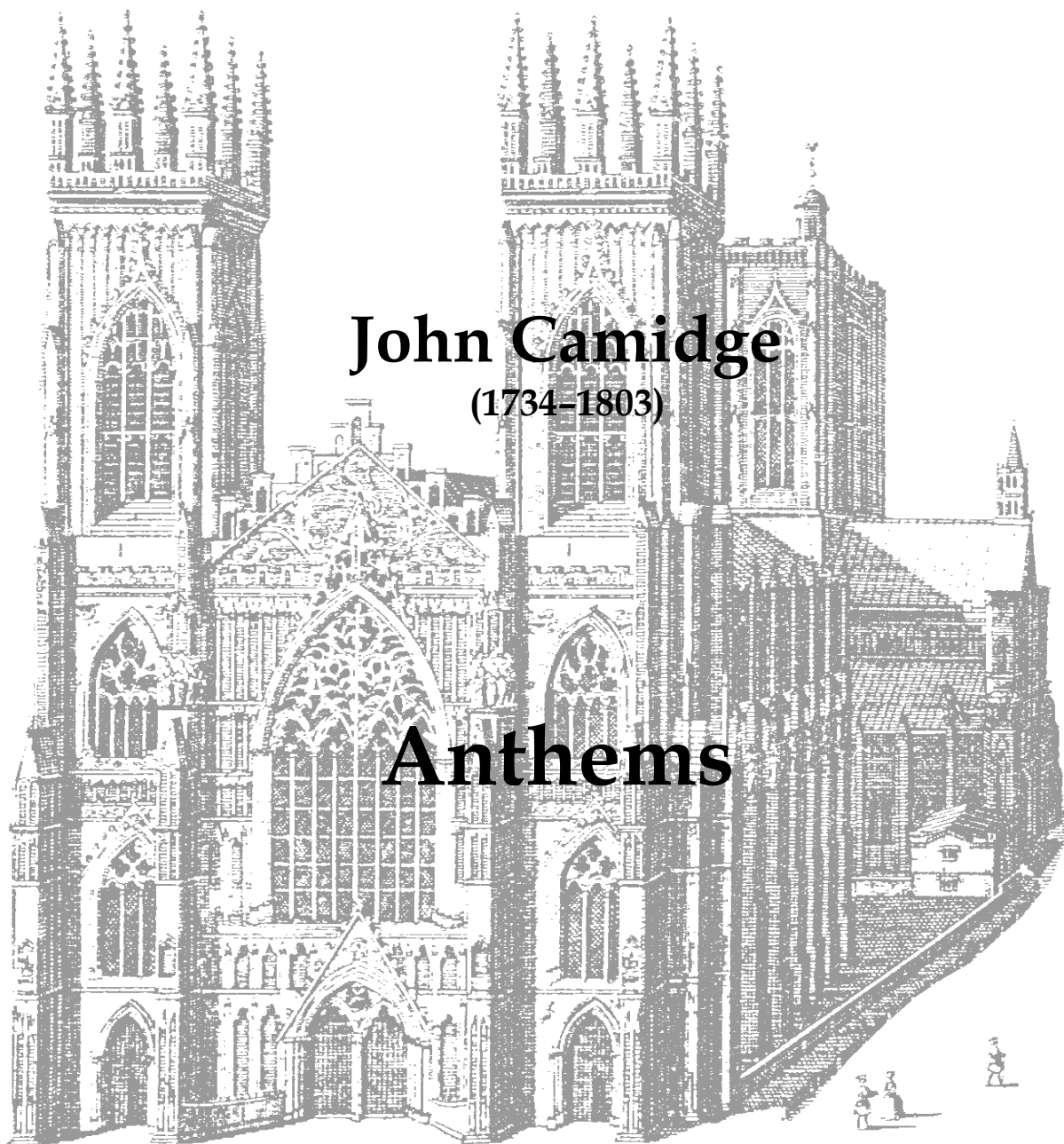


YORK
EARLY
MUSIC
PRESS

John Camidge
(1734–1803)

Anthems



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THE UNIVERSITY *of* York

JOHN CAMIDGE
(1734–1803)

Anthems

Edited by David Griffiths

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INTRODUCTION

Biography

John Camidge was baptized on 8 December 1734 in the church of Holy Trinity, Goodramgate, York, the son of Robert Camidge and his wife Ann.¹ William Barclay Squire, probably acting on information supplied by Thomas Simpson Camidge, John Camidge's great grandson, asserted that John 'was articled [to James Nares, the organist of York Minster] for seven years, after which he studied in London under Dr Greene, and received some lessons from Handel'.² There is now no corroborating evidence to support either assertion, although his articled instruction under Nares is likely given that when, at the age of twenty-one, John Camidge was appointed organist of Doncaster parish church, a press notice indicated that he had received 'his Education under Mr Nares, Organist of our Cathedral' [i.e. York Minster].³ Just over five months later, at the beginning of 1756, John was appointed organist at the latter place, a post he occupied until his resignation on 11 November 1799 in favour of his son Matthew.⁴ John died on 25 April 1803 and was buried three days later in the church of St Olave, York.⁵

The anthems

Foster's listing of anthems and their composers, published at the beginning of the twentieth century, records fifteen such works attributed to John Camidge, three of which are acknowledged to be possible misattributions.⁶ Texts of some of the anthems listed by Foster can be found in books of words of anthems sung in York Minster, published in 1782, 1794, and 1809 respectively.⁷ The seven anthems which comprise the present publication are listed below with the number in Foster's list, and a date of composition derived from their first appearances in the York Minster anthem word books:

Title	Foster	Date of composition
Blessing and glory	3	between 1794 and 1803
I will always give thanks	5	before 1782
Lord, how are they are increased	7	before 1782
O be joyful in God	8	before 1782
The King shall rejoice	12	before 1782
The Lord hear thee	13	before 1782
The Lord is King	14	between 1794 and 1803

¹ Robert Beilby Cook (ed.), *The Parish Registers of Holy Trinity Church, Goodramgate, York, 1573–1812*, Publications of the Yorkshire Parish Register Society, 41 (Leeds, 1911), 169. More information concerning John Camidge and his descendants can be found in David Griffiths, *The Camidges of York: Five Generations of a Musical Family* (York, 2010).

² *Dictionary of National Biography*, s.v. 'Camidge, John, the elder', [https://en.wikisource.org/wiki/Camidge,_John_\(1735-1803\)_\(DNB00\)](https://en.wikisource.org/wiki/Camidge,_John_(1735-1803)_(DNB00)), accessed 27 August 2019.

³ *York Courant*, 19 August 1755.

⁴ York Minster Library, Dean and Chapter of York (hereafter YML, DCY), Chapter Acts, H9/1 f. 128v and H9/3 p. 216.

⁵ *York Courant*, 2 May 1803; City of York & District Family History Society, *St Olave, Marygate, York. Monumental Inscriptions*. Typescript p. 31 (copy in York Explore, formerly York Public Library).

⁶ Myles Birket Foster, *Anthems and Anthem Composers: an Essay upon the Development of the Anthem from the Time of the Reformation to the End of the Nineteenth Century* (London, 1901), 113.

⁷ William Mason (ed.), *A copious collection of those portions of the Psalms of David ... which have been set to music, and sung as anthems ... and published for the use of the church of York* (York, 1782); William Mason (ed.), *A copious collection of those portions of the Psalms of David ... which have been set to music, and sung as anthems ... and published for the use of the church of York* (York, 1794); William Mason (ed.), *A copious collection of those portions of the Psalms of David ... which have been set to music, and sung as anthems in the cathedral and collegiate churches of England* (York, 1809).

A second table below lists the other anthems which Foster attributes to John Camidge (hereafter on this page of the Introduction John Camidge I, to differentiate him from his grandson John Camidge II), with the number in Foster's list, together with the name of which member of the Camidge family is the probable composer.

Title	Foster	Composer
Blessed are all they that fear	1	John Camidge I
Blessed is He that considereth	2	Matthew Camidge
Hear my prayer, O God ⁸	4	John Camidge I or II
Lift up your heads	6	Matthew Camidge
O save thy people	9	Matthew Camidge
O turn away mine eyes ⁹	10	Matthew Camidge
Sing unto the Lord ¹⁰	11	John Camidge II
The Lord shall preserve ¹¹	15	Matthew Camidge

Of the above table, 'Blessed are all they that fear' is ascribed in the York Minster anthem word book of 1782 to 'Camidge. The present Organist of York Cathedral', i.e. John Camidge I, an ascription that can be taken as conclusive. As this anthem is now lost, its text in the word book is given below:¹²

[Psalm 128 (BCP) vv. 1–2, 5.] Verse anthem. *For two voices.*

Blessed are all they that fear the Lord: and walk in his ways. For thou shalt eat the labours of thine hands: O well is thee, and happy shalt thou be. Lo, thus shall the man be blessed: that feareth the Lord.

Foster acknowledges that, of the other anthems in his list, 'Blessed is He that considereth', 'Lift up your heads', and 'O save thy people' are probably all misattributions, naming Matthew Camidge as the composer, as indeed he is. Two further anthems, 'O Lord, rebuke me not' and 'Put me not to rebuke', ascribed to 'J. Camidge' in the 1809 York Minster anthem word book, and not listed by Foster, are possibly by John Camidge II (1790–1859). They are both lost. Their texts which appear in the 1809 word book are as follows:¹³

[Psalm 6 (BCP) vv. 1–2, 4; psalm 13 (BCP) v. 3.] Verse anthem. *For two voices.*

O Lord, rebuke me not in thine indignation: neither chasten me in thy displeasure. Have mercy upon me, O Lord, for I am weak: O Lord, heal me, for my bones are vexed. Consider, and

⁸ An anthem with the title 'Hear my prayer' is ascribed to 'J. Camidge' in the alphabetical index of titles (but not in the composer indexes) of William Mason (ed.), *A copious collection of those portions of the Psalms of David ... which have been set to music, and sung as anthems ... in the cathedral church of York* (York, 1831). This is probably a misattribution bearing in mind the date of publication of the word book, almost thirty years after the death of John Camidge I. The anthem is in any case lost.

⁹ 'O turn away mine eyes' is probably the treble solo from Matthew Camidge's anthem 'Teach me, O Lord'.

¹⁰ 'Sing unto the Lord', by John Camidge II, was published in his *Cathedral Music* (London, 1830).

¹¹ 'The Lord shall preserve' is probably the treble solo 'The Lord preserve him' from Matthew Camidge's anthem 'Blessed is he that considereth the poor'. Foster's abbreviation 'Beverley' appended to his entry for 'The Lord shall preserve', and not elucidated in the 'Abbreviations Explained' on p. 11 of the introductory matter in his book, is almost certainly to be interpreted as Beverley Minster, where John Henry Norrison Camidge (1853–1939) was organist from 1876 to 1933.

¹² Mason, *Copious collection* (1782), 170.

¹³ Mason, *Copious collection* (1809), 238 and 239.

hear me, O Lord my God; lighten mine eyes, that I sleep not in death. Turn thee, O Lord, and deliver my soul: O save me for they mercy's sake. Amen.¹⁴

[Psalm 38 (BCP) vv. 1–2, 8, 21–2.] Verse anthem. *For two voices.*

Put me not to rebuke, O Lord, in thine anger: neither chasten me in thy heavy displeasure. For thine arrows stick fast in me: and thy hand presseth me sore. I am feeble, and sore smitten: I have roared for the very disquietness of my heart. Forsake me not, O Lord, my God: be not thou far from me. Haste thee to help me: O Lord God of my salvation.

Of John Camidge's surviving anthems, all of which are included in the present publication, 'Blessing and glory' is a very short and inconsequential work, probably composed between 1794 and 1803, the sole work of his that would fall into the category of a full anthem. Its undoubted popularity with the boys of York Minster choir, on account of its brevity, was acknowledged in an inscription in a treble partbook dating from the early 1810s which reads, at the beginning of this anthem, 'for a Cold Day'.¹⁵ The remaining six anthems, all more substantial, fall into the category of verse: one is for bass alone; three are for alto and bass; one is for alto, tenor, and bass; and one for soprano, alto, tenor, and bass. Camidge follows in the footsteps of Croft, Greene, and Nares, in the composition of his verse anthems, which display the following features: florid writing; a fondness for word painting; passages featuring writing in sixths and thirds; and short sections. The musical and historical contexts in which Camidge's verse anthems were composed can be found in the writing of Nicholas Temperley.¹⁶

As none of the remaining sources for John Camidge's anthems dates from his time in office, and as they offer contradictory evidence, it is not clear whether he actually composed the concluding bars of the following anthems, or whether they were added by his son or perhaps his grandson. Some of the additions, on stylistic grounds, would definitely seem to be later.

Anthem	Possible later accretion
I will always give thanks	bb. 87–8: a 2-bar 4-minim Amen
Lord, how are they increased	bb. 164–79
O be joyful in God	bb. 111–14: a 4-bar 4-semibreve Amen; and pp. 20–2: optional chorus
The Lord hear thee	bb. 149–60
The Lord is King	bb. 165–6: a 2-bar 4-minim Amen; and p. 46: optional Amen chorus

Notes on performance

The organ

The organ in York Minster during Camidge's time of office was built at the end of the seventeenth century and paid for jointly by Thomas Lamplugh, archbishop of York, and Thomas Comber, dean of York Minster.¹⁷ On 24 January 1691 an agreement was made between Comber and Bernard Smith for

¹⁴ It should be noted that John Camidge's son Matthew composed an anthem in which he set the words 'Consider, and hear me, O Lord, my God; lighten mine eyes, that I sleep not in death'.

¹⁵ YML Music manuscript M 166/1 p. 115.

¹⁶ Nicholas Temperley, 'Music in Church', in H. Diack Johnstone and Roger Fiske (eds.), *The Eighteenth Century, Music in Britain*, 4 (London, 1990), 357–96, especially 365–77.

¹⁷ Thomas Comber, *The Autobiographies and Letters of Thomas Comber, sometime Precentor of York and Dean of Durham*, ed. by Charles Edwin Whiting, Publications of the Surtees Society, 156 (Durham, 1946), i, 22–3.

the building of ‘a new great Chair & Eccho organ’,¹⁸ for which the latter was to be paid four hundred pounds. This was the organ that was used in the Minster until the beginning of the nineteenth century.

Great Organ	Chair Organ	Echo Organ
Open Diapason	Principal	Cornet
Stopped Diapason	Stopped Diapason	
Principal	Crombhorn	
Nason	Fifteenth	
Twelfth	Nason	
Fifteenth	Vox Humana	
Cornet IV		
Sesquialtra II		
Mixture II		
Trumpet		

In the 1700s the organ was variously tuned and repaired by John Brown; Ambrose Brownless; Marc-Antoine Dallam; Thomas Haxby; Charles Quarles (probably the father of the York Minster organist of the same name); and William Warwick.¹⁹ In particular, Haxby was paid in 1760 for adding a dulciana stop to the Chair Organ and repairing the furniture stop (probably the Mixture or Sesquialtra listed above) in the Great Organ.²⁰ The organ was rebuilt by Samuel Blyth in the years 1802–1803, by which time the Echo Organ had been converted into a Swell Organ, containing in addition to the Cornet stop an Open Diapason and a Stopped Diapason, as listed in the Blyth’s proposal to the Dean and Chapter of York, made in 1802.²¹ It is not known when in the eighteenth century the Swell Organ was introduced, nor what other stops it may have contained. In 1803, after the organ had been reconstructed, a writer to the *Gentleman’s Magazine* (signing himself ‘N. Y.’ and now known to be Jonathan Gray, a York lawyer) refers to three divisions of the organ, and to the masterly playing of the composer of the anthems in this anthology.²²

The *swell* of the old organ [i.e. the pre-1802 instrument] was very fine. There was a peculiar richness and elegance in its tones; and it was so distinct and clear in its articulation, that the most rapid movements were perfectly intelligible even in its piano state. One could not receive a higher gratification than from a voluntary on the swell, by the masterly hand of one [i.e. John Camidge] who displayed its beauties to the greatest advantage <...> We were wont to observe a marked contrast between the boldness of the full organ, the softness of the choir organ, and the richness of the swell. Now, the character of these is so undeterminate [sic], and the boundaries of each are so ill defined, that the different transitions from one to the other lose their effect.

The accompaniments to Camidge’s verse anthems are the same as those of similar works in the eighteenth-century cathedral tradition, that is to say they have a complete or partial part for organ, sometimes including an obbligato for a solo stop. This latter is undoubtedly the case, for instance, with Camidge’s anthems ‘O be joyful in God’ (bb. 65–110, pp. 18–19) and ‘The Lord hear thee’ (bb. 40–

¹⁸ Ibid., 55–6; a MS. copy of Bernard Smith’s undertaking to build the organ is now in the Bodleian Library, MS Autogr. D. 11, f. 336, a reproduction of which appears in Andrew Freeman, *Father Smith*, ed. with new material by John Rowntree (Oxford, 1977), 196.

¹⁹ YML, DCY, St Peter’s Account, E2/22–4, *passim*.

²⁰ YML, DCY, St Peter’s Account, E2/23; unsorted vouchers, E2/PV 4.

²¹ The proposal is located in Exeter Cathedral Library, MS 7062/1818.

²² *Gentleman’s Magazine*, (October 1803), 924–5.

111, pp. 35–7). With a texture somewhat thicker than would have been expected in the 1700s, the organ accompaniment of ‘The King shall rejoice’ (pp. 23–33) is that of a mid-nineteenth-century organ score.

The choir

The daily offices of Morning Prayer and Evening Prayer, as prescribed by the Book of Common Prayer, were reintroduced in the Minster at the Restoration at the respective times of 9.00 a.m. and 5.00 p.m., so far as can be ascertained.²³ It is not known if the times noted by Hargrove in 1818—Morning Prayer at 10.00 a.m. and Evening Prayer at 3.00 p.m. in winter and 4.00 p.m. in summer, and Sundays throughout the year Evening Prayer at 4.00 p.m.—applied also to eighteenth-century services, when Camidge’s anthems will have been performed, although the winter seasonal variation was always likely.²⁴ The music in York Minster in the eighteenth century was provided by five vicars choral, seven songmen, six singing-boys, and an organist, numbers which were listed by Browne Willis in 1727, and which remained unchanged throughout Camidge’s period of office.²⁵ A full complement of singers would probably thus comprise a cantoris and decani side each having three trebles, two altos, two tenors, and two basses. It is not easy at a remove of some 250 or so years to imagine the balance of a choir in which there were twice as many men as boys, other than to note that the blend would have been different to that to which we are now accustomed.

According to Thomas Simpson Camidge, the grandson of Matthew Camidge who was organist of York Minster from 1799–1842, for a good part of the eighteenth century the vicars choral sang any solos which were required:²⁶

In those days, 1700 to long after 1756 <...> 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 [i.e. the songmen], 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, 1801–52] 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, 1741–84], tenor and bass solo singer. This I know from my grandfather Matthew Camidge.

Well into the nineteenth century no-one was appointed to the place of vicar choral unless he ‘could sing an anthem before competent judges’.²⁷ The following is known of two of the ‘ordained vicars choral’ listed above, with their dates of office in brackets, who sang during John Camidge’s time as organist: Joseph Bridges (1741–84) was the composer of a Te Deum which was performed in York Minster on 6 March 1763;²⁸ and William Richardson (1771–1821), a tenor, who was admitted a vicar choral in May 1771, and who has left an affecting account of an evensong he had heard in the Minster at the end of October 1769:²⁹

²³ Gerald E. Aylmer and Reginald Cant (eds.), *A History of York Minster* (Oxford, 1977), 260.

²⁴ William Hargrove, *History and Description of the Ancient City of York* (York, 1818), ii, 84.

²⁵ Browne Willis, *A Survey of the Cathedrals of York, Durham, Carlisle, Chester, &c.* (London, 1727), 2.

²⁶ *York Herald*, 18 March 1908, p. 3.

²⁷ [James Raine (ed.)] *The Statutes, etc. of the Cathedral Church of York* (2nd edn, Leeds, 1900), 143.

²⁸ Susan and David Neaves (eds.), *The Diary of a Yorkshire Gentleman: John Courtney of Beverley, 1759–1768* (Otley, 2001), 65. Three works by Bridges remain incomplete in York Minster Library: a Te Deum in C, a Te Deum in G, and an anthem ‘Unto thee, O God’.

²⁹ [Jonathan Gray], *A Brief Memoir of the Late Rev. Wm. Richardson, Sub-chanter of York Cathedral* (York, 1821), 10–11.

In my return through York I strayed to the Minster. The evening service was then performed by candle-light. I had never before been in the Minster but in the midst of a summer's day. The gloom of the evening, the rows of candles fixed upon the pillars in the Nave and Transept, the lighting of the Chancel, the two distant candles, glimmering like stars at a distance upon the Altar, the sound of the Organ, the voices of the Choir, raised up, with the pealing Organ, in the chaunts, services, and anthem, had an amazing effect upon my spirits, as I walked to and fro in the Nave. The varied tones, sometimes low, and sometimes swelling into a great volume of harmonious sound, seemed to anticipate the songs of the blessed, and the chorus of praise around the Throne of God and the Lamb. I was greatly affected.

It must always have been a problem, as was noted in the previous century at Southwell Minster, which had a similar mix of songmen and vicars choral, 'to light on ministers that are tollerable musitions for a Quire',³⁰ and in 1788 the Dean and Chapter of York acknowledged the increased importance to the choir of the songmen when adding to the pay of the most capable:

The Dean & Chapter propose to Add Eighteen Pounds *per* Annum to the Incomes of such three Singing Men (belonging to the Choir of the Cathedral of York) who are the most useful in that Choir, by Singing Solo Anthems, by their diligent Attendance in the Church, and their good Conduct out of it <...> Paid the above Gratuity [of £18] this year to M^r Tho^s Haxby, John Palmer and Edward Bennington in equal proportions.³¹

Thomas Haxby (also noted above as an organ builder) was appointed a songman of York Minster in 1751, at the age of twenty-two or so, probably as a counter-tenor, and remained in post until his death in 1796. From 1756 he had a music shop in Blake Street, York, where he was also the maker of harpsichords and square pianos.³² John Palmer was in office from 1778 until his death in 1810, and was a music copyist for the choir of York Minster from 1799 to 1810, and parish clerk at the neighbouring church of St Michael-le-Belfrey. According to Knowles, Palmer sang bass, an assertion that is perhaps supported by two related facts: a payment by the Minster on 12 October 1809 'for advertising for a Bass Voice for the Choir', and Palmer's obituary notice of the next year, which stated that he died 'after a long and painful indisposition'.³³ The last of the trio of songmen awarded by the Dean and Chapter for their singing and other desirable qualities was Edward Bennington (in office 1774–1808), and it is clear from his obituary that his contribution to the choir was very much prized.³⁴

Mr. Bennington was well-known and justly esteemed for his fine tenor-bass voice <...> 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.

It was always the hope that the singing-boys of the choir would become songmen in due course, as had the aforementioned Edward Bennington, a sentiment expressed in a letter from James Nares, organist

³⁰ Alan Rogers, *Southwell Minster after the Civil Wars* (Nottingham, 1974), 9.

³¹ YML, DCY, St Peter's Account, E2/24, February 1788.

³² David Haxby and John Malden, 'Thomas Haxby of York (1729–1796): an Extraordinary Musician and Instrument Maker', *York Historian*, 2 (1978), 43–55; and 3 (1980), 31.

³³ YML, DCY, St Peter's Account, E2/24–5, *passim*; *York Courant*, 9 April 1810; J. W. Knowles, *The History and Details of the Organs and Music of the Chapels and Churches of the City of York and Area*, [online PDF] p. 61, https://cyc.sdp.sirsidynix.net.uk/client/en_GB/search/asset/1017580/0, accessed 7 June 2019.

³⁴ *York Herald*, 9 April 1808.

at York Minster from 1735 to 1756, to the Dean of York in 1779 concerning John Camidge's son Matthew:³⁵

[He] being brought up to singing [in the Chapel Royal], <...> will soon be able to make the Boys [of York Minster] do very well, & from them you may expect Singing Men, who will do you Credit.

But because so few of the names of York singing-boys are known until after 1800, it is difficult to surmise how many of them made the transition to songman.

The vocal ranges of the works included in this anthology can be seen in the table below, where the pitch is denoted in Helmholtz notation: C–B, c–b, c'–b', c''–b'' (c' = middle C). Those ranges shown in *italic* are for parts which have editorial additions.

Anthem title	Soprano	Alto	Tenor	Bass
Blessing and glory	e'–e''	d'–a'	a–e'	D–g
I will always give thanks	<i>e'–f''</i>	g–b'	d–f'	Bb–d'
Lord, how are they increased	e'–e''	d–a'	d–f#'	F#–f'
O be joyful	e'–g''	c'–a'	f–f'	G–e'
The King shall rejoice	d'–f#''	d–b'	f#–f#'	A–d'
The Lord hear thee	f#''–f#''	d–b'	g–d'	G–e'
The Lord is King	<i>f#''–g''</i>	d–b'	a–f#'	G–e'

The ranges of the soprano and tenor parts are what one would reasonably expect, while some of those for the alto go below the usual limit of a or g. The interchangeability between the alto and tenor voices during Camidge's lifetime should be borne mind, given that one of Nares' verse anthems, 'O Lord, how long wilt thou be angry', has a solo notated in the tenor clef with a range of d–g' and the direction: 'For a low Countertenor or high Tenor'.³⁶ The bass parts have a range which goes above the usual limit of b or c', leading to the conclusion that the solo in 'The Lord is King' was possibly composed with Edward Bennington in mind; and perhaps also the bass parts in 'Lord, how are they increased', 'O be joyful in God', and 'The Lord hear thee'. Mostly consisting of appoggiaturas and shakes, the ornamentation used in Camidge's anthems does not call for comment. The following tempo indications can be found, which allowing for the dates of the sources may not be those of the composer: Cheerful, Lively, Slow; Affettuoso, Allegro, Allegro moderato, Andante, and Largo. They can be set against the following, listed in order of increasing speed—Largo, Larghetto, Andante, Vivace, and Allegretto (or Allegro moderato)—as enumerated by Nares, in an oft-quoted passage with which this Introduction ends:³⁷

As a Picture set in a proper Light, so is every Musical composition when sung, or played in the proper Time. To Church Music this Propriety is most particularly essential; in which a slow Movement, hurried beyond its Time, loses the Gravity or Dignity which ought to distinguish it; and a lively one, pressed too quick, becomes light and improper. I have therefore been very careful in marking these Distinctions exactly: As a Check on the lively Parts, I have generally written Allegretto, or Allegro moderato: Where I have marked Largo, I would have it strictly so: The Larghetto a trifle faster; from thence the Andante and Vivace succeed one another in gentle Advances to the Allegretto, &c.

³⁵ YML, DCY, St Peter's Account, unsorted vouchers, E2/PV 1.

³⁶ James Nares, *Twenty Anthems in Score for 1. 2. 3. 4. and 5 Voices* (London, 1778), 14.

³⁷ Nares, *Twenty Anthems*, [v].

Acknowledgements

I would like to thank the Chapter of York for permission to consult, and to make transcriptions from, music manuscripts in their care; and the staff of York Minster Library, in particular Steven Newman, for making these manuscripts available to me and other assistance. I would also like to thank for their help and encouragement Peter Seymour and Jonathan Wainwright, both of the Department of Music, University of York.

EDITORIAL METHOD

Any additions to the verbal texts are printed in *italic*.

In the respective voice parts the alto and tenor clefs have been replaced with modern ones.

Slurs and ties which have been crossed are editorial, as are cue-sized notes and small accidentals.

The organ parts of all the anthems, with the exception of that belonging to 'The King shall rejoice', which has been transcribed from a mid-nineteenth-century source, have been completed by the present editor, to a greater or lesser degree, as indicated in the 'Sources and Textual Commentary' on p. 48 onwards.

Blessing and glory

Revelation 7 (AV) v. 12

JOHN CAMIDGE
(1734-1803)

FULL Slow

Soprano
Bles - sing, and glo - ry, and wis - dom, and thanks - giv - ing, and hon - our, and

Alto
Bles - sing, and glo - ry, and wis - dom, and thanks - giv - ing, and hon - our, and

Tenor
Bles - sing and glo - ry, and wis - dom, and thanks - giv - ing, and hon - our, and

Bass
Bles - sing and glo - ry, and wis - dom, and thanks - giv - ing, and hon - our, and

Organ
Slow

6 **VERSE** **FULL**

S.
pow - er, and might, be un - to our ___ God for ev - er ___ and ___ ev - er, for

A.
pow - er, and might, be un - to our ___ God for

T.
pow - er, and might, be un - to our ___ God for

B.
pow - er, and might, be un - to our ___ God for

Org.

12

VERSE FULL

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

A. ev - er and ev - er, for

T. ev - er and ev - er, for

B. ev - er and ev - er, for

Org.

16

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

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

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

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

Org.

I will always give thanks

Psalm 34 (BCP) vv. 1, 6, 3

JOHN CAMIDGE
(1734-1803)

Alto

Tenor

Bass

Organ

I will al-way, will al-way give thanks un - to the Lord:

I will al-way, will al-way give thanks un - to the Lord:

His

9

B.

Org.

praise shall be ev - er, his praise shall be ev - er, be ev - er in my

15

A.

T.

B.

Org.

his praise shall be ev - er in my mouth,

his praise shall be ev - er in my mouth,

mouth. I will

20

A.  his praise shall be ev - er

T.  his praise shall be ev - er

B.  al - way give thanks un - to the Lord: his praise shall be ev - er,

Org. 

28

A.  *tr*
in my mouth, his praise shall be ev - er, his praise shall be ev - er

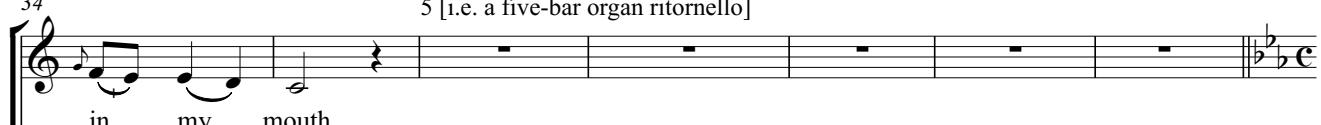
T.  in my mouth, his praise shall be ev - er, his praise shall be ev - er

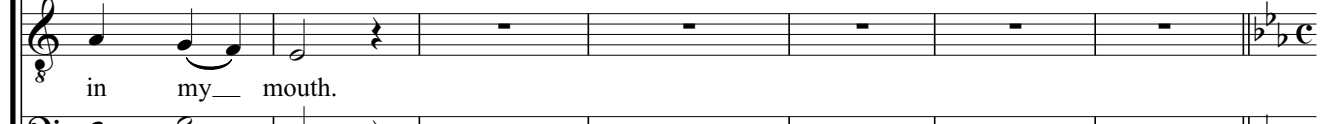
B.  his praise shall be ev - er, his praise shall be ev - er


Org. 

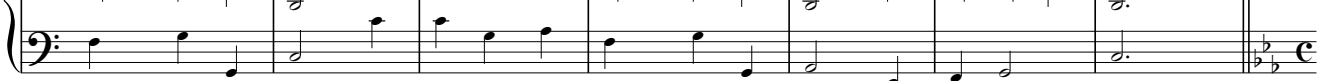
34

5 [i.e. a five-bar organ ritornello]


A.  in my mouth.

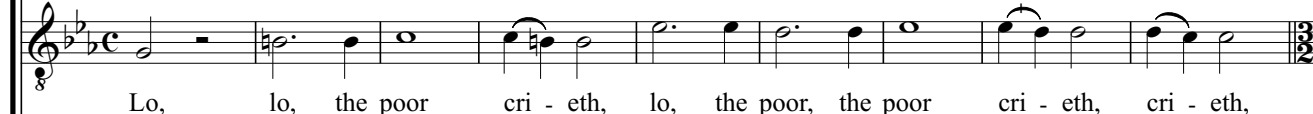
T.  in my mouth.

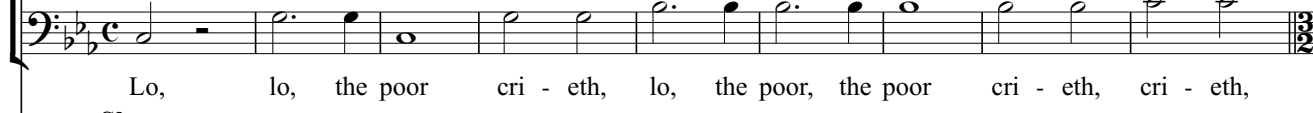
B.  in my mouth.


Org. 

41 **Slow**

A. 
Lo, lo, the poor cri - eth, lo, the poor, the poor cri - eth, cri - eth,

T. 
Lo, lo, the poor cri - eth, lo, the poor, the poor cri - eth, cri - eth,

B. 
Lo, lo, the poor cri - eth, lo, the poor, the poor cri - eth, cri - eth,

Org. 


50 **Andante**


A. 
and the Lord hear - eth him, hear - eth him,

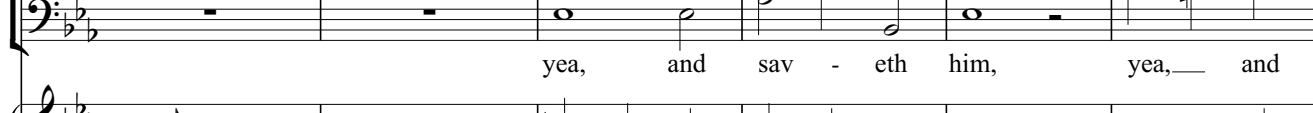
T. 
and the Lord hear - eth him, hear - eth him,


Org. 

56

A. 
hear - eth him: yea, and sav - eth him, yea, and

T. 
hear - eth him: yea, and sav - eth him, yea, and

B. 
yea, and sav - eth him, yea, and

Org. 

62

A. sav - eth him out of all his trou - bles.

T. sav - eth him out of all his trou - bles.

B. sav - eth him out of all his trou - bles.

Org.

67 CHORUS Verse 4

S. O praise the Lord, O praise the Lord, the Lord with me.

A. O praise the Lord, O praise the Lord, the Lord with me.

T. O praise the Lord, O praise the Lord, the Lord with me.

B. O praise the Lord, O praise the Lord, the Lord with me.

Org.

71 CHORUS

S. O praise the Lord, O praise the Lord:

A. O praise the Lord, O praise the Lord:

T. O praise the Lord, O praise the Lord:

B. O praise the Lord, O praise the Lord:

Org.

76 3 [i.e. a three-bar organ ritornello] First time VERSE, second time CHORUS

S. and let us mag - ni - fy his Name, and let us

A. and let us mag - ni - fy his Name, and let us

T. and let us mag - ni - fy his Name, and let us

B. and let us mag - ni - fy his Name, and let us

Org.

83

S. mag - ni - fy his Name, his Name to - geth - er. A - men, a - men.

A. mag - ni - fy his Name, his Name to - geth - er. A - men, a - men.

T. mag - ni - fy his Name, his Name to - geth - er. A - men, a - men.

B. mag - ni - fy his Name, his Name to - geth - er. A - men, a - men.

Org.

Lord, how are they increased

Psalm 3 (BCP) vv. 1-3, 8

JOHN CAMIDGE
(1734-1803)

Slow

Alto

Lord, how are they in - creas-ed, how are they in - creas-ed that trou-ble me: man-y are_

Bass

Lord, how are they in - creas - ed, how are they in - creas - ed that trou-ble me:

Organ

9

A.

they, man-y are_ they, are they that rise a - gainst me; man-y are they,

B.

man-y are_ they, man-y are they that rise a - gainst me; man-y are they,

Org.

17

A.

man-y are they_ that rise a - gainst me, that rise a - gainst me; man-y are they_

B.

man-y are they_ that rise a - gainst me, that rise a - gainst me; man-y are they_

Org.

25


A.  man - y are they_ that rise a - gainst me, that rise a - gainst_ me.

B.  man - y are they_ that rise a - gainst me, that rise a - gainst me.

Org. 


Andante


31

B.  Man-y one there be that say_ of my soul: there is no help for him, there is no help for

Org. 

38

B.  him, there is no help for him_ in_ his_ God. Man-y_ one there be that

Org. 

45

B.  say_ of my soul: there is_ no_ help for him in his God, there is no help for

Org. 

52

B. *f*

him, — there is no help for him, — there is — no — help, there is — no — help, there

Org.

59

B. *tr*

is — no — help for him in his God, there is no help for him, — there is no help for

Org.

66

B. *f*

him, — there is — no — help, there is — no — help, there is — no —

Org.

72

B. *tr* 4 [i.e. a four-bar organ ritornello]

help for him in his God.

Org.

Largo

A. *tr* But thou, O Lord, art my de - fend - er, but thou, O Lord, art my_ de - fend - er: *tr*

Org.

A. *tr* thou art my wor - ship, thou art my wor - ship, thou_ art my wor - ship, and the lift - er_ *tr*

Org.

A. *tr* up of_ my_ head. Thou, O Lord, art my_ de - fend - er: *tr*

Org.

A. *tr* thou art my wor - ship, thou_ art my_ wor - ship, and the lift - er up of_ my_ head. *tr*

Org.

108

A. *tr* *tr*

Thou, O Lord, art my de - fend-er: thou art my wor-ship, thou art my wor-ship, and the

Org.

116

A. *tr* *tr* 4 [i.e. a four-bar organ ritornello]

lift - er up of my head.

Org.

Lively

A. *tr*

Sal - va-tion be - long-eth, sal - va - tion be - long-eth un - to the Lord, sal - va - tion be -

B. *tr*

Sal - va-tion be - long-eth, sal - va - tion be - long-eth un - to the Lord, sal - va - tion be -

Org.

131

A. *p* *tr* *f*

-long-eth, sal - va - tion be - long - eth un - to the Lord, sal - va - tion be - long-eth, sal -

B. *p* *tr* *f*

-long-eth, sal - va-tion be - long - eth un - to the Lord, sal - va - tion be - long-eth, sal -

Org.

138

A. *8* *tr* *tr*
 -va - tion_ be - long - eth un - to the___ Lord, un - to___ the___ Lord. Sal -

B.
 -va - tion_ be - long - eth un - to the Lord, un - to the Lord. Sal -

Org.

144

A. *8* *tr*
 -va-tion be - long-eth, sal - va - tion be - long-eth un - to___ the Lord, sal - va - tion be -

B.
 -va-tion be - long-eth, sal - va - tion be - long-eth un - to___ the Lord, sal - va - tion be -

Org.

151

A. *8* *p* *tr* *f*
 -long - eth, sal - va - tion be - long - eth un - to the___ Lord, sal - va - tion be -

B.
 -long - eth, sal - va - tion be - long - eth un - to the___ Lord, sal - va - tion be -

Org.

157

A. *8* *tr* *tr*
 -long-eth, sal - va - tion_ be - long-eth un - to the___ Lord, un - to___ the___ Lord.

B.
 -long-eth, sal - va - tion_ be - long-eth un - to the Lord, un - to the Lord.

Org.

164 CHORUS

Soprano

Sal - va - tion, sal - va - tion be - long - eth un - to the Lord, un -

Alto

Sal - va - tion, sal - va - tion, sal - va - tion be - long - eth un - to the Lord, un -

Tenor

Sal - va - tion, sal - va - tion, sal - va - tion be - long - eth un - to the Lord, un -

Bass

Sal - va - tion, sal - va - tion, sal - va - tion be - long - eth un - to the Lord, un -

Organ

172

S.

-to__ the Lord, un - to__ the Lord. A - men, a - men.

A.

-to the__ Lord, un - to the__ Lord. A - men, a - men.

T.

-to the__ Lord, un - to the__ Lord. A - men, a - men.

B.

-to the Lord, un - to the Lord. A - men, a - men.

Org.

O be joyful in God, all ye lands

Psalm 66 (BCP) vv. 1-3

JOHN CAMIDGE
(1734-1803)

Bass

O be joy - ful, be joy - - - ful in God, all ye

Organ

6

B.

lands: O be

Org.

11

B.

joy - ful, be joy - - - ful, be joy - - - - ful in

Org.

16

B.

God, all ye lands:

Org.

21

B.

Org.

26

B.

Org.

32

B.

Org.

38

B.

Org.

44

B. *make his praise* *to be* *tr.*

Org.

48 *Symphony 4 [i.e. a four-bar organ ritornello]*

B. *glo - ri ous.*

Org.

53 *Recitativo*

B. *Say un - to God, say, say un - to God, O how won - der - ful are thy works: through the*

Org.

57

B. *great - ness of thy pow'r shall thine en - e - mies be found li - ars un - to thee, through the great - ness of thy*

Org.

61

B. *pow'r shall thine en - e - mies be found, shall thine en - e - mies be found, be found li - ars un - to thee.*

Org.

65 Loud Organ

71

B. For all the world shall wor - ship thee, shall wor - - - ship

77 2 [i.e. a two-bar organ ritornello]

B. thee, for all the world, the world shall


83


B. wor - ship thee: sing of thee, sing of thee, sing of

89


B. thee, sing of thee, and praise thy Name, sing of thee,


96

B. 

Org. 


101


B. 

Org. 

106


4 [i.e. a four-bar organ ritornello]


B. 


Org. 


Name.


111 CHORUS (or Optional chorus over page)

S. 

A. 

T. 

B. 

Org. 

O be joyful in God

(Optional chorus, continuing from p. 19 b. 110)

Soprano

Sing of thee, and praise thy Name; sing of thee, and praise thy Name;

Alto

Sing of thee, and praise thy Name; sing of thee, and praise thy Name;

Tenor

Sing of thee, and praise thy Name; sing of thee, and praise thy Name;

Bass

Sing of thee, and praise thy Name; sing of thee, and praise thy Name; sing of

Organ

10

S.

sing of thee, sing of thee, sing of thee, and praise thy Name; sing of _

A.

sing of thee, sing of thee, sing of thee, and praise thy Name;

T.

sing of thee, sing of thee, sing of thee, and praise thy Name;

B.

thee, sing of thee, sing of thee, sing of thee, sing of thee, and praise thy Name; sing of _ thee,

Org.

35

S. Name; sing of thee, and praise thy Name; sing of thee, and praise thy Name;

A. Name; sing of thee, and praise thy Name; sing of thee, and praise thy Name;

T. Name; sing of thee, and praise thy Name; sing of thee, and praise thy Name;

B. Name, sing of thee, and praise thy Name; sing of thee, and praise thy Name;

Org.

44

3 [i.e. a three-bar organ ritornello]

S. sing of thee, and praise thy Name._____

A. sing of thee, and praise thy Name._____

T. sing of thee, and praise thy Name._____

B. sing of thee, and praise thy Name._____

Org.

The King shall rejoice

Psalms 21 (BCP) vv. 1-3 and 132 (BCP) v. 19

JOHN CAMIDGE
(1734-1803)

Largo VERSE

Soprano
Alto
Tenor
Bass
Organ

Largo
Full Organ

Detailed description: This block contains the first system of the musical score. It features five staves: Soprano, Alto, Tenor, Bass, and Organ. The Soprano, Alto, and Tenor staves are currently empty, indicating that the vocalists have not yet entered. The Bass staff is also empty. The Organ part begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. It is marked 'Largo' and 'Full Organ'. The organ part consists of a series of chords and moving lines in both the treble and bass registers, providing a harmonic accompaniment for the vocalists.

7

S.
A.
T.
B.
Org.

The King shall re - joice.
The King shall re - joice.

tr

Detailed description: This block contains the second system of the musical score, starting at measure 7. The Soprano staff (S.) is empty. The Alto (A.) and Tenor (T.) staves enter with the lyrics 'The King shall rejoice'. The Alto part begins with a rest, followed by a series of eighth notes. The Tenor part also begins with a rest, followed by a series of eighth notes. The Bass staff (B.) is empty. The Organ part continues with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. It features a trill (tr) in the treble register and continues with a series of chords and moving lines in both the treble and bass registers.

13

S. The King shall re - jice, re - jice

A. in thy strength, O Lord.

T. in thy strength, O Lord.

B. The King shall re - jice, re - jice

Org.

19

S. in thy strength, O Lord.

A.

T.

B. in thy strength, O Lord.

Org. Symphony Swell

26 **Allegro**

S. Ex-ceed-ing glad, ex-ceed-ing glad, ex-ceed-ing glad, ex-ceed-ing glad shall he

A. Ex-ceed-ing glad, ex-ceed-ing glad, ex-ceed-ing glad, ex-ceed-ing glad shall he

T. Ex-ceed-ing glad, ex-ceed-ing glad, ex-ceed-ing glad, ex-ceed-ing glad shall he

B. Ex-ceed-ing glad, ex-ceed-ing glad, ex-ceed-ing glad, ex-ceed-ing glad shall he

Org. **Allegro**
Choir

30

S. be of thy sal - va - tion, ex-ceed-ing glad, ex-ceed-ing glad,

A. be of thy sal - va - tion, ex-ceed-ing glad, ex-ceed-ing

T. be of thy sal - va - tion, ex-ceed-ing glad, ex-ceed-ing

B. be of thy sal - va - tion, ex-ceed-ing glad, ex-ceed-ing glad,

Org. **Full Organ**

34

S. ex-ceed-ing glad, ex-ceed-ing glad shall he be of thy sal - va - tion.

A. glad, ex-ceed-ing glad, ex-ceed-ing glad shall he be of thy sal - va - tion.

T. glad, ex-ceed-ing glad, ex-ceed-ing glad shall he be of thy sal - va - tion.

B. ex-ceed-ing glad, ex-ceed-ing glad, shall he be of thy sal - va - tion.

Org.

38 **Moderato**

Org. Swell Organ Reed stop

46 **Affettuoso**

A. Thou hast giv'n him his heart's de - sire. *Symphony*

Org. Choir organ Swell

51

A. Thou hast giv'n him his

Org. Choir

56

A. heart's de - sire: and hast not de - ni - ed him, and hast not de - ni - ed him the re -

Org.

62

A. - quest of his lips, and hast not de - nied him the re - quest of his

Org.

68

A. lips, and hast not de - ni - ed him, and hast not de - ni - ed him the re -

Org.

73

A. - quest of his lips, and hast not de - nied him the re -

Org.

78

A. - quest of his lips.

Org. Symphony

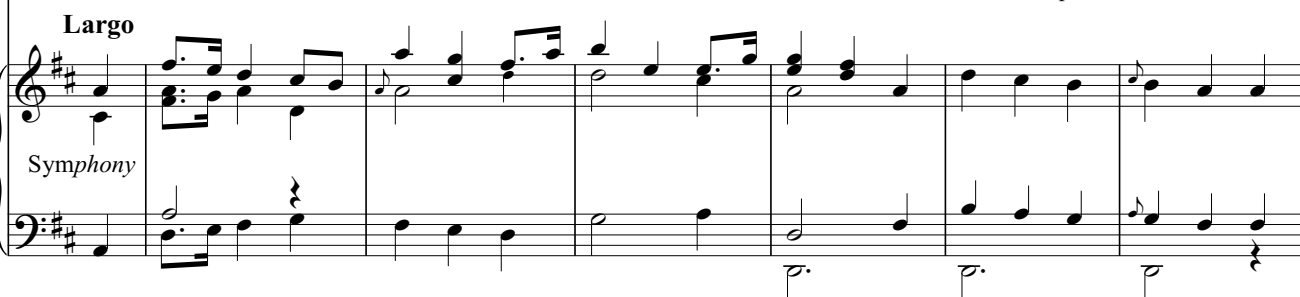
84 **Largo**

S.  For thou shall pre - vent him, for


A. 


T. 


B.  For thou shall pre - vent him, for


Largo
Org. *Symphony* 


91

S.  thou shalt pre - vent him with the bles-sings of__ good-ness,

A. 

T. 

B.  thou shalt pre - vent him with the bles- sings of__ good-ness,

Symphony 

97

S. with the bles-sings, with the bles-sings, with the

A.

T.

B. with the bles-sings, with the bles-sings, with the

Org.

103

S. bles - sings of good - ness, *tr*

A.

T.

B. bles - sings of good - ness,

Org. *Symphony*

109

S. 

A. 
And shalt set a crown of pure gold up - on his head, up - on his

T. 
And shalt set a crown of pure gold up - on his head, up - on his

B. 

Org. 

116

S. 

A. 
head, and shalt set a crown of pure gold up - on his

T. 
head, and shalt set a crown of pure gold up - on his

B. 

Org. 
Loud Organ
Choir

124

S.

A. head, up - on his head.

T. head, up - on his head.

B.

Org. *Symphony*

131

Allegro moderato

S. Let his crown flour-ish, let his crown flour-ish, let his crown flour-ish,

A. Let his crown flour-ish, let his crown flour-ish, let his crown

T. Let his crown flour-ish, let his crown flour-ish, let his crown

B. Let his crown flour-ish, let his crown flour-ish, let his crown flour-ish,

Org. **Allegro moderato**
Choir Full Organ Choir

136

S. *let his crown, let his crown*

A. *flour-ish, let his crown,*

T. *flour-ish, let his crown,*

B. *let his crown, let his crown*

Org. *Organ Full Choir Full organ Choir Full organ Voices*

140

S. *flour-ish, let his crown flour-ish,*

A. *let his crown*

T. *let his crown*

B. *flour-ish, let his crown flour-ish,*

Org. *Organ Full Choir Organ Full Choir*

The Lord hear thee

Psalm 20 (BCP) vv. 1-2, 4, 9

JOHN CAMIDGE
(1734-1803)

Soprano

Alto

Tenor

Bass

Organ

The Lord hear thee, the Lord hear thee in the day of

The Lord hear thee, the Lord hear thee in the day of

A.

B.

Org.

trou - ble, in the day of trou - ble, the Lord hear thee in the

trou - ble, in the day of trou - ble, the Lord hear thee in the

A.

B.

Org.

day of trou - ble: the

day of trou - ble: the Name of the God of Ja - cob de - fend thee, the

25

A.

B.

Org.

33

A.

B.

Org.

40 **Cheerful**

B.

Org.

48

B.

Org.

57

B.


Org.

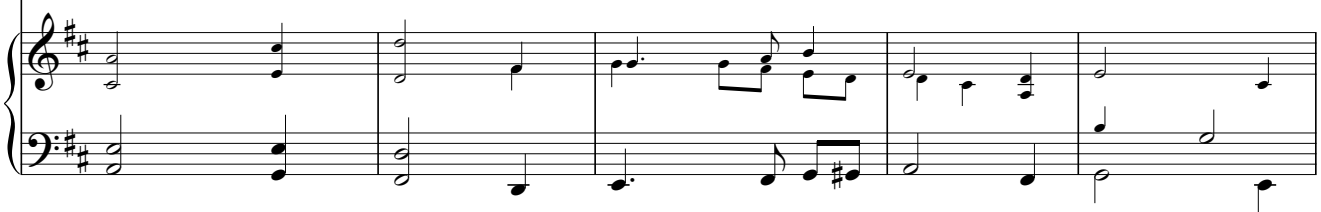
65

B.  Send thee help, send thee help from the

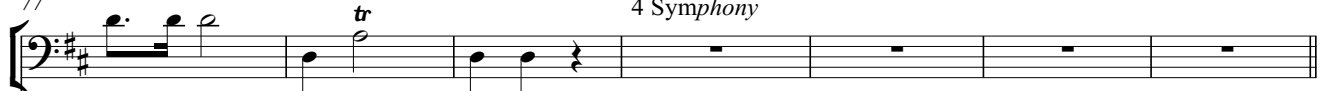
Org. 


72

B.  sanc - tu - a - ry, from the sanc - tu - a - ry, and strength-en thee, and

Org. 

77 *4 Symphony*

B.  strength - en thee out of Si - on. *tr*

Org. 

84 **Slow**

A.  Grant thee thy heart's, thy heart's de - sire, grant thee thy

Org. 

93 *tr*

A.  heart's, thy heart's de - sire, and ful - fil, ful - fil all thy mind, grant thee thy

Org. 

101

A. 

heart's, thy heart's, de - sire, and ful - fil, ful -

Org. 


106

A. 


-fil all thy mind.

Org. 


112 **Slow**

A. 

Save, Lord, and hear us, hear us, O King of heaven, save, Lord, and hear us,

B. 

Save, Lord, and hear us, hear us, O King of heaven, save, Lord, and hear us,

Org. 

119

A. 

O King of heaven: when we call, we call up-on thee. Save, Lord, and

B. 

O King of heaven: when we call, we call up-on thee. Save, Lord, and

Org. 

126

A. 

B. 

Org. 

133

A. 

B. 

Org. 

141

A. 

B. 

Org. 

149 CHORUS

S. *p*
Save, Lord, and hear us, save Lord, and hear us. O King of heaven,

A. *p*
Save, Lord, and hear us, save Lord, and hear us. O King of heaven,

T. *p*
Save, Lord, and hear us, save, Lord, and hear us, O King of heaven,

B. *p*
Save, Lord, and hear us, save, Lord, and hear us, O King of heaven,

Org.

155

S. save, Lord, and hear us when we call, we call up - on thee.

A. save, Lord, and hear us, when we call, we call up - on thee.

T. save, Lord, and hear us, when we call, we call up - on thee.

B. save, Lord, and hear us, when we call, we call up - on thee.

Org.

The Lord is King

Psalm 99 (BCP) vv. 1-3

JOHN CAMIDGE
(1734-1803)

Alto

Bass

Organ

The Lord is King, the Lord is King, be the peo - ple nev - er so im - pa - tient, be the peo - ple

The Lord, the Lord is King, be the peo - ple nev - er so im - pa - tient, be the peo - ple

10

A.

B.

Org.

nev - er so im - pa - tient. The Lord is King, the Lord is King, be the peo - ple, be the peo - ple

nev - er so im - pa - tient. The Lord is King, the Lord is King, be the peo - ple, be the peo - ple

20

A.

B.

Org.

nev - er so im - pa - tient, nev - er so im - pa - tient. The Lord is King, be the peo - ple nev - er so im -

nev - er so im - pa - tient, nev - er so im - pa - tient. The Lord is King, be the peo - ple nev - er so im -

29

A. 

- pa - tient. The Lord, the Lord is King, be the peo - ple nev - er so im - pa - tient.

B. 

- pa - tient. The Lord, the Lord is King, be the peo - ple nev - er so im - pa - tient.


Org. 

B. 

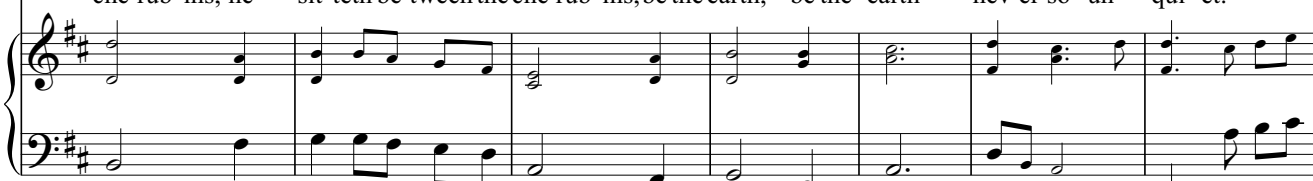
He sit - teth be - tween the

Org. 


45

B. 


che - rub - ins, he sit - teth be - tween the che - rub - ins, be the earth, be the earth nev - er so un - qui - et.

Org. 


52

B. 

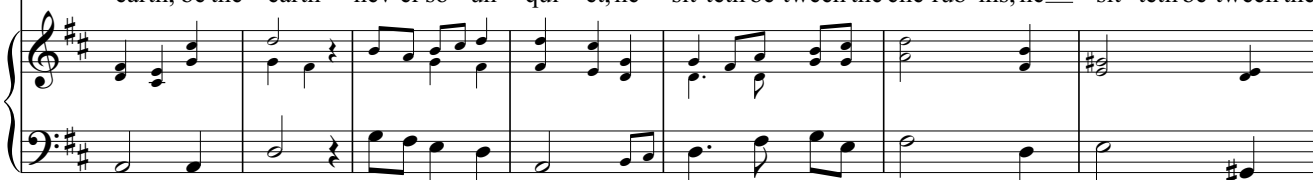
He sit - teth be - tween the che - rub - ins, he sit - teth be - tween the che - rub - ins, be the

Org. 

59

B. 

earth, be the earth nev - er so un - qui - et, he sit - teth be - tween the che - rub - ins, he sit - teth be - tween the

Org. 

66

B. che-rub-ins, be the earth nev-er so un-qui-et. He sit-teth be-tween the che-rub-ins, be the earth nev-er so un-

Org.

73

B. -qui-et. He

Org.

80

B. sit - teth be-tween the che - rub-ins, he sit - teth be-tween the che - rub-ins, be the


Org.

84


B. earth, be the earth, nev-er so un - qui - et.

Org.

91

A. 

The Lord is great, great, great in__ Si-on: and high a-bove all peo-ple, high,and high a -bove all peo-ple.

Org. 

98

A. 

The Lord is great in Si-on, the Lord is great, the Lord is great, is great in__ Si-on: and

Org. 


104

A. 


high a -bove all peo-ple. The Lord is great, is great in Si-on, the Lord is

Org. 

111

A. 

great_in Si-on: and__ high a -bove all_peo-ple.

Org. 

117

A. 

The Lord is great, great__ in Si - on: and high a -bove all peo-ple, all peo-ple.

Org. 

123

A.  2 [i.e. a two-bar organ ritornello]

The Lord is great in Si - on: and high a - bove all peo-ple.

Org. 


129


A.  2 [i.e. a two-bar organ ritornello]


The Lord is great in Si - on: and high a - bove all peo-ple.

Org. 


135

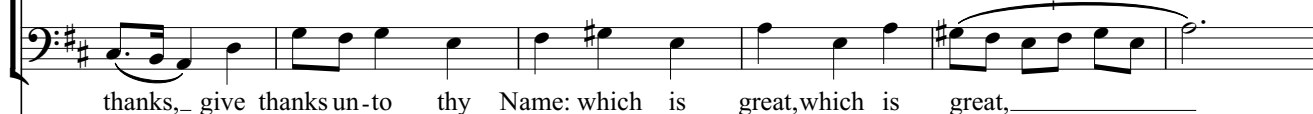
A.  They shall give thanks, thanks un - to thy Name, shall give thanks, _____


B.  _____ shall give thanks un - to _____ thy Name, shall give

Org. 

141

A.  _____ give thanks un-to thy Name: which is great, great, _____

B.  thanks, give thanks un-to thy Name: which is great, which is great, _____

Org. 

147 *tr* *tr*

A. won-der-ful, and ho - ly. Thy Name is great, great, _____ is great,

B. won-der-ful, and ho - ly. Thy Name is great, thy Name is great,

Org.

154 *tr*

A. won-der-ful, and ho - ly. They shall give thanks, shall give thanks, thanks _____ un-to thy Name:

B. won-der-ful, and ho - ly. They shall give thanks, shall give thanks, thanks _____ un-to thy Name:

Org.

161 CHORUS (or Optional chorus over page)

S. A - men, a - men.

A. *3* *tr* which is great, won-der-ful, and ho - ly. A - men, a - men.

T. A - men, a - men.

B. which is great, won-der-ful, and ho - ly. A - men, a - men.

Org.

The Lord is King

(Optional chorus, continuing from p. 45, b. 164)

CHORUS

S. A - men, a - men, a - men, a - -

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

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

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

Org.

6

S. - - men, a - men, a - men, a - men.

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

T. men, a - men, a - men, a - men, a - men.

B. - - - - - men, a - men, a - men.

Org.

NOTES ON THE TEXTUAL COMMENTARY

The following abbreviations are used in the Textual Commentary:

DYNAMICS	<i>f</i> (etc.)	<i>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>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	
TEXTUAL SOURCES	AV	Authorized Version (of the Bible)
	BCP	Book of Common Prayer

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

TEXTUAL COMMENTARY

The transcriptions of the anthems in this volume have been made solely from MS partbooks formerly used by the choir of York Minster, and which are now in the care of the Library of that institution.

Blessing and glory

Sources

1. M 166/4, p. 108. Treble partbook, copied between 1810 and 1811. The anthem has been copied twice on this page, with slight differences: the version at the top of the page is here transcribed. The version at the foot of the page, not collated, does not have the upper notes in bb 9²–21.
2. M 195, pp. 83–84. Tenor partbook, copied between 1830 and c.1837.
3. M 198, p. 8. Bass partbook, copied between 1829 and 1830.
4. Not collated.
M 164/H2 End B, p. 93, inserted half leaf. Tenor partbook, probably copied between 1794 and 1808.
M 166/1, p. 115. Treble partbook, copied between 1810 and 1812.

In order that the work can be performed the editor has added Alto and Organ parts.

3⁴ T: *cc'* / 9¹ S: **1** no fermata / 11² B: **3** B / 17² B: **3** fermata / 19 B: **3** fermata / 21 S: **1** no fermata / 21 T: **2** no fermata

I will always give thanks

Sources

1. M 171/1, pp. 47–48. Alto partbook, copied between c.1827 and 1829. The anthem is notated in the treble clef, at the octave above sounding pitch.
2. M 171/2, pp. 49–51. Tenor partbook, copied between c.1827 and 1829.
3. M 197, pp. 336–38. Bass partbook, copied between c.1827 and 1829. Also contains an Org LH for bb 1–8¹.

In order that the work can be performed the editor has added an Organ RH to bb 1–8¹, an Organ part (both hands) for the remainder of the work, and a S part for bb 67–88. Given the different instructions for the vocal force at bar 79 (see below), it may be that the first time should be ‘Verse’ and the repeat ‘Chorus’.

35 A: **1** *m.* / 36 Org: **1**, **2**, and **3** the figure 5, indicating a five-bar rest, presumably for an organ ritornello / 50 the instruction ‘Andante’ in both **1** and **2** is probably a later addition / 70 Org: **1** and **2** the instruction ‘Verse 4’, presumably for an organ ritornello / 74 T: **2** no instruction ‘Cho^s’ / 76 Org: **1**, **2**, and **3** the figure 3, indicating a three-bar rest, presumably for an organ ritornello / 79 A: **1** instruction ‘Verse’ / 79 T: **2** no instruction, other than ‘Chorus’ at b 74 / 79 B: **3** instruction ‘Cho^s’ / 85^{1–3} T: **2**

underlay 'Name' / 85⁴⁻⁵ T: **2** underlay 'to' / 87 T: **2** instruction 'Cho^s' / 87²-88¹ A, T, B: the consecutive fifth and octave are as transcribed

Lord, how are they increased

Sources

1. M 171/1, pp. 45–46 and 156. Alto partbook, copied between 1827 and 1829. At the foot of p. 46, at the end of bar 163, there is a two-bar four-minim Amen which has not been transcribed; and also a scribbled addition of the Amen as here transcribed in bars 176–79. The transcription of bars 164–79 is made from p. 156, where the 'Amen' in bars 176–79 is also a later scribbled addition.
2. M 201, pp. 7–8 and 157. Bass partbook, copied between 1822 and c.1831. Also contains an Org LH for bars 31–74¹.
3. M 198, pp. 203–206. Bass partbook, copied between 1829 and 1830. Includes bb 1–163 and 176–79. Also contains an Org LH for bb 31–74¹,
4. M 178, p. 307. Treble partbook, copied between 1828 and c.1840.
5. M 171/2, p. 169. Tenor partbook, copied between c.1830 and 1831. With a two-bar four-semibreve pencilled Amen, which differs from the harmony here transcribed in bars 176–79.
6. Not collated.
M 191, p. 338. Tenor partbook, copied shortly before 1 August 1829; contains bars 176–79 only, the Amen.
M 195, pp. 82–83. Tenor partbook, copied between 1830 and c.1837; contains bars 164–75 only. With a three-bar pencil Amen which, if expanded, would fit the harmony in bars 176–79.

The notes of a two-bar Amen at the end of M171/1 p. 46 do not harmonise with those appearing in M 198 p. 206, while a somewhat scribbled addition to the former does. These two differing Amens were most probably added after John Camidge's death in 1803. A two-bar Amen at the end of M 201, p. 8 has been scored through.

In order that the work can be performed the editor has added an Organ part (both hands) to bb 1–30, an Organ RH to bb 31–74¹, and an Organ part (both hands) for the remainder of the work, bb 74²–179.

31¹–32¹ B: **2** and **3** notes added in pencil at an octave below / 39¹–41¹ B: **2** and **3** notes added in pencil at an octave below / 44¹ B: **2** pencil dynamic *f* / 47¹–48¹ B: **2**: crescendo hairpin added in pencil / 48³ B: **2** pencil dynamic *f* / 50³ B: **2**: pencil dynamic *p* / 56² B: **2**: pencil dynamic *p* / 58¹–60² B: **2** and **3** notes added in pencil at an octave below / 58² B: **2** pencil dynamic *ff* / 62³ B: **2** pencil dynamic *p* / 68² B: **2** pencil dynamic *p* / 70¹–72² B: **2** and **3** notes added in pencil at an octave below / 70² B: **2** pencil dynamic *ff* / 75 B: **2** and **3** the figure 4, indicating a four-bar rest, presumably for an organ ritornello / upbeat to 72 A: **1**: the grace note *a*' is probably a higher alternative first note to the lower *a* / 120 A: **1**: the figure 4, indicating a four-bar rest, presumably for an organ ritornello / upbeat to 124 B: **3** pencil instruction 'Cheerful' / 131³ B: **2** dynamic *p* overwritten with a pencil *f* / 151³ B: **2** dynamic *p* overwritten with a pencil *f* / 164 B: **3** the 'Salvation' chorus is omitted, and the 'Amen', as it appears in bb 176–79 of the present transcription, follows.

O be joyful in God, all ye lands

Sources

1. M 201, pp. 3–6. Bass partbook, copied between 1822 and c.1831. Also contains an Org LH.
2. M 197, pp. 341–47. Bass partbook, copied between c.1827 and 1829; pp. 342–47 have been crossed through in pencil. Also contains an Org LH.
3. M 164/H1 End B, pp. 126–28. Bass partbook, copied c.1812. Contains Bass part only and no Org LH. Not collated, other than to record below the following bars which differ from bb 94–97 of the present transcription.

The image shows a musical score for three parts: Bass (top), Treble (middle), and Bass (bottom). The time signature is 3/4. The lyrics are: Name, sing of thee, sing of thee, sing of thee. The score includes a vocal line and an organ accompaniment.

4. M 206, pp. 91–96. Bass partbook, copied between 1830 and 1839. Also contains an Org LH.
5. M 195, p. 83, copied between 1830 and c.1837; and M 171/2, p. 170, copied between 1830 and 1831. Both tenor partbooks, and both contain the Amen in keyboard format, as now transcribed in bb 111–114.

The sole source which has together the bass solo and the bass part of what is designated in this edition as the ‘Optional chorus’ dates from between 1830 and 1839, which perhaps indicates that the latter is an addition made after John Camidge’s death. Further, it would seem that the verse anthem was originally performed alone or with a four-bar Amen, which was later discarded and replaced with the ‘Optional chorus’.

In order that the work can be performed the editor has added an Organ RH for bb 1-110 and an Organ part (both hands) for all of the Optional chorus pp. 20-22.

4³⁻⁴ B: 2 vocal slur / 12⁴ B: 2 *sqb*, over which has been written a pencilled ‘A’ / 16 Org LH: 2 *mG qA* / 22⁴⁻⁵ Org LH: 2 slur / 24¹ Org LH: 2 *cg* and *cg* tied / 35¹⁻³⁶ B: 2 no vocal slur / 36^{2-3 and 4-5} B: 2 vocal slurs / 37 B: 2 *c.g qg cg* / 39 Org LH: 2 *mC* and *cC* tied / 42 Org LH: 2 *cd md* / 45¹⁻² Org LH: 2 *qg qa* / 47⁵ B: 2 no *tr* / 49 Org LH: 1 and 2 instruction ‘Sy^m 4’, presumably for a four-bar organ ritornello / 54¹ B: 2 *mg* / 55⁶⁻⁷ B 2 vocal slur / 57² Org LH: 1 and 2 *cG* / 58⁵⁻⁶ B: 2 *mg* / 62¹ B: 2 *c* appoggiatura / 62⁵ B: 2 *b* omitted, and added in pencil / 69¹⁻² Org LH: 2 slur / 78 Org LH: 1 and 2 the figure 2, indicating a two-bar rest, presumably for an organ ritornello / 82^{1-4 and 5-6} B: 2 vocal slurs / 84²⁻⁴ B: 2 no vocal slur / 86²⁻⁴ B: 2 vocal slur / 88³ B: 2 no *tr* / 89³ B: 2 no *tr* / 93¹⁻² Org LH: 2 slur / 101¹⁻⁵ B: 2 no vocal slur / 106¹⁻² Org LH 1 and 2 *m.c* / 107 Org LH: 1 and 2 the figure 4, indicating a four-bar rest, presumably for an organ ritornello / 111 instruction ‘Chorus’ ed

O be joyful in God, all ye lands. Optional chorus

Sources

1. M 179, pp. 133 (insert) and 221. Treble partbook, copied between 1837 and 1839.
2. M 182, pp. 41. Treble partbook, copied c.1841.

3. M 188, pp. 206. Alto partbook, copied between 1841 and 1847.
4. M 201, insert between pp. 6 and 7. Bass partbook, copied between 1822 and 1831.
5. M 206, pp. 95–96. Bass partbook, copied between 1830 and 1839. This is the sole source to have the solo anthem and what in this transcription (p. 20) is described as the ‘Optional chorus’.

29 S: **1** (p. 221) redundant bar inserted / 29¹–30¹ B: **5** *mf cc mg* / 43¹ B: **5** *cc* / 48–49 S: **1** (p. 221) *ce*" altered in pencil to a *m.e*" and tied to a pencilled *m.e*" / 48 S: **2** *ce*" / 49 S: **2** *b* omitted / 50 **1–6** the figure 3, indicating a three-bar rest, presumably for an organ ritornello

The King shall rejoice

Sources

1. M 181, pp. 202–203. Treble partbook, copied between *c.*1829 and 1834.
2. M 166/2, p. 79–81. Alto partbook, copied between 1801 and 1810.
3. M 166/3, p. 77–78. Tenor partbook, copied between 1801 and 1810.
4. M 198, p. 367–68. Bass partbook, copied immediately before 2 February 1830 (copying signed off by MC, i.e. Matthew Camidge, the organist of York Minster).
5. M 162, pp. 130–35. Organ score, copied between 1828 and 1856.

0 **1** and **2** instruction ‘Largo’, **5** instructions ‘Verse’ and ‘Vivace’ / 7¹⁻² Org LH: **5** *ma* / 8 A: **2** pencil addition ‘Verse’ / 11 Org LH: **5** *mA* / 15³ S: **1** pencil addition ‘Verse’ / 26 A: **2** pencil addition ‘Verse 4 Voices’ / 26 Org: **5** tempo direction ‘Moderato’ / 54¹–57³ A: **2** notes at the upper octave probably added later / 54²⁻⁴ Org RH: **5** *qg' sqa' sqb'* / 56¹–57³ A: **2** lower notes scratched through / 88² B: **4** *cd* / 88² S: **1** pencil addition ‘Verse’ / 114² Org LH lr: **5** *cd* / 131–151 B: **4** repeat indicated / 131 S: **1** pencil addition ‘Verse’ / 131 A: **2** pencil addition ‘Quartette’ / 131 Org: **5** instruction ‘Full Choir / Organ’, in addition to the ‘Choir’ transcribed / 143⁹⁻¹⁰ T: **3** *qd#'* / 145⁹⁻¹⁰ T: **3** *qc#'* / 149²⁻³ B: **4** *qc#'* *qc#'* / 152 S: **1** no instruction ‘Chorus’ / 154² SATB: **1–4** no fermatas

The Lord hear thee

Sources

1. M 171/1, pp. 157–160. Alto partbook, copied between 1830 and 1831. The partbook is notated in the treble clef, at the octave above sounding pitch. Also contains an Org LH for bb 84–111 and an Org RH for bb 88–91 and 108–111.
2. M 201, pp. 157–161. Bass partbook, copied between 1822 and *c.*1831. Also contains an Org LH (and RH in places too) as follows: bb 1¹, 4¹, 7¹, 10¹, 12²–13¹, 16, 24¹, 40–79; alto and bass: bb 112–14; soprano and bass: bb 149–60.
3. M 198, pp. 378–82. Bass partbook, copied between 1829 and 1830. Also contains an Org LH as follows: bb 1¹, 4¹, 7¹.
4. M 171/2, p. 170. Tenor partbook, copied in 1830. The chorus part only.
5. M 195, p. 83. Tenor partbook, copied between 1830 and *c.*1837. The chorus part only.

In order that the work can be performed the editor has added an Organ part (both hands) to most of bb 1–39; an Organ RH to bb 45–49, 55–63, and 69–79; an Organ part (both hands) to bb 80–83; an Org RH to bb 84–87, 92–107; and an Organ part (both hands) for bb 112–160.

3¹⁻² B: **3** vocal slur / 5–6 B: **2** and **3** notes at the 8ve below added in pencil / 21–22¹ B: **3** vocal underlay: ‘God’ *c* and *q* ‘of’ *q* ‘Ja’ *c* and *m* / 30–31 B: **2** and **3** notes at the 8ve below added in pencil / 40–44 Org: **3** no RH / 46²–47¹ Org LH: **3** no upper notes / 49¹ B: **3** Bass *sq* grace note with slur / 49¹⁻² Org LH: **3** no upper notes / 52¹ Org RH hst: **2** *q.e* / 53¹ Org LH: **3** *f*# / 56²⁻³ Org LH **3** no upper notes / 57² Org LH: **3** *cf*# *cf*# / 64–66 Org RH: **3** duplication of Org LH / 68¹⁻² Org LH: **3** *cA cG* / 71² Org LH lr: **2** *cA*# / 72 Org LH: **3** *me ce* / 76¹ Org LH hst: **2** *ca* / 77² Org LH lr: **2** *mD* / 78¹ Org LH hr: **3** no upper note / 78¹⁻² B: **3** notes added in pencil *ca mA* / 107¹⁻² A: **1** *m*. / 114¹⁻² A: **1** no vocal slur / 119¹⁻² A: **2** vocal slur / 122² and 3-4 A: **1** underlay: ‘call’ *c*, ‘we’ *c c* / 125²⁻³ and 125⁴⁻⁵ B: **2** vocal slurs / 126¹⁻² B: **3** vocal slur / 127²⁻³ and 127⁴⁻⁵ B: **2** vocal slurs / 128¹⁻² B: **3** vocal slur / 128¹⁻² B: **2** no vocal slur / 133²–134 B: **3** *c*-rest *m*-rest / 139²⁻³ B: **3** vocal slur / 141¹⁻² A: **3** vocal slur / 142¹⁻² B: **2** and **3** no vocal slur / 149 instruction ‘Chorus’ ed / 149–150 B: **3** notation and text as tenor / 153 A and T: **2** no dynamic / 153–160 B: **3** notation and text as tenor

The Lord is king

Sources

1. M 171/1, pp. 81–84. Alto partbook, copied between 1827 and 1829. Also contains an Org LH for bb 91–126 and 129–32.
2. M 197, pp. 332–36. Bass partbook, copied between 1822 and c.1831. Also contains an Org LH for bb 37³–90.

The BCP text of the first verse reads ‘be the people never so unpatient’. Camidge sets ‘impatient’ instead of ‘unpatient’; and in the third phrase of this verse ‘cherubins’ rather than ‘cherubims’.

In order that the work can be performed the editor has added an Organ part (both hands) for bb 1–37², 127–28, 133–66; and an Organ RH for bb 37³–126 and 129–132.

55³ Org LH: **2** *qd qc*# / 58² Org LH: **2** *cBB* / 62²⁻³ Org LH: **2** *qc*# *qd* / 69² Org LH: **2** *sqf*# / 75³⁻⁴ Org LH: **2** *qd’ qc*# / 165 B: **2** instruction ‘Chorus’ ed / 165 **1** and **2** no t-s

The Lord is king. Optional chorus

Sources

1. M 171/1, pp. 156–57. Alto partbook, copied between 1830 and 1831. Also contains an Org LH for bb 91–126 and 129–32
2. M 171/2, pp. 169. Tenor partbook, copied between 1829 and 1830.
3. M 195, p. 82. Tenor partbook, copied between 1830 and c.1837.
4. M 201, p. 156. Bass partbook, copied between 1822 and c.1831.

In order that the Optional chorus can be performed the editor has added Organ and Soprano parts.

1³ T: **3** and **4** *cb* / 3¹ A: **1** *ce’* / 6¹ A: **1** *ca’*