
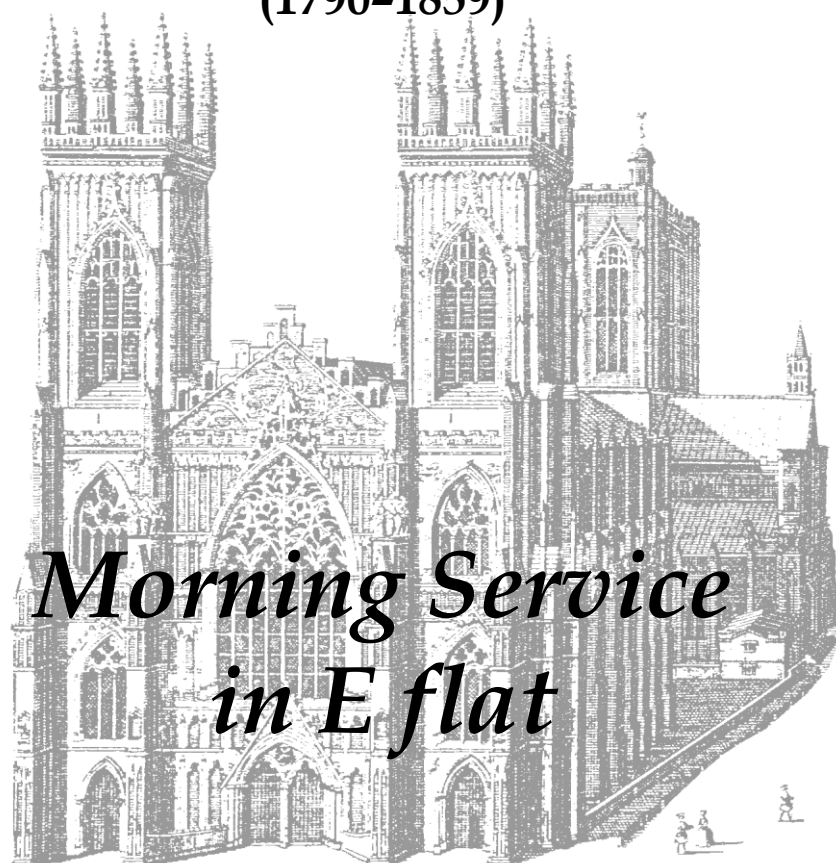


Y O R K 
E A R L Y
M U S I C
P R E S S

John Camidge
(1790-1859)



*Morning Service
in E flat*

In association with



YORK EARLY MUSIC FOUNDATION



THE UNIVERSITY *of York*

JOHN CAMIDGE
(1790–1859)

Morning Service
in E flat

Edited by David Griffiths

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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.

Date of composition

The Morning Service in E flat was composed in June 1840, as noted in six of the seven extant sources,⁴ and is John Camidge's only known composition from the period between 1830, the publication date of his *Cathedral Music*,⁵ and his death in 1859. Composed as he approached his fiftieth birthday, and complementing his Evening Service in the same key, it is tempting to see this Morning Service as a thank-offering for the relative safe deliverance of York Minster from a fire which took place on the evening of 20 May 1840, details of which are recorded in a local newspaper:⁶

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), 138.

²An 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), 103.

⁴York Minster Library (hereafter YML), Music MSS M179, M182, M185, M188, M194, and M 217. For further information see the *List of Sources* on p. 28.

⁵The Evening Service in E flat, the Morning and Evening Service in A, and the four anthems, all from the *Cathedral Music*, are published by the York Early Music Press.

⁶*York Herald*, 23 May 1840. This fire and that of 1829, which completely destroyed an earlier organ, are discussed in Bernard Barr, and others, *The Fires of York Minster from AD 741 to 1984* (London: Pitkin Pictorials, 1985).

Another dreadful fire in York Minster ... During the progress of the fire, the vergers removed the eagle, the books, cushions, and other valuable articles from the choir, and the music books from the organ loft, into the vestry. This was an excellent precaution, but happily no danger had arisen to the choir—nor indeed to the beautiful screen or valuable organ, which at one time were placed in so much jeopardy of total destruction, there not being visible on either of them the slightest marks of disfigurement.

Camidge, along with his fellow York residents, will have remembered only too clearly the great fire at the Minster in 1829, and the ensuing destruction of the organ. The first morning service in the Minster after the 1840 fire took place on Sunday 7 June of that year, and there is no mention of Camidge's setting of the *Te Deum* and *Jubilate* in two accounts that appeared in local newspapers; nor is there any report of the music performed in the first morning service after the restoration of the building had been completed in 1844.⁷

Notes on performance

The choir

Camidge's Morning Service in E flat was in the repertoire of works performed at matins in York Minster during the 1840s and 1850s,⁸ a service sung daily at 10.00 a.m. in the 1820s and through to 1857, by which time the Sunday service had been moved to 10.30 a.m.⁹ In the 1820s the services in the Minster were sung by eight boys and eight men.¹⁰ Dr Camidge prevailed upon the Dean and Chapter in 1832 or so to reduce the number of men to six, in order that the money thus saved could be used to engage eight supernumeraries, whose duty it was to sing at two services on Sundays, one weekday service, and to take part in the weekly full choir practice.¹¹ In 1853 a full complement singing at the Sunday service, including the supernumeraries, would have comprised ten boys (an increase in 1847), four altos, five tenors, and five basses.¹² The other services, throughout the period from 1833 or so until 1858, the year when John Camidge ended his office as organist, would have been sung by eight boys (ten from 1847 as noted above), two altos, two tenors, and two basses.¹³ In 1840, at the time of the composition of this Morning Service, the smaller vocal force would have comprised the following singers:¹⁴

⁷ *York Herald*, 13 June 1840 and 13 July 1844; *Yorkshire Gazette*, 13 June 1840 and 13 July 1844.

⁸ *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: to which is prefixed an abridgement of a critical and historical essay on cathedral music* [by W. Mason] (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: to which is prefixed an abridgement of a critical and historical essay on cathedral music* [by W. Mason] (London: Hatchard, 1854).

⁹ Edward Baines, *History, Directory & Gazetteer, of the County of York*. Vol. II. East and North Ridings (Leeds: Leeds Mercury Office, 1823), 40; J. J. Sheahan and T. Whellan, *History and Topography of the City of York, the East Riding of Yorkshire, and a Portion of the West Riding* (Beverley: Green, 1857), i, 474.

¹⁰ Baines, *History, Directory & Gazetteer*, 42.

¹¹ *Report of Her Majesty's Commissioners Appointed to Inquire into the State and Condition of the Cathedral and Collegiate Churches in England and Wales*. Great Britain. Parliamentary Papers, 1854 (1821–1822) xxv, 969; *Yorkshire Gazette*, 12 May 1832.

¹² *Report of Her Majesty's Commissioners*, 260. The increase in the number of boys was agreed at a meeting of Chapter on 20 January 1847. YML, Dean and Chapter of York (hereafter DCY), Chapter Acts, H11/1, p. 204.

¹³ *Report of Her Majesty's Commissioners*, 969. There is a discrepancy between the number of male singers given to Her Majesty's Commissioners by John Camidge (sixteen) and the Dean and Chapter of York (fourteen), the latter number being confirmed by payments in the Minster accounts. YML, DCY. St Peter's Account. Unsorted vouchers, E2 PV.

¹⁴ YML, DCY. St Peter's Account. Unsorted vouchers, E2 PV. Payments made to the songmen on 1 May 1840.

trebles	Frederick Barnby, Henry Barnby, F. Frankish, George and Thomas Hopkinson, J. Ward, Ralph Wilkinson, and J. Williams
altos	William Barnby and John Smith
tenors	Jonas Barker and George Brown
basses	Thomas Ellis and Joseph Lee

The singing of both men and boys of the Minster choir was thought to be of a standard sufficient for their principals to be invited to sing in public concerts. Trebles (or singing-boys as they were known at York), among whom could be listed F. Frankish, George Hopkinson, and Ralph Wilkinson, for example, often performed in concerts given by the York Choral Society.¹⁵ Special mention can be made of the Barnby brothers, the elder siblings of the conductor and composer, Sir Joseph Barnby, also a quondam Minster singing-boy. Glees were frequently sung in York concerts during the 1830s and 1840s and, given that they were written for unaccompanied male voices, the Minster songmen were often called upon to perform. Among their number, Jonas Barker and Joseph Lee also sang in concerts throughout Yorkshire and beyond.¹⁶

Camidge's Morning Service in E flat has the following vocal ranges: treble c'-g"; alto g-c"; tenor Bb-g"; and bass F-eb"; and are what might be expected, with the exception of the Bb of the tenor, which occurs in bar 108 of the Te Deum, at the beginning of a fugal entry. In performing this Morning Service in York Minster, the ensemble of the singers was probably held together, as Peter Holman has concluded for oratorio performances from the mid-eighteenth century until the 1830s,¹⁷ by the organist

signalling his intentions not by visual signals <...> but by playing a more-or-less exact reduction of the vocal parts loud enough to be clearly heard by the singers, enabling them to keep exact time with the [organ].

The repeated chords of the organ in bars 21, 34–35, and 158–159 of the Te Deum are probably to be seen as guides to the singers of the relative lengths of the vocal syllables which they underpin.

The organ

The history of the organ built in York Minster after the fire of 1829 has been summarised by Nicholas Thistlethwaite, who notes John Camidge's attempts 'to match the power of the organ to the volume and grandeur of the building in which it stood'.¹⁸ Using a variety of sources, Thistlethwaite gives a specification of the organ as it may have been in 1833, which is transcribed below:¹⁹

¹⁵ *York Herald*, 18 June 1842; *Yorkshire Gazette*, 23 February 1839, 2 August 1845.

¹⁶ *York Herald*, 15 December 1838; *Yorkshire Gazette*, 16 October 1841.

¹⁷ Peter Holman, 'The Conductor at the Organ, or how Choral and Orchestral Music was Conducted in Georgian England' in Bennett Zon, ed., *Music and Performance Culture in Nineteenth-Century Britain: Essays in Honour of Nicholas Temperley* (Farnham: Ashgate, 2012), 243–61.

¹⁸ Nicholas Thistlethwaite, *The Making of the Victorian Organ* (Cambridge: Cambridge U.P., 1990), 118–27, at 119.

¹⁹ Thistlethwaite, *Making of the Victorian Organ*, 123–4. For describing the compasses of the organ's five divisions he adopts the following system, which refers 'to the keys (or pedals) of the organ, not to the pitch of the registers': CC (16') – C (8') – c¹ (2') – c⁴ (¼'), where c¹ is middle C. A specification of the organ in 1835 can be seen in *The Stranger's Guide through the City of York, and its Cathedral*; 5th ed. (York: Bellerby's Public Library, 1835), 77–9; while one in 1856, almost at the end of Camidge's time in office at York Minster, can be seen in *A Guide for Visitors through the City of York* (York: Sotheran, [1856]), 64–6.

Great Organ, West Division (CC to c⁴)

Open Diapason [I]	8
Open Diapason [II]	8
Stopped Diapason (metal)	8
Principal	4
Harmonica (wood)	4
Twelfth	2 ^{2/3}
Fifteenth	2
Flageolet (wood)	2
Sesquialtera	III
Cymbal	IV
Bassoon	8
Horn	8

Great Organ, East Division (CC to c⁴)

Open Diapason [I]	8
Open Diapason [II]	8
Stopped Diapason (wood)	8
Principal	4
German Flute (wood)	4
Twelfth	2 ^{2/3}
Fifteenth	2
Piccolo (wood)	2
Mixture	III
Cornet	IV
Clarino	8
Shawm	8

Choir Organ (CC to c⁴)

Open Diapason	8
Stopped Diapason	8
Dulciana	8
Principal	4
Principal (wood)	4
Flute (stopped)	4 [?]
Fifteenth	2
Octave Flute	2
Bassoon	8
Clarionet	4 [?]

Swell Organ (C to c⁴)

Open Diapason	8
Stopped Diapason	8
Dulciana	8
Dulciana (wood)	8
Celestina	8
Principal	4
Dulcet	4
Claribella	4
Cornet	V
Trumpet	8
Oboe	8
Clarion (Clarino?)	8

Pedal Organ (C to c¹)

Double Open Diapason	32	Double Principal (wood)	16
Double Open Diapason (wood)	32	Double-bass Diapason	16
Sub-bass (wood)	32	Sackbut (wood)	32
Double Principal	16	Trombone	16

There are five indications of organ registration in the score of the Morning Service in E flat, all of a minimal nature: Diapasons (Te Deum, b. 177); Swell (Jubilate Deo, b. 17 and Te Deum, b. 18); Swell Organ (Te Deum, b. 58); and Swell Reeds (Jubilate Deo, b. 13). The indication 'Full' in the organ part, which occurs twice in the Jubilate Deo and four times in the Te Deum, denotes the level of choral force, as opposed to 'Verse', and is not to be taken to mean 'Full Organ'.

Acknowledgements

I would like to thank the Chapter of York for permission to consult, and to make transcriptions from, manuscripts in their care; and I would like also to thank the staff of the York Minster Library for their help. At an individual level I thank for their help and support Peter Seymour and Jonathan Wainwright, both of the Department of Music, University of York.

EDITORIAL METHOD

Hairpin crescendos and diminuendos, slurs, and ties, which have been crossed are editorial, as are also cue-sized accidentals.

In the respective voice parts the alto and tenor clefs have been replaced with G and transposed-G clefs respectively.

So that the Jubilate can be performed the editor has added an organ part for bars 52–79, and a bass part for bars 62–79, both additions appearing in cue notes.

The original dynamic markings of *for* and *pia* have been abbreviated to *f* and *p* respectively.

Tied short notes have often been substituted with single longer notes, without comment, and notes which appear on one staff in the Organ part have sometimes been transferred to the other to help visual appearance and to lessen the number of leger lines used.

Te Deum

JOHN CAMIDGE (1790-1859)

FULL

Moderato

Soprano
We praise thee, O God: we ac-know-ledge thee to

Alto
We praise thee, O God: we ac-know-ledge thee to

Tenor
We praise thee, O God: we ac-know-ledge thee to

Bass
We praise thee, O God: we ac-know-ledge thee to

Organ
Moderato
Full

5

S.
be the Lord. All the earth doth wor - ship thee: the Fa - ther ev - er -

A.
be the Lord. All the earth doth wor - ship thee: the Fa - ther ev - er -

T.
be the Lord. All the earth doth wor - ship thee: the Fa - ther ev - er -

B.
be the Lord. All the earth doth wor - ship thee: the Fa - ther ev - er -

Org.

10

VERSE DECANI

CHORUS

S. - last - ing. To thee all An - gels cry a - loud: the Heavens, and all the

A. - last - ing. To thee all An - gels cry a - loud: the Heavens, and all the

T. - last - ing. To thee all An - gels cry a - loud: the Heavens, and all the

B. - last - ing. To thee all An - gels cry a - loud: the Heavens, and all the

Org. Verse Full

14

VERSE CANTORIS

S. powers there - in. To thee Che - ru-bin and Ser - a-phin: con-tin - ual-ly do cry.

A. powers there - in. To thee Che - ru-bin and Ser - a-phin: con-tin - ual-ly do cry.

T. powers there - in. To thee Che - ru-bin and Ser - a-phin: con-tin - ual-ly do cry.

B. powers there - in. To thee Che - ru-bin and Ser - a-phin: con-tin - ual-ly do cry.

Org. Verse Unison

BOTH SIDES

18

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

A. *pp*
Ho - ly, Ho - ly, Ho - ly: Lord God of Sa - ba - oth.

T. *pp*
Ho - ly, Ho - ly, Ho - ly: Lord God of Sa - ba - oth.

B. *pp*
Ho - ly, Ho - ly, Ho - ly: Lord God of Sa - ba - oth.

Org. *pp* Swell

26

CHORUS

S. Heaven, and Earth are full of the Ma-jes-ty: of thy glo - ry. The glo - ri-ous com-pan-y of the A-

A. Heaven, and Earth are full of the Ma-jes-ty: of thy glo - ry. The glo-rious com-pan-y of the A-

T. CHORUS
Heaven, and Earth are full of thy glo - ry. The glo-rious com-pan-y of the A-

B. Heaven, and Earth are full of thy glo - ry. The glo-rious

Org. Full

29

S. - pos - tles:— praise thee. The good - ly fel-low-ship of the Pro - phets:— praise thee. The

A. - pos - tles: praise thee. The good - ly fel-low-ship of the Pro - phets:— praise thee. The

T. - pos - tles:— praise thee. The good - ly fel-low-ship of the Pro - phets:— praise thee. The

B. com-pan - y— praise thee. The good - ly Pro - phets: praise thee. The

Org.

32

S. no - ble ar - my of Mar - tyrs: praise thee. The ho - ly Church through-

A. no - ble ar - my of Mar - tyrs: praise thee. The ho - ly Church through-

T. no - ble ar - my of Mar - tyrs: praise thee. The ho - ly Church— through-

B. no - ble ar - my of Mar - tyrs: praise thee. The ho - ly Church through-

Org.

37

S. - out all the world: doth ac-know-ledge thee; the Fa - ther: of an in-fin-ite Ma - jes - ty; Thine

A. - out all the world: doth ac-know-ledge thee; the Fa - ther: of an in-fin-ite Ma - jes - ty; Thine

T. - out all the world: doth ac-know-ledge thee; the Fa - ther: of an in-fin-ite Ma - jes - ty; Thine

B. - out all the world: doth ac-know-ledge thee; the Fa - ther: of an in-fin-ite Ma - jes - ty; Thine

Org.

41

S. hon-our-a-ble, true: and on - ly Son; Al - so the Ho - ly Ghost: the Com - fort - er.

A. hon-our-a-ble, true: and on - ly Son; Al - so the Ho - ly Ghost: the Com - fort - er.

T. hon-our-a-ble, true: and on - ly Son; Al - so the Ho - ly Ghost: the Com - fort - er.

B. hon-our-a-ble, true: and on - ly Son; Al - so the Ho - ly Ghost: the Com - fort - er.

Org.

p

8^{va}

CHORUS

47 **Allegro moderato**

S. Thou art the King of Glo - ry: O Christ. Thou art the King of

A. Thou art the King of Glo - ry: O Christ.____ Thou art the King of

T. 8 Thou art the King____ of Glo - ry: O Christ.____ Thou art the

B. Thou art the King, the King of Glo - ry: O Christ.____ Thou art the

Org. **Allegro moderato**
Chorus

8^{va}-----

S. 53 **ritardo**
Glo - ry, O Christ. Thou art the King of Glo - ry. Thou art the King of

A. Glo - ry, O Christ. Thou art the King of Glo - ry. Thou art the King of

T. 8 King of Glo - ry, O Christ. Thou art the King of Glo - ry. Thou art the King of

B. King of Glo - ry, O Christ. Thou art the King of Glo - ry. Thou art the King of

Org. **ritardando**

58 **a tempo** *p*

S. Glo - ry: O Christ. Thou art the ev - -

A. Glo - ry: O Christ. Thou art the ev - -

T. Glo - ry: O Christ. Thou art the ev - -

B. Glo - ry: O Christ. Thou art the ev - -

Org. **a tempo** *legato* *p* Swell organ

62

S. -er - - last - ing Son: of the Fa - - ther.

A. -er - - last - ing Son: of the Fa - - ther.

T. -er - - last - ing Son: of the Fa - - ther.

B. -er - - last - ing Son: of the Fa - - ther.

Org.

DUETT DECANI

67 *p*

S. *p*
When thou took - est up - on thee to de - liv - er man: thou didst not ab - hor the Vir - gins womb. When

A.

T. *p*
When thou took - est up - on thee to de - liv - er man: thou didst not ab - hor the Vir - gins womb. When

B.

Org. Verse *p*

72 *ritard*

S. *ritard*
thou hadst ov - er - come the sharp - ness of death: when thou hadst ov - er - come the sharp - ness of death:

A.

T. *ritard*
thou hadst ov - er - come the sharp - ness of death: when thou hadst ov - er - come the sharp - ness of death:

B.

Org. *ritard*

CHORUS IN C MAJOR

76

S. thou didst op - en the King - dom of Heav - en to all be - liev - ers. Thou didst op - en the

A. thou didst op - en the King - dom of Heav - en to all be - liev - ers. Thou didst op - en the

T. thou didst op - en the King - dom of Heav - en to all be - liev - ers. Thou didst op - en the

B. thou didst op - en the King - dom of Heav - en to all be - liev - ers. Thou didst op - en the

Org. *f*

8^{va}

S. King - dom of Heav - en to all be - liev - ers. Thou sit - test at _____ the

A. King - dom of Heav - en to all be - liev - ers. Thou sit - test at _____ the

T. King - dom of Heav - en to all be - liev - ers. Thou sit - test at the

B. King - dom of Heav - en to all be - liev - ers. Thou sit - test at _____ the

Org.

8^{va} 8^{va}

86

S. right hand of God: in the glo - ry of the Fa - ther.

A. right hand of God: in the glo - ry of the Fa - ther.

T. right hand of God: in the glo - ry of the Fa - ther.

B. right hand of God: in the glo - ry of the Fa - ther.

Org.

VERSE CANTORIS

92 **Slow**

S. *p*

A. *p*
Trio
We be-lieve that thou shalt come: to be our Judge. We there-fore pray thee, help thy ser-vants: whom

T. *p*
We be-lieve that thou shalt come: to be our Judge. We there-fore pray thee, help thy ser-vants: whom

B. *p*
We be-lieve that thou shalt come: to be our Judge. We there-fore pray thee, pray thee, help thy ser-vants: whom

Slow

Org. Verse *p*

1st
2nd

96

S. Make them to be num-bered with thy

A. thou hast re-deem-ed with thy pre-cious blood. Make them to be num-bered with thy Saints:

T. thou hast re-deem-ed with thy pre-cious blood. Make them to be num-bered with thy Saints:

B. thou hast re-deem-ed with thy pre-cious blood. Make them to be num-bered with thy

Org.

100

S. Saints: in glo - ry ev - er-last - ing. O Lord, save thy peo - ple: and

A. in glo - ry ev - er-last - ing. O Lord, save thy_ peo - ple: and

T. in glo - ry ev - er-last - ing. O Lord, save thy peo - ple: and

B. Saints: in glo - ry ev - er-last - ing. O Lord, save thy peo - ple: and

Org.

104

S.  bless, bless thine he - rit - age. Go-vern them: and lift them up for ev - er.

A.  bless, bless thine he - rit - age. Go-vern them: and lift them up for ev - er.

T.  bless, bless thine he - rit - age. Go-vern them: and lift them up for ev - er.

B.  bless, bless thine he - rit - age. Go-vern them: and lift them up for ev - er.

Org. 

108 CHORUS 2nd

S.  Day by day: we

A.  Day by day: we mag - ni - fy thee; day by day: we

T.  Day by day: we mag - ni - fy thee; day by day: we

B. 

Org.  Full

114 1st

S. mag - ni - fy thee: Day by day: we mag - ni - fy thee: And we

A. mag - ni - fy thee: Day by day: we mag - ni - fy thee: And we

T. mag - ni - fy thee:

B.

Org.

120

S. wor - ship thy Name: ev - er world with - out end, ev - er world with - out end, day by

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

T. Day by day: day by

B.

Org.

126 *f*

S. day, by day: we mag - ni - fy thee: And we wor - ship

A. day, by day: we mag - ni - fy thee: And we wor - ship

T. day: day by day: we mag - ni - fy thee: And we wor - ship

B. Day by day: we mag - ni - fy thee: And we wor - ship

Org. *f*

Ped 8ves lower -----!

132

S. thy Name: ev - - er, ev - - er,

A. thy Name: ev - - er, and we wor - ship thy

T. thy Name: ev - - er, and we wor - ship thy

B. thy Name: ev - - er, ev - - - -

Org.

138

S. — ev - er world with - out end. Day by day, day by day: — we mag -

A. Name: ev - er world with - out end. Day by day, day by day: — we mag - ni - fy

T. Name: ev - er world with - out end. Day by day, day by day: — we mag - ni - fy

B. - - - - er,

Org.

Ped.

144

S. - ni - - fy thee; and we wor - ship thy Name: world

A. thee: And we wor - ship thy Name, and we wor - ship thy Name: world

T. wor - ship, thee: And we wor - ship thy Name, and we wor - ship thy Name: world

B. and we wor - ship thy Name: world

Org.

150

S. with - - out end, world with - -

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

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

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

Org.

155 *ff*

S. -out end, world with - out end.

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

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

B. -out end, with - out end, with - out end.

Org. *ff*

VERSE DECANI

Adagio
p 161

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

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

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

B. *p*
O

Adagio

Org. Verse *p*

165

S. Lord, have mer - cy up - on us: have mer - cy up - on us.

A. Lord, have mer - cy up - on us: have mer - cy up - on us.

T. Have mer - cy up - on us.

B. Lord, have mer - cy up - on us: have mer - cy up - on us.

Org.

169 VERSE CANTORIS

S. O Lord, let thy mer - cy_ light - en up - on us, let thy mer - cy_ light - en up - on us: as our trust is

A. Let thy mer - cy_ light - en up - on us: as our trust is

T. Let thy mer - cy_ light - en up - on us: as our trust is

B. Let thy mer - cy_ light - en up - on us: as our trust is

Org. Swell

CHORUS

175 *mf* **Adagio**

S. in_ thee. O Lord, in thee have I trust - ed: let me nev - er be con-found - ed.

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

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

B. in_ thee. O Lord, in thee have I trust - ed: let me nev - er be con-found - ed.

Org. *mf* Diapasons Full **Adagio**

Sva -----

Jubilate Deo

JOHN CAMIDGE (1790-1859)

CHORUS

Moderato 2nd

S. O be joy - ful in the Lord all ye lands: in the

A. O be joy - ful in the Lord all ye lands: in the

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

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

Moderato

Org. Chorus

1st

6 all ye lands:

S. Lord all ye lands: serve the Lord with glad - ness, and come be-fore his

A. Lord, serve the Lord with glad - ness, and come be-fore his

T. Lord all ye lands: serve the Lord with glad - ness, and come be-fore his

B. Lord all ye lands: serve the Lord with glad - ness, and come be-fore his

Org.

10

S. pre - sence with a song.

A. pre - sence with a song.

T. pre - sence with a song. *mf* Be ye sure that the

B. pre - sence with a song. *mf* Be ye sure that the

Org. *mf* Swell Reeds

14

S. He is God: he is God: and not

A. He is God: he is God: *f* *mf* it is he that hath made us, and not

T. Lord he is God: he is God: and not

B. Lord he is God: he is God: *f* *mf* it is he that hath made us, and not

Org. Full *f* Swell *mf*

19

FULL *f* VERSE CANTORIS *p*

S. *f* *p*
 we, not we our - selves; we are his peo - ple, and the

A. *f* *p*
 we, not we our - selves; we are his peo - ple,

T. *f* Verse
 we, not we our - selves; his peo - ple, and the

B. *f*
 we, not we our - selves.

Org. Full *f* Verse *p*

23

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

A.

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

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

Org.

27 **ritard**

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

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

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

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

Org. **ritard**

31 **CHORUS**

S.

A. **f** O go_ your_

T. **f** O go_ your_ way, go your

B. **f** O go_ your_ way in - to_ his_ gates with thanks - giv - ing, and

Org. Chorus

35 *f*

S. O go — your way, O go — your

A. way in - to — his — gates with thanks - giv - ing, go your way,

T. way in - to his — gates with thanks - giv - ing, go — your way, O go — your

B. in - to his courts with praise, go — your way, go your way.

Org.

Ped

39

S. way. O go your way, O go your way in - to his gates with thanks -

A. O go your way, O go your way in - to his gates with thanks -

T. way in - to — his — gates, in - to his gates with thanks -

B. O go — your way

Org.

43

S. - giv - ing, and in - to his courts with praise, his courts with praise, be

A. - giv - ing, and in - to his courts with praise, with praise, be

T. - giv - ing, his courts with praise, be thank - ful

B. O go your way in - to his gates with thanks - giv - ing, be

Org.

8^{va}

47

S. thank - ful un - to him, and speak good of his Name. *f*

A. thank - ful un - to him and speak good of his Name. *f*

T. un - to him, be thank - ful, speak good of his Name. *f*

B. thank - ful un - to him, be thank - ful and speak good of his Name. *f*

Org.

8^{va}

VERSE DECANI

52

S. For the Lord is gra - cious, his mer-cy is ev - er - last - ing: and his truth en -

A. is gra - cious, is ev - er - last - ing: en -

T. is gra - cious, is ev - er - last - ing: his truth en -

B.

Org.

57

S. - dur - eth, from gen - er - a - tion to gen - er - a - tion.

A. - dur - eth, from gen - er - a - tion to gen - er - a - tion.

T. - dur - eth, from gen - er - a - tion to gen - er - a - tion.

B.

Org.

62 CHORUS

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

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

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

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

Org.

66

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

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

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

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

Org.

70

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

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

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

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

Org.

74

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

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

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

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

Org.

LIST OF SOURCES

- Texts: Te Deum and Jubilate, from the service of Morning Prayer (Book of Common Prayer)¹
- Music: Composed June 1840
- Sources:
- 1 York Minster Library. Music MS M 217. Score (watermark Rose & Turner 1845), copied after 1845 by Thomas Buckley.² This contains the Te Deum and bars 1–51 of the Jubilate.
 - 2 York Minster Library. Music MS M 179, pp. 214–20. Soprano decani partbook, copied between June 1840 and 31 July 1843, probably by George Brown.³
 - 3 York Minster Library. Music MS M 185, pp. 95–102. Alto partbook, copied between June 1840 and 2 February 1841 by Thomas Buckley.
 - 4 York Minster Library. Music MS M 194, pp. 123–30. Tenor partbook, copied between June 1840 and c.1850 by Thomas Buckley.

Three other partbooks containing this morning service, also in York Minster Library, have not been collated: Music MSS M 182 (Soprano cantoris), M 188 (Alto), and M 193 (Tenor).

¹ With four exceptions listed below, the orthography of the text is that of the 1662 version of the Book of Common Prayer, as printed in Brian Cummings, ed., *The Book of Common Prayer: the Texts of 1549, 1559, and 1662* (Oxford: O.U.P., 2011), 243–4 and 246–7. The following words have been modernised in order that they should not in performance lead to mispronunciation: blood to blood; magnifie to magnify; numbred to numbered; and onely to only.

² Thomas Buckley was appointed a York Minster songman in 1819, the *Yorkshire Gazette* noting that he ‘has a fine tenor voice, with considerable power, and is likely to prove a valuable acquisition to the Choir’. Either in 1832 or 1833 his annual salary was reduced from £40 to £24 and he was then described in the Minster accounts as a pensioner. He was a music copyist for York Minster between 1820 and 1862. (*Yorkshire Gazette*, 4 December 1819; YML, DCY. St Peter’s Account. E2/25 and 26 passim, E2 PV passim). Copies which he made of three anthems by S. S. Wesley in 1846 can be found in Tenbury MS 877 (now in the Bodleian Library, Oxford); and he was the author of *Simple Psalmody: Consisting of Tunes Adapted to the Old and New Versions of the Psalms of David* (London: Rivington, 1844).

³ Perhaps being the George Brown who was a York Minster singing boy from 1813 to 1819, he was appointed a songman sometime in 1825 continuing in office until 1852 when he resigned; he was subsequently appointed a supernumerary songman and also Sandys Songman (a position reserved for pensioner songmen), payments to him continuing until 2 February 1860. He was a music copyist for York Minster between the years 1829 and 1843. (YML, DCY. Chapter Acts, H 11/1 p. 345. St Peter’s Account. E2/25 and 26 passim, E2 PV passim.).

TEXTUAL COMMENTARY

DYNAMICS	<i>f</i> (etc.)	<i>forte</i> (etc.)
	<i>mf</i> (etc.)	<i>mezzo-forte</i> (etc.)
GENERAL	b(b)	bar(s)
	ed	editorial
	k-s	key signature
	o	no accidental(s) in score
	om	omitted
	t-s	time-signature
NOTE VALUES	<i>b</i>	breve
	<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

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

SYSTEM OF REFERENCE

References take the form: bar number, number of symbol (note or rest) within the bar indicated as a superscript arabic numeral, the part name, the error or variant which it contains, followed by the source number. Thus:

147³ A: o **3** indicates that in bar 147, the third symbol of the Alto part has no accidental in source **3**

Te Deum

- 17¹ All parts: *s* altered in pencil to a *b* **1**
- 18 Pencil instruction 'Both Sides' in **3** applied to all parts
- 27⁸⁻⁹ Org RH: crotchet *f* ' **1**
- 29¹ A: *h* added in pencil **1**; *o* **3**
- 44–45 All parts: hairpins added in pencil **1**
- 46¹ T and B: *s* and *b* with ties om **1**
- 47 B and Org: *t-s* added in pencil **1**
- 48¹⁻² Org LH lr: notes added in pencil **1**
- 55⁴ Org RH hr: *md*" crossed through in pencil and *mc*" added **1**
- 58 All parts: 'a tempo' marking from a pencil addition to Org **1**
- 58 Org: hairpin added in pencil **1**
- 58¹⁻² Org LH lr: notes added in pencil **1**
- 59¹ T: *sab* crossed through in pencil and *sbb* added **4**
- 61–62¹ Org LH hr: slur added in pencil **1**
- 63²–64¹ Org LH hr: tie added in pencil **1**
- 64–65 Org: hairpins added in pencil **1**
- 67 S and T: dynamic of Org applied **1**
- 70¹⁻⁴ Org LH: slur added in pencil **1**
- 72¹⁻⁴ Org: slurs added in pencil **1**
- 75⁴ Org: dynamic added in pencil **1**
- 88 A: *mg' mg' mbb'* with underlay as in T and B **3**
- 92 All parts: pencilled instruction 'Can' in **2** ed expanded to Verse Cantoris
- 92⁴–93⁵ T: crescendo and diminuendo hairpins **4**
- 97 A and B: hairpin from T **1**
- 99⁵⁻⁸ S: hairpins added in pencil **1**
- 100–102 A, T, B: pencil hairpins of S and Org applied **1**
- 126 S hr : *md" md" md"* with text 'day, day by' **2**
- 128³ Org, RH lr: *md"* **1**
- 141¹⁻² A: *seb'* with the word 'day,' **3**
- 143–146¹ Org, LH: *lst* and ties added in pencil **1**
- 145–146¹ T: 1st and 2nd tenor voices **4**
- 147 A: no hairpin **3**
- 147 All parts: hairpin added in pencil **1**
- 147³ A: *o* **1** and **3**
- 147³ Org RH, *lst*: *b* added in pencil **1**
- 148–151 Org, LH *lst*: slurs added in pencil **1**
- 149–153 Org, LH *lst*: notes added in pencil **1**
- 154–155 SATB: hairpin from Org applied **1**
- 156 SATB: dynamic from Org applied **1**
- 158¹–159¹ T: underlay 'world' **4**
- 160 Org LH *lst*: added in pencil **1**
- 160⁴ tempo 'Adagio' of **2** applied to all parts
- 160⁴ S and T: dynamic of A applied **4**
- 163¹ Org, RH, lr: *eb'* crossed through in pencil and *d'* substituted **1**

165–66 Org, RH: slur added in pencil **1**
 165–168 Org: hairpins added in pencil **1**
 169 Org: pencilled instruction ‘Verse’ ed expanded to ‘Verse Cantoris’ **1**
 175¹⁻² Org, RH lst: *s.eb' md'* **1**
 177 SATB: dynamic of Org in **1** applied to all parts
 177–178 Org, LH lst: notes added in pencil **1**
 178 A: *mg' cf' cd' mf' meb* **3**
 178³ T: *cbb* corrected in pencil to *cd'* **4**
 179 Org, LH: 8va added in pencil **1**
 179⁴ A: *meb'* corrected in pencil to *mc* **3**
 180³⁻⁴ Org, LH hst: no fermata **1**

Jubilate

2¹ S: crotchet appoggiatura **2**
 5²⁻⁷ T: *cbb cc' md cc' cd'* with underlay: ‘in the Lord, all ye’ **4**
 6¹ A: *seb'* **3**
 6¹ T: underlay ‘lands’ **4**
 11¹ Org, LH lr: added in pencil **1**
 14² Org: hairpin added in pencil **1**
 15³ Org: dynamic of SATB applied **1**
 18³ Org: hairpin added in pencil **1**
 20³–24 Org, RH: slur added in pencil **1**
 27–28 S, T, B, and Org: hairpins of A applied **3**
 28⁴ A: *seb'* crossed through in pencil and *sgb'* added **3**
 28⁴ T: accidental added in pencil **4**
 33¹–34¹ T: pencil addition ‘8va alto’ **4**
 37–39¹ Org LH, lst: added in pencil, with the instruction ‘Ped’ **1**
 43 Org LH lst: added in pencil **1**
 44 Org LH: ‘8va’ added in pencil **1**
 48 T: *s.bb mbb* with underlay ‘him, and’ **4**; crotchets as in **1** are added in pencil
 49 ATB, Org: dynamic of S applied **1**
 52 All parts: pencil instruction ‘Dec’ in **2** expanded to ‘Verse Decani’ and applied
 56–57 S: hairpins from **3** applied
 58³ T: accidental added in pencil **4**
 58³–60¹ S and A: hairpin of T applied **4**
 74¹ A: underlay: ‘end’ **3**

