev - en the Lord might-y in bat - tle.

B. it is the Lord strong and might-y, ev - en the Lord might-y in bat - tle.

Org.

33

S. Lift up your heads, O ye gates, and

A. Lift up your heads, O ye gates, and

T. Lift up your heads, O ye gates, and

B. Lift up your heads, O ye gates, and

Org.

37

S. be ye lift up, ye ev - er - last - ing doors:

A. be ye lift up, ye ev - er - last - ing doors:

T. be ye lift up, ye ev - er - last - ing doors:

B. be ye lift up, ye ev - er - last - ing doors:

Org.

41 **soft**

S. and the King of glo - ry shall come in,

A. and the King of glo - ry shall come in,

T. and the King of glo - ry shall come in,

B. and the King of glo - ry shall come in,

Org. **soft** **loud**

46 **loud**

S. and the King of glo - ry shall come in.

A. and the King of glo - ry shall come in.

T. and the King of glo - ry shall come in.

B. and the King of glo - ry shall come in.

Org.

51

S. ev - en the

A. ev - en the

T. *All the Tenors* Who is the King of glo - - - ry: ev - en the

B. *All the Basses* Who is the King of glo - - - ry: ev - en the

Org. **soft organ**

56 **Loud Organ**

S. Lord of hosts, he is the King, he is the

A. Lord of hosts, he is the King, he is the

T. Lord of hosts, he is the King, he is the

B. Lord of hosts, he is the King, he is the

Org. **Loud Organ**

61

S. King of glo - - ry, he is the King of

A. King of glo - - ry, he is the King of

T. King of glo - - ry, he is the King of

B. King of glo - - ry, he is the King of

Org.

66

S. glo - - - ry, he is the King of glo - -

A. glo - - - ry, he is the King of glo - -

T. glo - - - ry, he is the King of glo - -

B. glo - - - ry, he is the King of glo - -

Org.

71

S. ry, he is the King of glo - - ry.

A. ry, he is the King of glo - - ry.

T. ry, he is the King of glo - - ry.

B. ry, he is the King of glo - - ry.

Org.

O save thy people

MATTHEW CAMIDGE (1764–1844)

Edited by David Griffiths

Psalm 28, v. 10

Full

TREBLE

CONTRA TENOR

TENOR

BASS

ORGAN or PIANO FORTE

O save thy peo-ple, O save thy peo-ple, and
 O save thy peo-ple, O save thy peo-ple,
 O save thy peo-ple, O save thy peo-ple,
 O save thy peo-ple, O save thy peo-ple,

Full

7

S.
 give thy bless - ing un - to thine in - her - i - tance, and give thy bless - ing, give thy

A.
 thy bless - ing un - to thine in - her - i - tance, and give thy bless - ing, give thy

T.
 and give thy bless - ing, give thy

B.
 and give thy bless - ing, give thy

Org.

14

two trebles

S. bless - ing un - to thine in - her - i - tance, un - to thine in - her - i - tance, give thy

A. bless - ing un - to thine in - her - i - tance, un - to thine in - her - i - tance, give thy

T. bless - ing un - to thine in - her - i - tance, un - to thine in - her - i - tance, give thy

B. bless - ing, give thy bless - ing, give thy bless - ing, give thy

Org.

20

S. bless - ing, thy bless - ing un - to thine in - her - i - tance: feed them,

A. bless - ing, bless - ing un - to thine in - her - i - tance: feed them,

T. bless - ing, thy bless - ing un - to thine in - her - i - tance: feed them,

B. bless - ing, thy bless - ing un - to thine in - her - i - tance: feed them,

Org.

26

S. feed them, and set them up, them

A. feed them, and set them up, them

T. feed them, and set them up, them

B. feed them, and set them up, and set them up, them

Org.

32

S. up for ev - - er, feed them, feed

A. up for ev - - er, feed them, feed

T. up for ev - - er, feed them, feed

B. up for ev - - er, feed them, feed

Org.

38

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

A. them, and set them up, and set them up for ev - - er,

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

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

Org.

45

S. feed them, and set them up for ev - - er.

A. feed them, and set them up for ev - - er.

T. feed them, and set them up for ev - - er.

B. feed them, and set them up for ev - - er.

Org.

Teach me, O Lord

MATTHEW CAMIDGE (1764–1844)

Edited by David Griffiths

Psalm 119, vv. 33, 35, 37, 44

1st TREBLE

2nd TREBLE

BASS

ORGAN
or
PIANO
FORTE

6

S. keep it un - to the end.

S. Teach me, O Lord, the way of thy sta - tutes:

Org.

13

S. Teach me, O Lord, the way of thy

S. and I shall keep it un - to the end. Teach me, O Lord, the way of thy

B. Teach me, O Lord, the way of thy

Org.

20

S. sta- tutes: and I shall keep it, keep it un - to the end. Teach me, O

S. sta- tutes: and I shall keep it un - to the end.

B. sta- tutes: and I shall keep it un - to the end.

Org.

27

S. Lord, teach me thy sta- tutes, teach me thy sta- tutes:

S. Teach me, O Lord, teach me thy sta- tutes, teach me thy sta- tutes:

B. Teach me thy sta- tutes, teach me thy sta- tutes,

Org.

34

S. so shall I keep

S. so shall I

B. teach me, O Lord the way of thy sta- tutes:

Org.

40

S. *tr*
— it un - to the end. Teach me, O Lord, the

S. *tr*
keep it un - to the end. Teach me, O Lord, the way, the

B.
so shall I keep it to the end. Teach me, O Lord, the way of the Lord, the

Org.

47

S.
way of thy sta - tutes: and I shall keep it, shall keep it un-

S.
way of thy sta - tutes: and I shall keep it, and I shall keep it un-

B.
way of thy sta - tutes: and I shall keep it, and I shall keep it un-

Org.

53

S.
to the end, and I shall

S.
to the end, shall keep it, shall_ keep it, and I shall

B.
to the end, and_ I_ shall_

Org.

58

S. keep it un - to the end, un - to the end. *tr*

S. keep it un - to the end, un - to the end. *tr*

B. keep it un - to the end, un - to the end.

Org.

63 **Solo 2d. Treble**

S. Make me to go in the path of thy com-mand-ments: for there - in is my de - sire, — make me to

Org.

71

S. go, make me to go, make me to go in the path of thy com- mand - ments: for there - in is

Org.

79

S. my_ de - sire, for there - in, there - in is my de - sire, make me_ to_ go in the

Org.

87

S. path of thy com-mand-ments: for there - in is my de - sire, — make me to go, make me to

Org.

95

S. go in the path of thy com mand-ments, make me to_ go in the path of thy com-mand - ments.

Org.

103 **Solo 1st. Treble**

S. O turn a-way mine eyes, lest they be-hold van - i - ty, O turn a-way mine eyes, lest they be-hold

Org.

111

S. van - i - ty: and quick-en me, quick-en me in_ thy_ word, O quick-en thou_ me_ in_

Org.

118

S. thy_ word, O quick-en thou_ me, O quick-en thou_ me in thy word.

Org.

125

S. O turn a-way mine eyes, lest they be-hold van - i - ty, O turn a-way mine eyes, lest

Org.

132

S. they be-hold van - i - ty: and quick-en thou_ me, and quick-en thou me in_ thy_ word.

Org.

140

S. So shall I al - way keep thy_

B. So shall I al - way keep thy_ law:

Org.

147

S. law: yea, yea, for

S. So shall I al - way_ keep thy law: yea, yea, for

B. yea, yea, for

Org.

154

S. ev - er and ev - er, for ev - er and ev - er, so shall I al - way, so shall I

S. ev - er and ev - er, for ev - er and ev - er, so shall I al - way,

B. ev - er and ev - er, for ev - er and ev - er, so_ shall I

Org.

161

S. al - way keep it un - to the end, for ev - er and ev - er, for ev - er and

S. al - way keep it un - to the end, for ev - er and ev - er, for ev - er and

B. al - way keep it un - to the end, for ev - er and

Org.

168

S. ev - er, for ev - er and ev - er, for ev - er and ev - er.

S. ev - er, for ev - er and ev - er, for ev - er and ev - er.

B. ev - er, for ev - er and ev - er.

Org.

175 **Chorus**

S. So shall I al - way keep thy law: yea, ev'n for ev - er, and ev -

A. So shall I al - way keep thy law: yea, ev'n for ev - er, and ev -

T. So shall I al - way keep thy law: yea, ev'n for ev - er, and ev -

B. So shall I al - way keep thy law: yea, ev'n for ev - er, and ev -

Org. **Full**

182 **2 Trebles** **Chorus**

S. -er, for ev - er and ev - er, for ev - er and ev - er. So shall I al - way

A. *soft* -er, for ev - er and ev - er, for ev - er and ev - er. So shall I al - way

T. -er. So shall I al - way

B. -er. So shall I al - way

Org. *soft*

189

S. keep thy_ law: yea, ev'n for ev - er, ev - er and

A. keep thy_ law: yea, ev'n for ev - er, yea, ev'n for ev - er, ev - er and

T. keep thy law: yea, ev'n for ev - er, yea, ev'n for ev - er, ev - er and

B. keep thy_ law: yea, ev'n for ev - er, yea, ev'n for ev - er and

Org.

196

S. ev - er. A - - - men, a - - - men.

A. ev - - er. A - - - men, a - - - men.

T. ev - er. A - - - men, a - - - men.

B. ev - - er. A - - - men, a - - - men.

Org.

Thy way, O God, is holy

MATTHEW CAMIDGE (1764–1844)
Edited by David Griffiths

Psalm 77, vv. 13-20

TREBLE

CONTRA TENOR

TENOR

BASS

ORGAN or PIANO FORTE

Thy way, O God, is

Thy way, O God, is

Thy way, O God, is ho - ly, thy way, O God, is

8

A.

T.

B.

Org.

ho - ly, thy way, O God, is ho - ly, thy way, O God, is ho - ly:

ho - ly, thy way, O God, is ho - ly, thy way, O God, is ho - ly:

ho - ly, thy way, O God, is ho - ly:

18

A. who is so great a God as our God?

T. who is so great a God as our God?

B. who is so great a God as our, our God?

Org.

27

A. Who is so

T. Who is so great a God?

B. Who is so great a God?

Org.

35

A. great a God as our God?

T. Who is so great a God as our God?

B. Who is so great a God as our God?

Org.

43

A. Who is so great a God as our God?

T. Who is so great a God as our God? Thou art the God that

B. Who is so great a God as our God?

Org.

50

A. Thou art the God that do - est won - ders,

T. do - est won - ders, thou art the God that do - est won - ders,

B. Thou art the God that do - est won - ders, thou art the

Org.

57

A. thou art the God that do - est won - ders: and hast de-

T. thou art the God that do - est won - ders: and hast de-

B. God that do - est won - ders, thou art the God that do - est won - ders: and hast de-

Org.

65

A. clar - ed, and hast de - clar - ed thy pow'r, thy pow'r a - mong the peo - ple.

T. clar - ed, and hast de - clar - ed thy pow'r, thy pow'r a - mong the peo - ple.

B. clar - ed, and hast de - clar - ed thy pow'r, thy pow'r a - mong the peo - ple.

Org.

73 **Recit.**

B. Thou hast might - i - ly de - liv - er - ed thy peo - ple: ev'n the sons of Ja - cob and Jo - seph. The

Org.

79

B. wa - ters saw thee, O God, the wa - ters saw thee, and were a - fraid: the depths al - so were trou - bled.

Org.

84 **Moderato**

Solo

B. The clouds pour'd out wa - ter, the air thun - dered:

Org. **loud Organ**

91

B. and thine ar - rows went a - broad, and thine ar - rows went a -

Org. **soft**

98

B. *broad,* *thine ar-rows went a-broad,* *thine ar-rows went a - broad,*

Org.

105

B. *thine ar - rows went a - broad,* *thine ar - rows went a - broad,* *thine*

Org. **loud Organ** **soft**

111

B. *ar - rows went a - broad,* *thine ar-rows went a - broad,*

Org.

118

B. *thine ar-rows went a - broad.* *The clouds pour'd out wa-ter, the air*

Org.

126

B. *thun-dered:* *thine ar-rows went a-broad, thine*

Org. **loud Organ** *tr*

133

B. ar-rows went a broad. The voice of thy_ thun-der was heard round a bout.

Org. **Org.** **loud Organ**

141

B. The

Org. **soft**

147

B. voice of thy thun-der was heard round a-bout: and

Org. **Loud Organ** **soft**

155

B. light-nings shone up - on the_ ground, up-on the ground, up-on the ground,

Org.

162

B. up-on the ground, and light-nings shone up - on the_ ground, up-on the

Org.

169

B. *tr.*
ground, up - on the ground;

Org. *org.*
loud Organ

176

B. the earth was mov-ed, and shook with - al, the earth was mov-ed, and shook with -

Org. **soft**

184

B. - al. The clouds pour'd out wa-ter, the

Org. **loud** **soft**

191

B. air thun-dered: and thine ar-rows went a-

Org. **loud Organ** **soft**

198

B. broad, and thine ar - rows went a - broad,

Org.

203

B. thine ar - rows, thine ar - rows, thine ar-rows went a - broad.

Org.

209

B. *The voice of thy thun-der was heard round a-bout: and the*

Org. *loud Organ*

215

B. *light-nings shone up - on the ground; the earth was mov-ed, and shook with -*

Org. *soft*

221

B. *al.*

Org. *loud Organ*

226

Org. *tr*

232

A. *Thy way is*

B. *Thy way is in the sea, and thy paths in the great wa - ters;*

Org. *p*

239

A. in the sea, and thy paths in the great wa - ters; thy way is in the

T. Thy way, thy way is in the

B. thy way is in the

Org.

246

A. sea, thy paths in the great wa - ters; thy way is in the sea, and thy

T. sea, and thy paths in the great wa - ters, and thy paths in the great wa - ters; thy way is in the sea, and thy

B. sea, and thy paths in the great wa - ters, in the great wa - ters; thy way is in the sea, and thy

Org.

253

A. paths in the great wa - ters: thy foot - steps are not known, thy foot-steps,

T. paths in the great wa - ters: thy foot - steps are not known, thy foot-steps,

B. paths in the great wa - ters: thy foot - steps are not known, thy foot - steps are not known, thy foot-steps,

Org.

260

A. thy foot-steps are not known, thy

T. thy foot-steps are not known, thy

B. thy foot-steps are not known, thy

Org. Swell

267

A. foot-steps are not known, and thy paths in the great wa - ters:

T. foot-steps are not known. Thy way is in the sea, and thy paths in the great wa - ters:

B. foot-steps are not known. Thy way is in the sea, and thy paths in the great wa - ters:

Org.

274

A. thy foot - steps are not known, not known, thy

T. and thy foot - steps are not known, thy foot - steps are not known, thy

B. thy foot - steps are not known, not known, thy

Org.

280

A. foot-steps are not known, thy foot - steps are not known, thy

T. foot-steps are not known, thy foot - steps are not known, thy

B. foot-steps are not known, thy foot - steps are not known, thy

Org.

286

A. foot-steps, thy foot-steps are not known.

T. foot-steps, thy foot-steps are not known.

B. foot-steps, thy foot-steps are not known.

Org. sym. tr

294 CHORUS

S. by the hand of Mos - es and

A. Thou led - dest thy peo - ple like sheep: by the hand of Mos - es and

T. Thou led - dest thy peo - ple like sheep: by the hand of Mos - es and

B. Thou led - dest thy peo - ple like sheep: by the hand of Mos - es and

Org. Full

301

S. Aa - ron, thou led - dest thy peo - ple like sheep: by the hand of

A. Aa - ron, thou led - dest thy peo - ple like sheep: by the hand of

T. Aa - ron, thou led - dest thy peo - ple like sheep: by the hand of

B. Aa - ron, thou led - dest thy peo - ple like sheep: by the hand of

Org.

308

S. Mos - es and Aa - ron, thou led - dest thy peo - ple like _____ sheep, thou

A. Mos - es and Aa - ron, thou led - dest thy peo - ple like _____ sheep, thou

T. Mos - es and Aa - ron, thou led - dest thy peo - ple like sheep, thou

B. Mos - es and Aa - ron, thou led - dest thy peo - ple like sheep, thou

Org.

315

S. led - dest thy peo - ple like _____ sheep:

A. led - dest thy peo - ple like _____ sheep: by the hand of Mo - ses and Aa -

T. led - dest thy peo - ple like sheep: by the hand of Mo - ses and Aa -

B. led - dest thy peo - ple like _____ sheep: by the hand of Mo - ses and Aa -

Org.

trebles [1 and 2]

322

S. by the hand of Mo - ses and

A. ron, by the hand of Mo - ses and Aa - ron, by the hand of Mo - ses and

T. ron, by the hand of Mo - ses and Aa - ron, by the hand of Mo - ses and

B. -ron, by the hand of Mo - ses and Aa - ron, by the hand of Mo - ses and

Org.

329

S. Aa - ron, by the hand of Mo - ses and Aa - ron, by the hand of

A. Aa - ron, by the hand of Mo - ses and Aa - ron, by the hand of

T. Aa - ron, by the hand of Mo - ses and Aa - ron, by the hand of

B. Aa - ron, by the hand of Mo - ses and Aa - ron, by the hand of

Org.

336

Adagio

S. Mo - ses and Aa - ron, by the hand of Mo - ses and Aa - ron.

A. Mo - ses and Aa - ron, by the hand of Mo - ses and Aa - ron.

T. Mo - ses and Aa - ron, by the hand of Mo - ses and Aa - ron.

B. Mo - ses and Aa - ron, by the hand of Mo - ses and Aa - ron.

Org. *Adagio*

TEXTUAL COMMENTARY

The names of notes are given in Helmholtz's notation, i.e., the pitch Middle C is represented by *c'* and the two octaves either side are indicated as follows: *C-B*, *c-b*, *c'-b'* and *c''-b''*.

Page	Bar	Part	Comment
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Blessed is that considereth the poor

2	18	A, T	1 st notes, the appoggiaturas are editorial, on analogy with those in the Organ or Piano Forte part
2	23	A	1 st note, the appoggiatura is editorial, on analogy with that in the Organ or Piano Forte part
3	37	Org	right-hand, lower note semibreve <i>d'</i>
3	46	S	the number '2' is absent
4	56-57	B	1 st notes, the appoggiaturas are editorial, on analogy with those in the Organ or Piano Forte part
7	120-1	T, B	in the repeat, it may be preferable for the Tenor and Bass to sing the words 'make thou all' along with the Soprano and Alto

Lift up your heads

12	22	Org	left-hand chord notated as a semibreve
14	51	T, B	the instruction 'All the Tenors' and 'All the Basses' has been added on analogy with that in bar 19
14	60	T	rhythm of 2 nd and 3 rd notes: dotted crotchet, quaver
15	61	B	1 st note, it is possible that this should be <i>d</i> , as in the left-hand of the Organ or Piano Forte accompaniment
15	71	S	note <i>g'</i> incorrectly notated as a minim

Teach me, O Lord

19	16	Org	left-hand, initial chord the <i>b</i> and the <i>g</i> sharp are notated as minims
19	17	S 1	crotchet appoggiatura; made into quaver on analogy with those in S 2 and the Organ or Piano Forte part
19-20	19-20	S 1-2	quaver appoggiaturas in both bars and in both parts; made into crotchets on analogy with the Organ or Piano Forte part (and also for the second occurrence, bar 20, with bars 4 and 12)
24	143	Org	left-hand, the bottom note of the chord notated as a semibreve
24	151	Org	left-hand, notated as a semibreve
25	174	S 1-2	1 st note in both parts are minims, followed by minim rests

Thy way, O God, is holy

27	7	T	1 st note transcribed as written, when perhaps it should be <i>d'</i> , as in the Organ or Piano Forte part
30	88	B	2 nd note minim

PTO

Page	Bar	Part	Comment
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Thy way, O God, is holy (continued)

31	110	Org	left-hand, <i>B flat</i> (upper of the two notes) crotchet
31	126	B	2 nd note minim
33	176	Org	left-hand, 2 nd note minim
37	283	Org	right-hand, crotchet appoggiatura
39	342/3	ATB	the ties are editorial