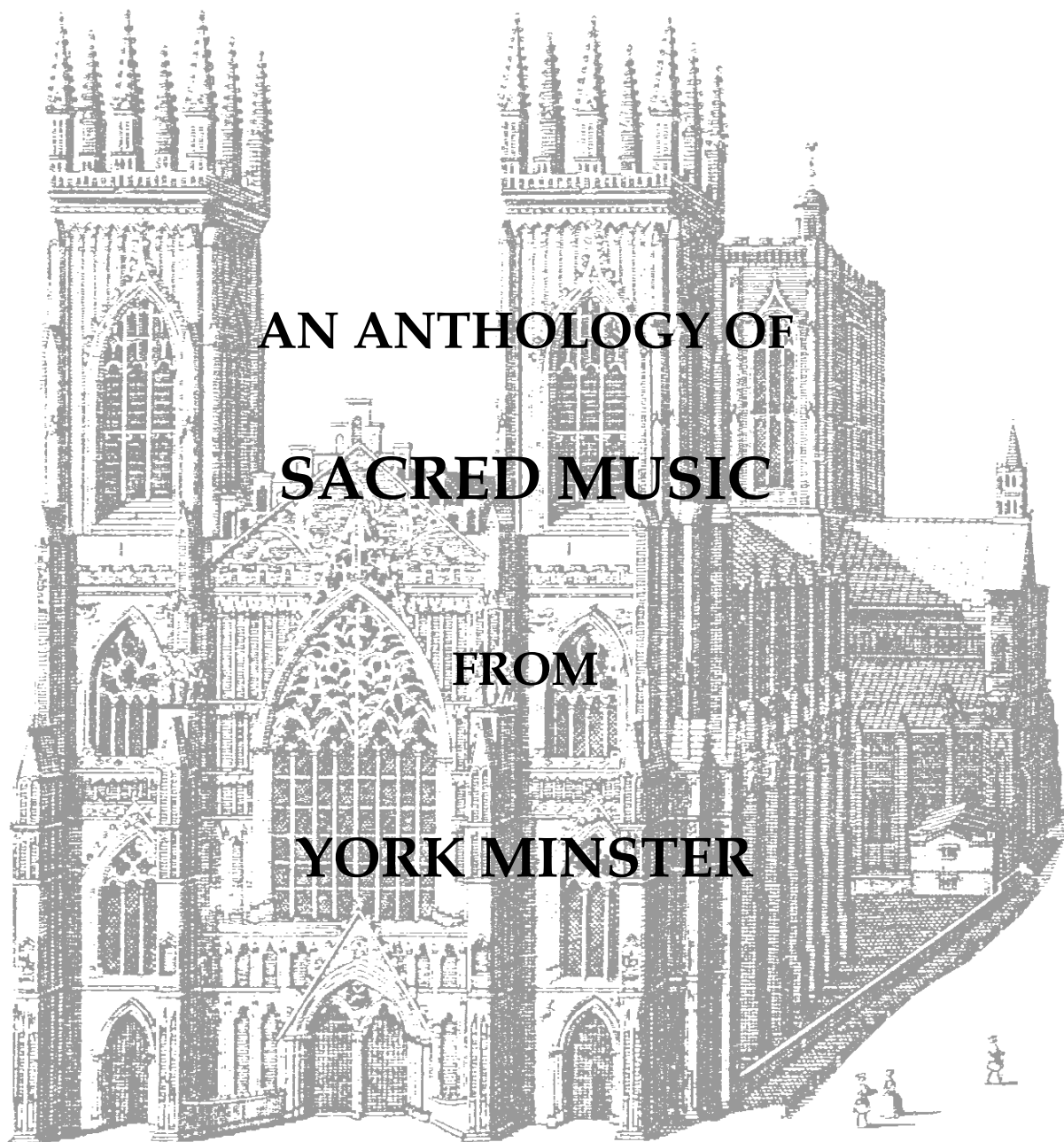


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AN ANTHOLOGY OF
SACRED MUSIC
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THE UNIVERSITY of *York*

AN ANTHOLOGY OF
SACRED MUSIC
FROM
YORK MINSTER

EDITED BY
DAVID GRIFFITHS

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INTRODUCTION

The anthems in this anthology of music have been composed by seven men who, over a period of some two hundred years, served York Minster in various capacities: Thomas Preston, Charles Quarles, Edward Salisbury, and John Thorne were organists; Thomas Ellway a songman and music copyist; and Edward Finch and William Mason both clergymen. With the exceptions of Charles Quarles and William Mason, the works in this anthology comprise the surviving output of their respective composers for the church, save for a few Anglican chants. Four of the composers included here (Finch, Mason, Quarles, and Thorne) were thought to be of sufficient importance as to warrant entries in the last edition of *The New Grove Dictionary of Music and Musicians*; the remaining three (Ellway, Preston, and Salisbury) have a significance that is more local than national, and less musical than historical.¹

Biographies

John Thorne (c.1519–1573)

John Thorne was organist of York Minster in 1541, though not formally appointed until 24 July 1542, and remained in office until his demise in 1573.² His death and burial in York Minster are recorded in the parish register of the church of St Michael-le-Belfrey and Drake's *Eboracum* respectively.³

Here lyeth Thorne musitian most perfitt in art,
In logicks lore who did excell, all vice who set apart,
Whose lief and conversation did all mens love allure,
And now doth reign above the skyes in joyes most firm and pure.
Who dyed Decemb.7, 1573.

Very little of Thorne's music has survived: a four part In Nomine; the organ score of a motet, 'Exultabant sancti'; the tenor part only of a Te Deum;⁴ and the motet contained in this anthology, 'Stella caeli exstirpavit'. It has been suggested that the latter motet was composed as a thanksgiving for the deliverance of York from the plague in 1551, although the ending of another severe outbreak of

¹ For the general background see Gerald E. Aylmer and Reginald Cant, eds., *A History of York Minster* (Oxford, 1977); for the musical background see Peter Aston, *The Music of York Minster* (London, 1972); Peter Aston, 'Music since the Reformation' in *A History of York Minster*, 395–429; and David Griffiths, 'A Musical Place of the First Quality': a History of Institutional Music-making in York, c.1550–1990 (York, 1994), 5–30.

² The most recent accounts of John Thorne can be found in Peter Aston, 'Thorne, John (b c1519; d York, 7 Dec 1573)', *Grove Music Online* <http://www.oxfordmusiconline.com/public/>, accessed 11.02.2016; and Peter Aston, 'Thorne, John (d. 1573)', *Oxford Dictionary of National Biography* <http://www.oxforddnb.com/>, accessed 11.02.2016. A brief documentary history of John Thorne's association with York Minster can be found in J. C. Hugh Aveling, *Catholic Recusancy in the City of York, 1558–1791* (London, 1970), 312–13.

³ *The Registers of St. Michael le Belfrey, York*. Part I, transcribed and edited by Francis Collins (Leeds, 1899), 16; Francis Drake, *Eboracum: or The History and Antiquities of the City of York, from its Original to the Present Times. Together with the history of the Cathedral Church, and the lives of the Archbishops of that See ... Collected from authentick manuscripts, publick records, ancient chronicles, and modern historians* (London, 1736), 500.

⁴ Respectively, Oxford, Bodleian Library, Mus. Sch. D. 212–216; London, British Library, Additional MS 29996, f. 37^v; and Durham Cathedral Library, MS C13, ff. 302–4.

plague in 1558 could also have been the occasion of its composition.⁵ Other settings of the words of ‘Stella caeli exstirpavit’ during the period from 1350 to 1600, and the European context in which they were composed, have been discussed in a recent article.⁶

Thomas Preston (c.1642–1691)

The appointment of Thomas Preston as organist and Master of the Singing Boys is formally noted in the Minster archives on 7 September 1666, but it may be that this was a *post hoc* recognition of his earlier occupation of the post, since there is a payment to ‘Mr Preston the Organist’ on an account roll covering the period from Whitsunday 1665 to Whitsunday 1666, where an acquittance dated 23 March 1665 [i.e., 23 March 1666, New Style] is referred to.⁷ He died in 1691 and was buried in the church of St Michael-le-Belfrey, Drake recording the following inscription:⁸

Here lyeth the body of Thomas Preston, gent. late of this parish, who married Elizabeth daughter of Darcy Conyers, esquire, with whom he had six children, three sons and three daughters; he died the last day of March 1691, aged forty nine.

Watkins Shaw has drawn attention to a possible family connection between Thomas Preston, the York Minster organist, the two Prestons of that name who were organists of Ripon Minster, and the Prestons (Edward and William) who were organ builders.⁹ Any direct relationship between Thomas Preston, the York Minster organist, and Thomas Preston, the first Ripon Minster organist, can probably be discounted since the latter is not mentioned in the former’s will. It seems probable that a York Minster songman named Thomas Preston, appointed in 1679 and last paid on 1 May 1690, is identical with the man of that name who became organist at Ripon on 31 May 1690.¹⁰ A James Preston was witness both to the will of Thomas Preston, organist of York Minster, and that of Christopher Preston, an English court musician from 1668 to 1685, and this may indicate a family relationship.¹¹

‘Sing aloud unto God’, the sole work of Thomas Preston which is known to have survived, was composed sometime before 1682, by which time an organ part to it had been copied by George Loosemore into a manuscript now in the British Library. The anthem text is included in both the 1703 and 1705 books of words of anthems performed in York Minster, where it is ascribed to ‘Mr. Preston Senior’.¹²

⁵ Aston, *Music of York Minster*, 6; David M. Palliser, ‘Epidemics in Tudor York’, *Northern History*, 8 (1973), 45–63, at 51.

⁶ Christopher Macklin, ‘Plague, Performance and the Elusive History of the *Stella Celi Extirpavit*’, *Early Music History*, 29 (2010), 1–31.

⁷ York Minster Library, Dean and Chapter of York (hereafter YML, DCY), Chapter Acts, H5, f. 59; Fabric Accounts, E3/65/9.

⁸ Drake, *Eboracum*, 341.

⁹ Watkins Shaw, *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford, 1991), 318.

¹⁰ YML, DCY, St Peter’s Account, E2/5, f. 23; Chapter Acts, H5, f. 134; Shaw, *Succession of Organists*, 228–9.

¹¹ Thomas Preston’s will can be found in the Borthwick Institute for Archives, University of York, Prerogative Court of York, January 1691/1692; for Christopher Preston see Andrew Ashbee and David Lasocki assisted by Peter Holman and Fiona Kisby, eds., *A Biographical Dictionary of English Court Musicians, 1485–1714*, 2 vols. (Aldershot, 1998), ii, 915.

¹² The organ book is now London, British Library, Additional MS 34203; Thomas Wanless, ed., *Full Anthems, and Verse Anthems, As they are Ordered by the Dean and Chapter, to be Sung in the Cathedral and Metropolitical Church of St. Peters in York* (York, 1703); Thomas Wanless, ed., *Full Anthems and Verse Anthems, As they are Ordered by the Dean and Chapter, to be Sung in the Cathedrall and Metropolitical Church of St. Peters in York* (2nd edn, York, 1705).

Edward Finch (1663–1738)

Edward Finch, the fifth surviving son of the first earl of Nottingham, Heneage Finch, was baptized in Kensington in 1663. He was an MP for the University of Cambridge between 1690 and 1695 and then held various positions in the Anglican church, including that of prebendary of York Minster from 1704 until his death in 1738. He probably took up permanent residence in York in 1713 after he had resigned his rectorship at Wigan and from 1728 until his death he lived in the Minster close in the north part of the Treasurer's House.¹³ Finch was buried in York Minster, where in the south choir aisle there is a monument to him and his brother Henry (Dean of York, 1702–1728) by the sculptor Michael Rysbrack.¹⁴ The owner of a significant musical library, Finch was a flautist and the composer of a few musical works. These latter principally comprise eleven sonatas for flute and continuo, some Anglican chants, and three pieces of sacred music: a short anthem 'Grant, we beseech thee', and a Jubilate and Te Deum in g minor.¹⁵

'Grant, we beseech thee' was composed sometime before 1715, in which year it was listed in a book of words of anthems sung in York Minster; it remained in the lists of anthems performed there until the middle of the nineteenth century.¹⁶ William Mason, precentor of York Minster in the second half of the eighteenth century, and the supposed composer of one of the works in this anthology, approved of this anthem, writing that it 'is a good piece of full harmony, well accented throughout, and therefore more intelligible than the generality of music in that style'.¹⁷ The anthem was also well thought of some sixty years before by Thomas Tudway, who chose to include it, along with Finch's Te Deum, in the sixth volume of the collection 'of the most Modern Celebrated Services & Anthems, us'd in the Cathedral Churches, & Chappells of England, at this day' which he compiled for Lord Harley in 1720.¹⁸ The Te Deum, in an autograph manuscript of Edward Finch, is given a date of 'Aug^t 17th 1708', probably that of its composition rather than copying. Of a companion setting from the Anglican service of Morning Prayer, Finch noted that 'This Jubilate was Composed December 6th 1721'.¹⁹ Concerning the 'Te Deum' and 'Grant, we beseech thee', Ian Spink comments:²⁰

Both are in five parts and severely chordal, but not without harmonic interest (and a fair degree of beginner's luck in dealing with the inner parts). The prayerful mood of the collect's [i.e., 'Grant, we beseech thee'] opening is well caught, while some rich harmony in the Amen suggests, at least, a musical ear.

¹³ Biographical information about Finch can be found in David Griffiths, 'Finch, Edward (*hap.* 1663, *d.* 1738)', *Oxford Dictionary of National Biography* <http://www.oxforddnb.com/>, accessed 11.02.2016; and David W. Hayton, 'Finch, Hon. Edward (1663–1738)', <http://www.historyofparliamentonline.org/>, accessed 11.02.2016.

¹⁴ A photograph of this monument can be seen in John Bowes Morrell, *York Monuments* (London, 1944), plate XXXVI. There is in the Victoria and Albert Museum, London, a terra cotta bust of Edward Finch, also by Rysbrack, a photograph of which appears in Peter Holman, 'A Purcell Manuscript Lost and Found', *Early Music*, 40 (2012), 469–87, at 472.

¹⁵ Accounts of Finch's musical activities can be found in David Griffiths, 'Music in the Minster Close: Edward Finch, Valentine Nalson, and William Knight in Early Eighteenth-Century York' in *Music in the English Provinces, 1690–1914*, ed. Rachel Cowgill and Peter Holman (Aldershot, 2007), 45–59, at 45–50; Peter Holman, 'Edward Finch', *Grove Music Online* <http://www.oxfordmusiconline.com/public/>, accessed 11.02.2016; Holman, 'Purcell Manuscript'; Christopher S. Roberts, 'Music and Society in Eighteenth-Century Yorkshire' (Ph.D. dissertation, University of Leeds, 2014), 11–85.

¹⁶ Charles Murgetroyd, ed., *Full Anthems, and Verse Anthems; as they are order'd by the Dean and Chapter, to be Sung in the Cathedral and Metropolitan Church of St. Peter's in York* (York, 1715).

¹⁷ William Mason, ed., *A Copious Collection of those Portions of the Psalms of David ... which have been set to Music, and Sung as Anthems ... published for the Use of the Church of York* (York, 1782), 162.

¹⁸ London, British Library, Harleian MS 7342.

¹⁹ University of Glasgow Library, Euing MS R.d.39, ff. 13^v and 32^v.

²⁰ Ian Spink, *Restoration Cathedral Music, 1660–1714* (Oxford, 1995), 402.

Charles Quarles (d. 1727)

Following the very brief tenure of William Davis as organist of York Minster, Charles Quarles was appointed in his place on 30 June 1722.²¹ The latter's background is unknown but, given his profession and unusual name, it is likely that he was the son of Charles Quarles (d. 1717), the organist of Trinity College, Cambridge. Following his appointment in 1722, Charles Quarles occupied the organist's post at York until 1727 and was last paid by the Minster on 7 October of that year. Assuming a probable Cambridge background, there is a strong possibility that the Charles Quarles buried in the church of All Saints, Cambridge, on 21 October 1727 was the York organist.²²

Edward Finch, noted above, was the copyist of two works by Charles Quarles, almost certainly the organist of the Minster, given the York connection. First, a sonata for unspecified treble instrument (probably a flute, given that Finch was a flautist) and continuo;²³ and second, entitled 'Mr Quarles way of Fingering in Gamut natural', a set of instructions concerning keyboard technique.²⁴ An anthem, a setting of the words from Psalm 130, 'Out of the deep', has been ascribed to the Charles Quarles of York on the basis of an inscription in the *Cathedral Magazine* in which it was published in 1775: 'Anthem | For four Voices Composed by M^r Charles, late Organist at York'.²⁵ As Ian Spink has pointed out, however, this attribution may be erroneous since in two partbooks now in Worcester Cathedral Library the epithet 'of Cambridge' has been appended to the composer's name.²⁶ This conjecture that the anthem may be by Charles Quarles senior is perhaps supported by the fact that the anthem is not included in the book of words of anthems sung in York Minster, published in 1736, a mere nine years after Quarles had been in office; nor yet in three York Minster partbooks dating from the 1720s and 1730s.²⁷ A performance of 'Out of the deep' was included in a CD of music by York Minster composers released in 2000.²⁸

Edward Salisbury (d. 1741)

Edward Salisbury was appointed organist of York Minster on 13 February 1728, following the death of Charles Quarles in the previous year.²⁹ There seems little doubt that Salisbury was the person of that name who, before his York appointment, had been organist at the church of All Hallows, Bread Street, London, and an apprentice to Maurice Greene.³⁰ In 1735 Salisbury was accused by the Dean and Chapter of York of absenteeism and not receiving the sacrament, charges for which he refused to acknowledge guilt. He was consequently dismissed. Following Salisbury's dismissal, Edward Finch (for whom see above) paid Salisbury a 'constant Salary', which suggests that the removal from office might have been part of a wider feud conducted within the Minster hierarchy.³¹ On 20 November 1738 Salisbury was appointed organist of Trinity College, Cambridge. He died on 7 July 1741 and

²¹ YML, DCY, Chapter Acts, H6, f. 103.

²² His death is recorded in the burial register of All Saints, Cambridge, now in the Cambridgeshire Archives, Cambridge.

²³ Durham Cathedral Library, MS M 70, rev., ff. 76–83.

²⁴ University of Glasgow Library, Euing MS R.d.39, f. 37^v.

²⁵ *The Cathedral Magazine; or Divine Harmony* (London, 1775), iii, 42–5.

²⁶ Spink, *Restoration Cathedral Music*, 204–5.

²⁷ Thomas Ellway, ed., *Anthems: for Two, Three, Four, Five, Six, Seven, and Eight Voices. As They are now Perform'd, in the Cathedral and Metropolitan Church of St. Peter, in York ... Durham: and ... Lincoln* (York, 1736); YML, Music MSS M 164 J/1–3 S.

²⁸ *Masters of the Music*; the choir and organ of York Minster, directed by Philip Moore; John Scott Whiteley, organ (Lancaster: York Ambisonic, 2000) York CD 164. The edition used is that appearing in *Cathedral Magazine*, iii, 42–5.

²⁹ YML, DCY, Chapter Acts, H6, f. 132.

³⁰ Donovan Dawe, *Organists of the City of London, 1666–1850: a Record of One Thousand Organists (s.l., 1983)*, 140–1.

³¹ YML, DCY, Chapter Acts, H8/5. 12, 14, and 21 April 1735; *York Courant*, 23 January 1739.

was buried in the church of All Saints, Cambridge, where there is a brass plate recording his death, and also that of his mother in 1749.³²

Salisbury wrote a verse anthem, ‘O Lord, who shall dwell’, the words of which are recorded in the books of the texts of anthems sung in York Minster published in 1736 and 1753. The music has not survived.³³ In ‘O praise the Lord’, Salisbury reworked the canon ‘Hey ho! To the greenwood’, adding alto, bass, and basso continuo parts, probably during his time at York, and the reworking appears in a manuscript copied by Edward Finch.³⁴ Finch added a long note about Salisbury’s working of the canon, which is given below:

The Three upper Staves Are A Canon in the Unison, 200 year Old. The Whole Six Parts are to be Perform’d Quite Thrô from the Last Page to This Side, & repeated 2 or 3 Times over. The 2^d & 3^d Times must take in the shadow notes & words at the beginning [notated in cue size in this edition] <...> But when you would Conclude whether after the 2^d or 3^d time Go from this Mark [a repeat sign] to what is Prick’d & written at the Bottom of the Last Page over Against These Directions. But when you first Begin, Let the First Part Lead & the rest follow to the Walking Thorough Base, Just as they are written & Prick’d in The Common Notes. The Three Lower Parts Thô they could not be made by Mr Salisbury into the same strict Canon & which should take in All the Words of this 117th Psalm, yet are full of Imitations of the several Parts of This Old Canon. Besides the Beauty of having All the Vocal Parts (w^{ch} are Solemn,) go to This Walking Thorough Base, All which make A Good Full Anthymn, In Imitation of M^f Maurice Green’s Excellent Anthymn Begining Lord Let me Know my End & the Number of my days. Ps. XXXIXth the 5. 6. 7. 8. 13. 15. Verses.

The canon was first published in Thomas Ravenscroft’s *Pammelia* (1609) and from the end of the eighteenth century was often spuriously ascribed to Byrd.³⁵

Thomas Ellway (d. 1751)

Ellway’s name first appears in the York Minster archives (where it is also spelled ‘Elway’) in November 1714, when he was paid as a songman, a position he held until his death.³⁶ He was also paid on numerous occasions for copying music, the last such payment occurring in December 1750 shortly before he died.³⁷ Ellway compiled two collections of the texts of anthems performed in the cathedral churches of Durham, Lincoln, and York, on whose title-pages he is described as ‘Master of

³² *York Courant*, 14 July 1741; *British History Online* <http://www.british-history.ac.uk/rchme/camb/pp254-298>, accessed 11.02.2016.

³³ Ellway, *Anthems* (1736), 122; Thomas Ellway, ed., *Anthems: for Two, Three, Four, Five, Six, Seven, and Eight Voices. As They are now Perform’d, in the Cathedral and Metropolitan Church of St. Peter, in York ... Durham: and ... Lincoln* (2nd edn, York, 1753), 122.

³⁴ The manuscript is now in Durham Cathedral Library, MS M70, End A, 84–5.

³⁵ William Byrd, *Madrigals, Songs and Canons*; ed. Philip Brett. The Byrd Edition, 16 (London, 1976), vii–viii.

³⁶ YML, DCY, Jurisdiction Account, H13/1, ff. 28–32; St Peter’s Account, E2/23 (3 December 1735); Chapter Acts, H8/6 (28 April 1738), H9/1, f. 79^v. For some of the time Ellway was the so-called Sandys Songman, which was named after Sir Edwin Sandys (1561–1629), a former prebendary of York Minster, who founded a place of songman, endowing it with the sum of £12 p.a.

³⁷ YML, DCY, St Peter’s Account, E2/23, *passim*. Music which he copied, and which now survives in York Minster Library, is listed in David Griffiths, *A Catalogue of the Music Manuscripts in York Minster Library* (York, 1981). Ellway is also the copyist of pp. 1–109 of Oxford, Bodleian Library, Tenbury MS 1027, a manuscript which formerly belonged to Edward Finch.

the Children of the Cathedral in York'.³⁸ He was paid from 1726 to 1737 for teaching the boys, probably music and in 1738 was cited for neglecting the 'Singing Boyes under his Care', and deprived of the office.³⁹ A certain confusion has been caused by the fact that another songman at the Minster, Thomas Benson, was the nominal Master of the Boys, but had been excused from teaching in 1704 and notwithstanding was paid for the same until 1739.⁴⁰ From 1731 until his death Ellway was also parish clerk of the church of St Michael-le-Belfrey, where he was buried on 18 January 1751.⁴¹

In addition to the short anthem included in this anthology he also composed a 'Short full service in D sol re' and two Anglican chants, all of which remain incomplete in manuscript in York Minster Library.⁴² A work of his entitled 'Ah! Lovely nymph, I'm quite undone', for two voices with a doubling flute accompaniment, was published in broadsheet format and is available via *Early English Books Online*.⁴³ The second edition of the collections of the texts of anthems which Ellway compiled also contains the words of another full anthem of his, now lost, 'Unto thee, O God, do we give thanks'.⁴⁴

William Mason (1725–1797)

With talents in many areas—he has been variously described as amateur musician, garden designer, poet, and scholar—William Mason is widely acknowledged to be one of the most famous clergymen associated with the York Minster.⁴⁵ He was born in Hull, the son of an Anglican priest, on 12 February 1725 and was educated at the grammar school there and subsequently at the University of Cambridge, where he was a fellow of Pembroke College from 1749 to 1759. Ordained a deacon in 1754, and following several preferments, he became a canon of York Minster in 1756, being appointed Precentor there in 1761, a post he occupied until his death in 1797.

Mason had a wide range of friends, among whom he could count Charles Burney, the composer, musician, and music historian. Writing probably in the period from 1800 to 1814, Burney commented on his friend thus:⁴⁶

Mr. Mason was not only an excellent poet and able divine, but a dilettante painter and musician; and in these last capacities an acute critic ... He had been himself a good performer on the harpsichord; had some knowledge of composition, a refined taste, and was a very good judge of modern music.

In 1782 Mason edited a collection of the words of anthems sung in York Minster to which he prefixed 'An Historical and Critical Essay on Cathedral Music'. This essay was published in a revised form in 1795 along with three other essays: 'On Instrumental Church Music'; 'On Parochial Psalmody'; and, 'On the Causes of the present imperfect Alliance between Music and Poetry'. All of the essays were

³⁸ Ellway, *Anthems* (1736); Ellway, *Anthems* (1753).

³⁹ YML, DCY, Chapter Acts, H7, ff. 34^v, 36, and 76^v; H8/6, 28 April 1738; Jurisdiction Account, H13/1, ff. 28–32.

⁴⁰ YML, DCY, Chapter Acts, H6, f. 16^v; St Peter's Account, E2/22–3, *passim*.

⁴¹ *The Registers of St. Michael le Belfrey, York*. Part II, transcribed and edited by Francis Collins (Leeds, 1901), 264.

⁴² For details see Griffiths, *Catalogue of the Music Manuscripts*, 166, 171; 178, 183, and 188.

⁴³ *Early English Books Online* <http://eebo.chadwyck.com/home>, accessed 11.02.2016; the work is listed in various union catalogues as follows: ESTC R174954; RISM EE 633 II, 1; and Wing (CD-ROM, 1996), E610A.

⁴⁴ Ellway, *Anthems* (1753), 137.

⁴⁵ Biographical information about Mason can be found in Jules Smith, 'Mason, William (1725–1797)', *Oxford Dictionary of National Biography* <http://www.oxforddnb.com/>, accessed 11.02.2016; Nicholas Temperley, 'Mason, William', *Grove Music Online* <http://www.oxfordmusiconline.com/public/>, accessed 11.02.2016.

⁴⁶ Abraham Rees, *The Cyclopaedia; or, Universal Dictionary of Arts, Sciences, and Literature* (London, 1819), xxii, s. v. Mason, William.

subsequently published in Mason's collected works.⁴⁷ As far as cathedral music was concerned, he was in total agreement with Cranmer's dictum that, when words are set, there should be 'as near as maybe, for every syllable a note'. That is to say, he thought that melismas were inappropriate in the anthems performed during the course of cathedral worship; and he wrote:⁴⁸

... it is the defect of intelligibility that I mean chiefly to lay to its charge. A defect which, if it did not really subsist, would give, as I have hinted in the Advertisement, no occasion to supply the congregation with an Anthem-Book, as the ear would not then require the assistance of the eye, in order to be convinced (as a good Protestant ought) that what was sung was not sung in an unknown tongue.

Mason is credited with seven verse anthems in the editions of York Minster word books of 1809, 1831, 1834, 1843, and 1854; but none was included, for whatever reason, in the two editions published in 1782 and 1794 during his lifetime. By far his most popular anthem, 'Lord of all power and might' expresses Mason's ideas of propriety in the setting of the text. After its first printing at the turn of the century, the work was published throughout the 1800s, beginning in the first decade of the nineteenth century; and it was copied for use in the following places of worship: St John's College, Cambridge, and the cathedrals of Durham, Exeter, Gloucester, Lichfield, Lincoln, Peterborough, and St Paul (London).⁴⁹ Mason may not, however, have composed this anthem (nor perhaps the others ascribed to him) if a note in *Coombs's Divine Amusement* is to be believed. Of 'Lord of all power and might' a prefatory inscription says 'Taken from a Mass, and arranged by Precentor Mason'.⁵⁰ Despite the evident popularity of this anthem, it had a detractor in William Crotch, who wrote:⁵¹

When I was organist of Ch. Ch. [i.e., Christ Church, Oxford, between 1790 and 1807] I had frequently to play *Lord of all power and might* (Mason), a great favourite with the majority but a most contemptible production.

The performing tradition in York Minster, c.1550–c.1800

Choir

At whatever times Thorne's setting of the hymn 'Stella caeli exstirpavit' may have been sung in York Minster they would not, given the textual reference to the BVM, have included the years 1547–1552, the time of the Edwardian reformation. The reign of Mary Tudor, between the years 1553–1558, would have been more welcoming, and the years of the following Elizabethan settlement much less so. It is difficult to determine the number of male voices in the choir of York Minster in the mid-sixteenth century. Raine writes that 'after the Reformation the number of Vicars [Choral] fell rapidly from thirty-six to six' consequent upon their estates being unable financially to support a greater number, while Archbishop Holgate decreed in 1552 that if there were fewer than twenty Vicars Choral the Dean and Chapter were to make up this number with singing men, to whom they were to

⁴⁷ Mason, *Copious Collection of those Portions of the Psalms of David*; id., *Essays, Historical and Critical, on English Church Music* (York, 1795); id., *Works*. In Four Volumes (London, 1811), iii.

⁴⁸ Mason, *Copious Collection of those Portions of the Psalms of David*, xxiv.

⁴⁹ A list of printed editions of 'Lord of all power and might' can be found using the catalogue of the British Library, London. The manuscript copies of this anthem have been identified using the RISM UK website: <http://www.rism.org.uk/>

⁵⁰ James Morris Coombs, *Coombs's Divine Amusement for the Use of Churches, Chapels, Schools, and Private Families Consisting of Hymns, Psalms, Anthems & Other Sacred Pieces* (London, 1819), 60.

⁵¹ Jonathan Rennert, *William Crotch (1775–1847): Composer, Artist, Teacher* (Lavenham, 1975), 77.

pay an annual Salary of £8.⁵² It can be assumed that performances in York Minster of the hymn ‘Stella caeli exstirpavit’ would have been unaccompanied.

At the Restoration the singing of the daily offices of Morning Prayer and Evening Prayer, as prescribed by the Book of Common Prayer, was reintroduced at the respective times of 9.00 a.m. and 5.00 p.m., so far as can be ascertained.⁵³ 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—applied to eighteenth-century services also, although the winter seasonal variation was always likely.⁵⁴ Allowing for the rather patchy coverage of the Minster archives for the decade following the Restoration, it can be concluded that by the end of the 1660s the music in York Minster was provided by five vicars choral, seven songmen, six singing-boys, and an organist.⁵⁵ These numbers, which are confirmed in 1727 by Browne Willis, remained unchanged until 1803, when the number of boys was increased to eight.⁵⁶ A full complement would probably thus comprise a cantoris and decani side each having three trebles, two altos, two tenors, and two basses.

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:⁵⁷

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, who now do all the choral work of the cathedral anthems, had to be examined by the organist of the cathedral as in York. Thus the late Rev. William Bulmer [vicar choral, 1801–1852] was appointed as vacant bass, and Rev. W. Richardson [vicar choral, 1771–1821] tenor, and so on; Rev. Forrest [vicar choral, 1780–1829], bass – then maintaining alto; Rev. J. Bridges [vicar choral, 1741–1784], tenor and bass solo singer. This I know from my grandfather Matthew Camidge.

Well into the nineteenth century no-one was appointed to the place of vicar choral unless he ‘could sing an anthem before competent judges’.⁵⁸ But it must always have been a problem, as was noted at Southwell Minster (which had a similar mix of songmen and vicars choral), ‘to light on ministers that are tollerable musitions for a Quire’.⁵⁹ Among the more ‘tollerable musitions’ who were vicars choral at York, with their dates of office in brackets, are Valentine Nalson (1707–1722), a minor composer of works for the Anglican church; William Knight (1722–1739), the owner of a small musical library,

⁵² [James Raine, ed.] *The Statutes, etc. of the Cathedral Church of York*, (2nd edn, Leeds, 1900), 145.

⁵³ Aylmer and Cant, *History of York Minster*, 260.

⁵⁴ William Hargrove, *History and Description of the Ancient City of York* (York, 1818), ii, 84.

⁵⁵ A survey of post-Restoration music at York can be found in Spink, *Restoration Cathedral Music*, 399–406.

⁵⁶ Browne Willis, *A Survey of the Cathedrals of York, Durham, Carlisle, Chester, &c.* (London, 1727), 2; YML, DCY. St Peter’s Account, E2/24, initial payment to the increased number of boys on 11 November 1803.

⁵⁷ *York Herald*, 18 March 1908, p. 3.

⁵⁸ Raine, *Statutes, etc.*, 143.

⁵⁹ Alan Rogers, *Southwell Minster after the Civil Wars* (Nottingham, 1974), 9.

some of which is now in York Minster Library;⁶⁰ Bryan Allet (1731–1746);⁶¹ and Robert Bridges (1741–1784), the composer of a *Te Deum* which was performed in York Minster on 6 March 1763.⁶²

Whereas the vicars choral, most often graduates of the universities of Oxford and Cambridge, came almost exclusively from other parts of the country, the songmen were mainly local men who, in the Chapter Acts of the early eighteenth century, were often described as ‘in musicis expertum’, and at the end of the century as literate persons: both desirable, not to say essential qualities.⁶³ Of the most able of the eighteenth-century songmen the following can be mentioned, with their dates of office in brackets: Thomas Benson (1697–1742), who could sing ‘either the part of the Tenor or the Base, and is able to perform them so well, and at sight’;⁶⁴ Thomas Haxby (1751–1796), also a musical instrument maker;⁶⁵ and Edward Bennington (1774–1808), of whom his obituary said the following:⁶⁶

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 the 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 at York Minster from 1735 to 1756, to the Dean of York in 1779:⁶⁷

[Matthew Camidge] 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. In addition to Edward Bennington, another who did was William Hall who joined the Minster choir on 20 March 1729 as a ‘minor’, presumably at the age of seven or eight, and subsequently was admitted a probationer songman on 14 January 1742.⁶⁸

The vocal ranges of the works included in this anthology can be seen in the table below and are what might be expected. The D2s in Finch's *Jubilate* are probably copying errors for D3, and

⁶⁰ For Nalson and Knight respectively see Griffiths, ‘Music in the Minster Close’, 52–57.

⁶¹ Brian Allet (or Allett) was a steward of the Music Assembly, held in the York Assembly Rooms, and a subscriber in 1731 to Festing's *Twelve Sonatas* op. 2; and in 1740 to Avison's *Concerti* op. 2. He is probably also the ‘Mr. Allett, senior’ who was one of the principal performers at the opening of the new organ in Halifax parish church in 1766 (*Leeds Intelligencer*, 2 September 1766).

⁶² 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’.

⁶³ YML, DCY, Chapter Acts, H6, f. 95^v, 98^v; H7, f. 35; H9/3, 167, 187, 197, and 214.

⁶⁴ YML, DCY, Chapter Acts, H6, f. 16^v; Griffiths, ‘Music in the Minster Close’, 50–51.

⁶⁵ 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.

⁶⁶ *York Herald*, 9 April 1808.

⁶⁷ YML, DCY, St Peter's Account, vouchers, E2 PV.

⁶⁸ The bond of 1729 between William Hall's father and the Dean and Chapter of York can be found in Borthwick Institute for Archives, University of York, D/C Miscellaneous; YML, DCY, Chapter Acts, H8/6.

excluding them would give a low of F2, which is in line with the bass ranges of other works included here:⁶⁹

Middle C = C4

Composer	Work	S	A	T	B
Thorne	Stella caeli exstirpavit	—	A3-B4	D3-D4	A2-G3
Preston	Sing aloud unto God	D4-Eb5	G3-G4	D3-F4	F2-Bb3
Finch	Grant, we beseech thee	C4-Eb5	G3-G4	C3-Eb4	F2-Bb3
Finch	Jubilate	D4-Eb5	F#3-Bb4	D3-E4	D2-Bb3
Finch	Te Deum	C4-Eb5	F3-G4	Eb3- Eb4	F2-C4
Quarles	Out of the deep	C4-F5	Bb3- Bb4	C3-G4	F2-C4
Salisbury	O praise the Lord	C4-F5	C4-C5	—	C3-E4
Ellway	Let thy merciful ear, O Lord	—	G3- Bb4	D3-D4	G2-C4
Mason	Lord of all power and might	D4-D5	B3-B4	A3-D4	A2-A3

Edward Finch indicates a wide use of the shake in the autograph copies of both his *Jubilate* and *Te Deum*, and ornamentation which is stylistically appropriate could be employed in performances of all the works in this anthology. With the exception of Thorne's 'Stella caeli exstirpavit' and Salisbury's 'O praise the Lord' (which perhaps was never performed in the Minster) all of the works here included would in a liturgical context have been accompanied by an organ.

Organ

Very little is known of the organs in York Minster until 1634 when Dallam built an instrument whose history is well documented.⁷⁰ This organ survived until 1645 when, on the orders of the Commonwealth Committee for York and the Ainsty, it was taken down. The pipes of the organ were seized from Dr Hodson, the Chancellor of York, and subsequently sold, and in the next year an instruction from the Committee ordered the pulling down of 'the great organ lofte in the Minister and the canopie over the same'.⁷¹ At the Restoration, Richard Marsh was installed Dean at York Minster on 20 August 1660 and within six days Edward Gower could write that the Dean had 'carried things on in order to a settlement of the Church here [i.e., at York] very high; the singing men and organs are preparing'.⁷² The history of the organ (or organs) in use in the Minster in the thirty years following the Restoration is incomplete. After the mention of the organs in Gower's letter, the next extant record of an organ in the Minster occurs on 26 August 1662 when a Mr. Preston was paid forty shillings 'for

⁶⁹ For the period 1660–1714, vocal ranges and other aspects of performance are discussed in Spink, *Restoration Cathedral Music*, 89–98.

⁷⁰ For Dallam's organ see Michael Sayer, 'Robert Dallam's Organ in York Minster, 1634', *BIOS Journal*, 1 (1977), 60–69.

⁷¹ Angelo Raine, ed., 'Proceedings of the Commonwealth Committee for York and the Ainsty, from York City MSS. E30, 31, and House Books XXXVI and XXXVII,' in Charles Edwin Whiting, ed., *Miscellanea*, vol. 6, Yorkshire Archaeological Society, Record series, 118 (Leeds, 1953), 1–31, at 5 and 8.

⁷² Royal Commission on Historical Manuscripts, *Fifth report, part I. Report and appendix*, C.1432 (London, 1876), 199–200. The history of the Minster organs between the Restoration and the beginning of the nineteenth century has been treated in Peter Aston, 'The Organs of York Minster, 1634–1803', *Musical Times*, 114 (1973), 637–639; and Nicholas Thistlethwaite, 'Rediscovering "Father" Smith', *Musical Times*, 128 (1987), 401–404.

constant amendinge and keepinge the organ from tyme to tyme in tune'.⁷³ The instrument must have been something of a makeshift, for among the injunctions made at Archbishop Frewen's visitation early in 1663 is one which ordered 'that the great organ be made and sett upp before Michaelmas next'.⁷⁴ This organ was presumably the one built by Mr. Preston at a cost of £260, the sum of which was paid to him in three instalments, the first two on 3 June and 20 August 1663 respectively.⁷⁵ It was probably the instrument built by Preston which is referred to in one of Archbishop Dolben's injunctions of 1685:⁷⁶

.. wee require and enjoyne that the great organ of the said church be with all convenient speed repaired and made fitt for service.

How or why the organ came to be in a state of disrepair is not known, but it is clear from Thomas Comber's autobiography that matters had not improved by 3 April 1690 when he asked Archbishop Lamplugh to give the Minster a new organ. Lamplugh refused, having very recently given the Minster much else, but he did generously offer to give an amount equal to what Comber could raise independently.⁷⁷ On 24 January 1691 an agreement was made between Comber and Bernard Smith for the building of 'a new great Chair & Eccho organ',⁷⁸ for which Smith 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	Fifteenths	
Twelfth	Nason	
Fifteenths	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 (a York musical instrument maker and songman in the Minster choir from 1751 to his death in 1796); Charles Quarles (probably the father of the York Minster organist of that name); and William Warwick.⁷⁹ In particular, Haxby was paid in 1760 for adding a dulciana stop

⁷³ YML, DCY, Chapter minutes and drafts, H8/8, f. 12.

⁷⁴ Raine, *Statutes*, 97.

⁷⁵ YML, DCY, Chapter minutes and drafts, H8/8, f. 21; Miscellaneous register, We f. 92.

⁷⁶ Raine, *Statutes*, 102.

⁷⁷ 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), 22–3.

⁷⁸ *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.

⁷⁹ YML, DCY, St Peter's Account, E2/22–3, *passim*. Haxby and Malden, 'Thomas Haxby of York (1729–1796)'.

to the chair organ and repairing the furniture stop (unless so named, probably the Mixture or Sesquialtra listed above) in the great organ.⁸⁰

Acknowledgements

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⁸⁰ YML, DCY, St Peter's account, E2/23; unsorted vouchers, E2/PV.

EDITORIAL METHOD

The works in this anthology have been arranged in a chronological sequence reflecting the years of birth of their respective composers, which in the cases of Ellway, Quarles, and Salisbury are supposed owing to uncertainty.

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

The time values of each work are presented unchanged, save for those in 'Stella caeli extirpavit' which have been quartered. Apart from the mensuration signs 'cut O' and 'cut O 3' in 'Stella caeli extirpavit' (rendered here with 4/4 and 3/4 respectively), and the Tripla sign in 'Sing aloud unto God' (rendered with 3/2), the time signatures used are those of the primary source for each work.

Any additions to the verbal texts are printed in italic.

Slurs and ties which have been crossed, and all cue-sized accidentals, are editorial.

Stella caeli exstirpavit

JOHN THORNE (c.1519-1573)

A. *Stel - la cae - li ex-stir -*

T. *Stel - la cae - li ex-stir - pa - - - -*

B. *Stel - la cae - li ex-stir - pa - vit, ex - stir - pa -*

Detailed description: This system contains the first three staves of the musical score. The top staff (A) is in treble clef with a common time signature. The middle staff (T) is in treble clef with a common time signature and an 8-measure rest at the beginning. The bottom staff (B) is in bass clef with a common time signature. The lyrics are written below each staff, with hyphens indicating syllables across notes.

A. *vit, que lac - ta - vit Do - mi - num, que lac - ta - vit Do - mi -*

T. *- vit, que lac - ta - vit Do - mi - num, que lac - ta - vit Do - mi - num,*

B. *vit, que lac - ta - vit Do - mi - num, que lac - ta - vit Do - mi - num, mor -*

Detailed description: This system contains the next three staves. The top staff (A) begins with a 4-measure rest. The middle staff (T) begins with an 8-measure rest. The bottom staff (B) begins with an 8-measure rest. The lyrics continue across the staves.


A. *num, mor - tis pes - tem, quam plan - ta - vit, mor - tis pes - tem, quam plan - ta -*


T. *mor - tis pes - tem, quam plan - ta - vit, mor - tis pes - tem, quam plan - ta - vit*


B. *- tis pes - tem, quam plan - ta - - - vit, mor - tis pes - tem, quam plan - ta - - - vit pri -*

Detailed description: This system contains the final three staves. The top staff (A) begins with a 7-measure rest. The middle staff (T) begins with an 8-measure rest. The bottom staff (B) begins with an 8-measure rest. The lyrics conclude the system.


10


A.  vit pri-mus pa-rens ho - mi-num, pri-mus pa-rens ho - mi-num.


T.  pri-mus pa-rens ho - - - mi-num, pri-mus pa-rens ho - - - mi - num.

B.  mus pa-rens ho - - - mi-num, pri-mus pa-rens ho - - - mi - num.

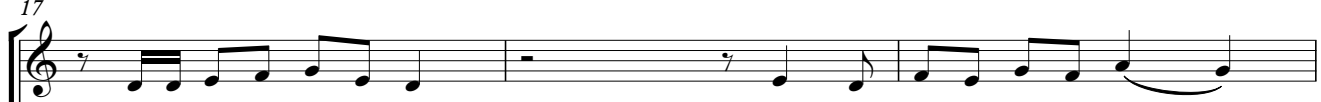
14


A.  Ip - sa Stel-la nunc dig-ne - tur si-de-ra com-pes-ce - re,


T.  Ip - sa Stel-la nunc dig-ne - tur si-de - ra com - pes-ce - re, si-de-

B.  Ip - sa Stel-la nunc dig - ne - tur si-de-ra com - pes-ce - re, si-de-ra com -


17


A.  si-de-ra com-pes-ce - re; quo - rum bel - la ple-bem ce -


T.  ra com - pes-ce - re; quo - rum bel - la ple-bem ce - - - - dunt di -

B.  pes - ce - re; quo - rum bel - la ple-bem ce - - - - - dunt

20

A.  dunt di -rae mor - tis ul - ce - re, di -rae mor - tis ul - ce - - - re.

T.  rae mor-tis ul - ce - - - - re, di - rae mor-tis ul - ce - re.

B.  di -rae mor-tis ul - ce - re, di -rae mor-tis ul - ce - - - re.

23 ϕ
 3
 A.
 O glo - ri - o - sa Stel - la ma - ris, a
 T.
 O glo - ri - o - sa Stel - la ma - ris,
 B.
 O glo - ri - o - sa Stel - la ma - ris, a

27
 A.
 pes - te suc - cur - re no - bis.
 T.
 a pes - te suc - cur - re no - bis. Au - di
 B.
 pes - te suc - cur - re no - bis. Au - di nos, nam

31
 A.
 Au - di nos, nam Fi - li - us
 T.
 nos, nam Fi - li - us ni - hil
 B.
 Fi - li - us ni - hil ne -

35
 A.
 ni - hil ne - gans, Te ho - no - rat, ni - hil ne - gans,
 T.
 ne - gans, Te ho - no - rat, ni - hil ne - gans, Te
 B.
 gans, Te ho - no - rat, ni - hil ne - gans, Te ho -

39

A. Te ho - no - rat. Sal - ve nos, — Je - - - su,

T. ho - no - rat. Sal - ve nos, — Je - - - su,

B. no - - - rat. Sal - ve nos, Je - - - su,

42

A. pro qui - bus Vir - go, pro qui - bus Vir - - -

T. pro qui - bus Vir - go, pro qui - bus Vir - - - - -

B. pro qui - bus Vir - - - go, pro qui - bus Vir - - - go

45

A. -go Ma-ter Te o - - rat, Ma-ter Te o - -

T. -go Ma-ter Te o - - - - rat, Ma - ter Te o - - - -

B. Ma-ter Te o - - - - rat, Ma-ter Te o - - - -

48

A. - - - rat, Ma-ter Te o - - - - - rat.

T. - rat, Ma-ter Te o - rat, Ma-ter Te o - - - - - rat.

B. - rat, Ma-ter Te o - - - - - rat.

Sing aloud unto God

AV. Psalm 81, v. 1; BCP. Psalm
81, v. 1-2 and Psalm 98, v. 3

THOMAS PRESTON (c.1642-1691)

S.
Sing, sing a - loud un - to God, sing a - loud un - to God our—

A.
Sing, sing a - loud un - to God, sing a - loud un - to God our

T.
Sing, sing a - loud un - to God, sing a - loud un - to God our

B.
Sing, sing a - loud un - to God, sing a - loud un - to God our

Organ

7
S.
strength. Sing we mer - ri - ly, mer - ri - ly un - to God, sing we mer - ri - ly

A.
strength. Sing we mer - ri - ly, mer - ri - ly un - to God, sing we mer - ri - ly—

T.
strength. Sing we mer - ri - ly, mer - ri - ly un - to God, sing we mer - ri - ly

B.
strength. Sing we mer - ri - ly, mer - ri - ly un - to God, sing we mer - ri - ly

Org.
31

13

S. un - to God our strength: make a cheer - ful noise un - to the God of Ja -

A. un - to God our strength: make a cheer - ful noise un - to the God of Ja -

T. un - to God our strength: make a cheer - ful noise un - to the God of Ja -

B. un - to God our strength: make a cheer - ful noise un - to the God of Ja -

Org.

20

S. cob. Take the psalm, bring hith-er the tab-ret: *the pleas - ant harp, the*

A. cob. Take the psalm, bring hith-er the tab-ret: the pleas - ant harp with

T. cob. Take the psalm, bring hith-er the tab-ret: the pleas - ant harp with

B. cob. Take the psalm, bring hith-er the tab-ret:

Org.

27

S. *pleas - ant harp with the lute, the pleas - ant harp with the lute.*

A. *the lute, the pleas - ant harp with the lute.*

T. *the lute, the pleas - ant harp with the lute.*

B. *the pleas - ant harp with the lute.*

Org.

35

S. *For the Lord de - clar - ed*

A. *For the Lord de - clar - ed his*

T. *For the Lord de - clar - ed his sal -*

B. *For the Lord de - clar - ed his sal -*

Org.

40

S. his sal - va - tion. His right - eous - ness hath he op - en - ly

A. sal - va - tion. His right - eous - ness hath he op - en - ly

T. va - ti - on. His right - eous - ness hath he op - en - ly

B. va - - - tion. His right - eous - ness hath he op - en - ly

Org.

47

S. shew - ed in the sight of the heath - en. Sing,

A. shew - ed in the sight of the heath - en. Sing,

T. shew - ed in the sight of the heath - en. Sing,

B. shew - ed in the sight of the heath - en. Sing,

Org.

54

S. sing a - loud un - to God, sing a - loud un - to God our strength. Sing we mer - ri - ly,

A. sing a - loud un - to God, sing a - loud un - to God our strength. Sing we mer - ri - ly,

T. sing a - loud un - to God, sing a - loud un - to God our strength. Sing we mer - ri - ly,

B. sing a - loud un - to God, sing a - loud un - to God our strength. Sing we mer - ri - ly,

Org.

3

31

61

S. mer - ri - ly un - to God, sing we mer - ri - ly un - to God our strength: make a

A. mer - ri - ly un - to God, sing we mer - ri - ly un - to God our strength: make a

T. mer - ri - ly un - to God, sing we mer - ri - ly un - to God our strength: make a

B. mer - ri - ly un - to God, sing we mer - ri - ly un - to God our strength: make a

Org.

68

S. cheer - ful noise un - to the God of Ja - cob. A - men, A -

A. cheer - ful noise un - to the God of Ja - cob. A - men, A -

T. cheer - ful noise un - to the God of Ja - cob. A - - -

B. cheer - ful noise un - to the God of Ja - cob. A - men, A -

Org.

75

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

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

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

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

Org.

Grant, we beseech thee

BCP. Collect, 21st
Sunday after Trinity

EDWARD FINCH (1663-1738)

Full

S. 1 Grant, we be - seech thee, mer - ci - ful — Lord, to thy faith - ful

S. 2 Grant, we be - seech thee, mer - ci - ful Lord, to thy faith - ful

A. Grant, we be - seech thee, mer - ci - ful — Lord, to thy faith - ful

T. Grant, we be - seech thee, mer - ci - ful — Lord, to thy faith - ful

B. Grant, we be - seech thee, mer - ci - ful Lord, to thy faith - ful

Detailed description: This block contains the first system of a musical score for five voices: Soprano 1 (S. 1), Soprano 2 (S. 2), Alto (A.), Tenor (T.), and Bass (B.). The music is in a common time signature (C) and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are: 'Grant, we be - seech thee, mer - ci - ful — Lord, to thy faith - ful'. The word 'Full' is written above the Soprano 1 staff. Each voice part has a corresponding musical staff with notes and rests.

5

S. peo - ple par - don and peace; that they may be cleansed from all — their sins, and

S. peo - ple par - don and peace; that they may be cleansed from all — their sins, and

A. peo - ple par - don and peace; that they may be cleansed from all their sins, and

T. peo - ple par - don and peace; that they may be cleansed from all their sins, and

B. peo - ple par - don and peace; that they may be cleansed from all — their sins, and

Detailed description: This block contains the second system of the musical score, starting at measure 5. It features the same five voices: Soprano 1 (S.), Soprano 2 (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: 'peo - ple par - don and peace; that they may be cleansed from all — their sins, and'. The music continues with notes and rests in the same key and time signature as the first system.

9

S.  serve thee with a qui - et mind; through Je - sus Christ our Lord.


S.  serve thee with a qui - et mind; through Je - sus Christ our Lord.


A.  serve thee with a qui - et mind; through Je - sus Christ our Lord.


T.  serve thee with a qui - et mind; through Je - sus Christ our Lord.


B.  serve thee with a qui - et mind; through Je - sus Christ our Lord.

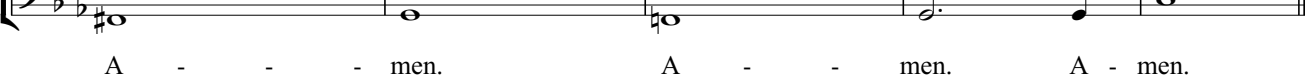
13

S.  A - - - men. A - - - - - men.

S.  A - - - men. A - - - - - men. A - men.

A.  A - - - men. A - - - - - men.

T.  A - - - men. A - - men. A - men.

B.  A - - - men. A - - men. A - men.

Jubilate

BCP. Psalm 100

EDWARD FINCH (1663-1738)

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

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

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

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

b. c. # 7 5b 6# 5b 6 3#

5

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

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

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

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

b. c. 7b 5b # 7 b b 6 7 5b 5# 6 b

11

S. pre - sence with a song. Be ye sure that the Lord he is God: it is

A. sence with a song. Be ye sure that the Lord he is God: it is

T. with a song. Be ye sure that the Lord he is God: it is

B. with a song. Be ye sure that the Lord he is God: it is

b. c.

7 6 5 b 6b 6# 6 6# 6# 6# 5b

5 4 #3 b 4# b 4# b 3

16

S. he that hath made us, and not we our - selves; we are his

A. he that hath made us, and not we our - selves; we are his

T. he that hath made us, and not we our - selves; we are his

B. he that hath made us, and not we our - selves; we are his

b. c.

6b # 6# 6 7 7b 6 7b

2 4# 2 4# 3 4 3

22

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

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

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

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

b. c. # 7[♯] 6[♮] 5[♭] 6[♯] 5[♯] b 7[♭] 8[♮] 6[♮] 4 5[♮] 3[♯] b

27

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

A. O go your_ way in - to his gates with thanks - giv - ing, and

T. O go your_ way in - to his gates with thanks - giv - ing, and

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

b. c. b 6[♭] # 6[♯] 4[♯] 2 6 b 7 # b b 6 # 6[♮] 5[♮]

32

S. in - to his courts with praise: be thank - ful un - to him, and speak

A. in - to his courts with praise: be thank - ful un - to him, and speak

T. in - to his courts with praise: be thank - ful un - to him, and speak

B. in - to his courts with praise: be thank - ful un - to him, and speak

b. c. 6 6/5 6/4 7b/5/3 9/5/3b 6 7 7b 7# 6/5b b

38

S. good, speak good, speak good, good of his Name.

A. good, speak good of his Name, speak good of his Name.

T. good, speak good of his Name, speak good of his Name.

B. good, speak good, speak good, good of his Name.

b. c. # 6/4/2 6 6/5b #

45

S. For the Lord is grac - ious, his mer - cy is ev - er - last - ing: //

A. For the Lord is grac - ious, his mer - cy is ev - er - last - ing:

T. For the Lord is grac - ious, his mer - cy is ev - er - last - ing:

B. For the Lord is grac - ious, his mer - cy is ev - er - last - ing:

b. c. # 6^b 6⁴ 6 6⁴ 6⁴ 6⁵ 3 # #

50

S. and his truth en - dur - eth from ge - ne - ra - ti - on to ge - ne - ra - ti - on. //

A. and his truth en - dur - eth from ge - ne - ra - ti - on to ge - ne - ra - ti - on.

T. and his truth en - dur - eth from ge - ne - ra - ti - on to ge - ne - ra - ti - on.


B. and his truth en - dur - eth from ge - ne - ra - ti - on to ge - ne - ra - ti - on.


b. c. 4 4⁴ 6⁴ # b # 6⁵ 6 6⁵


56


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


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


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

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

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

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

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

b. c. 
 9 7# 9
 7# 6b 7#
 4 4 4
 2

62

S. Son: and to the Ho - ly Ghost; As it was in the be -

S. Son: and to the Ho - ly Ghost; As it was in the be -

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

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


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

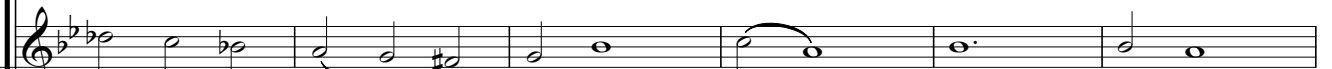
T. Son: and to the Ho - ly Ghost; As it was in the be -

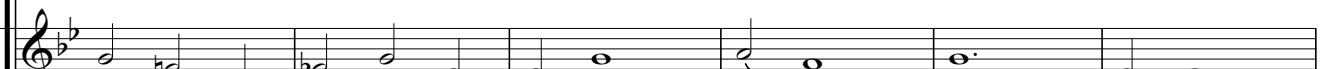
B. Son: and to the Ho - ly Ghost; As it was in the be -


b. c. Son: and to the Ho - ly Ghost; As it was in the be -

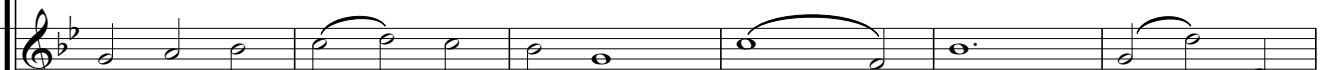
68


S.  gin - ning is now, and ev - er shall be: world with -

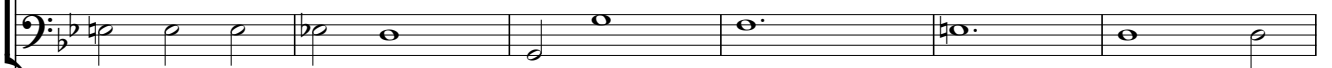
S.  gin - ning is now, and ev - er shall be: world with -

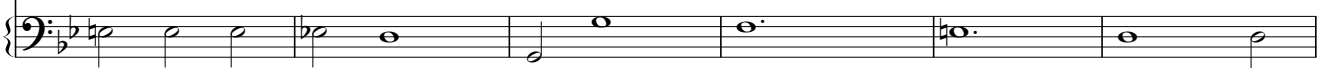
A.  gin - ning is now, and ev - er shall be: world with -

A.  gin - ning, is now, and ev - er shall be: world with -

T.  gin - ning, is now, and ev - er shall be: world with -

B.  gin - ning is now, and ev - er shall be: world with -

B.  gin - ning is now, and ev - er shall be: world with -

b. c.  gin - ning is now, and ev - er shall be: world with -

74

S. out end. A - - - men. A - men.

S. out end. A - - - men. A - men.

A. out end. A - - - men. A - men.

A. out end. A - - - men. A - men.

T. out end. A - - - men. A - men.

T. out end. A - - - men. A - men.

B. out end. A - - - men. A - men.

b. c. out end. A - - - men. A - men.

Te Deum

BCP. Morning Prayer,
Te Deum laudamus

EDWARD FINCH (1663-1738)

Full

S. 1 We praise thee, O God: we ac-know-ledge thee to be the

S. 2 We praise thee, O God: we ac-know-ledge thee to be the

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

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

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

b. c. We praise thee, O God: we ac-know-ledge thee to be the

6 5 6 # 6 9 8 4# 7 6 5
6 2 5 4 #3

S. 1 Lord. All the earth doth wor-ship thee: the Fa-ther ev-er-last-ing. To thee all an-gels

S. 2 Lord. All the earth doth wor-ship thee: the Fa-ther ev-er-last-ing. To thee all an-gels

A. Lord. All the earth doth wor-ship thee: the Fa-ther ev-er-last-ing. To thee all an-gels

T. Lord. All the earth doth wor-ship thee: the Fa-ther ev-er-last-ing. To thee all an-gels

B. Lord. All the earth doth wor-ship thee: the Fa-ther ev-er-last-ing. To thee all an-gels

b. c. Lord. All the earth doth wor-ship thee: the Fa-ther ev-er-last-ing. To thee all an-gels

4 6 6 6 6 6 5
2 6 5 6 4 3

11 Verse Decani and Cantoris

S. 1 cry a - loud: the heavens and all the powers there - in. To thee Che - ru -

S. 2 cry a - loud: the heavens and all the powers there - in. To thee

A. cry a - loud: the heavens and all the powers there - in. To thee

T. cry a - loud: the heavens and all the powers there - in. To thee

B. cry a - loud: the heavens and all the powers there - in. To thee Che - ru -

b. c. 6 6̇ 6 5 6 6̇ 4 3 7 6 5

15 Full

S. 1 bin and Se - ra - phin con - tin - ual - ly do cry, Ho - ly, ho - ly,

S. 2 — Che - ru - bin and Se - ra - phin con - tin - ual - ly do cry, Ho - ly, ho - ly,

A. Che - ru - bin and Se - ra - phin con - tin - ual - ly do cry, Ho - ly, ho - ly,

T. Che - ru - bin and Se - ra - phin con - tin - ual - ly do cry, Ho - ly, ho - ly,

B. bin and Se - ra - phin con - tin - ual - ly do cry, Ho - ly, ho - ly,

b. c. 9 8 6̇ #4/2 6 7 # 6 4 #3 6 9 8

19

S. 1
ho - ly: Lord God of Sa - both; Heav'n and earth are full of

S. 2
ho - ly: Lord God of Sa - both; Heav'n and earth are full of

A.
ho - ly: Lord God of Sa - both; Heav'n and earth are full of

T.
ho - ly: Lord God of Sa - both; Heav'n and earth are full of

B.
ho - ly: Lord God of Sa - both; Heav'n and earth are full of

b. c.
4/2 6 5 6 6 5 6 7

23

S. 1
the ma - jes - ty of thy glo - ry. The glo - rious com - pa -

S. 2
the ma - jes - ty of thy glo - ry. The glo - rious com - pa -

A.
the ma - jes - ty of thy glo - ry. The glo - rious com - pa -

T.
the ma - jes - ty of thy glo - ry. The glo - rious com - pa -

B.
the ma - jes - ty of thy glo - ry. The glo - rious com - pa -

b. c.
9/4 8/3 6/4 5/3 7 # #

27 *Verse Decani*

S. 1 ny of the A - pos - tles praise__ thee. The good - ly fel - low -

S. 2 ny of the A - pos - tles praise__ thee. The good - ly fel - low -

A. ny of the A - pos - tles praise thee. The good - ly fel - low -

T. ny of the A - pos - tles praise__ thee. The good - ly fel - low -

B. ny of the A - pos - tles praise thee. The good - ly fel - low -

b. c. # 4/2 6 6/4# 7/5 6/4 5/3# # #

31 *Verse Cantoris*

S. 1 ship of the Pro - phets praise__ thee. The no - ble ar - my of Mar - tyrs

S. 2 ship of the Pro - phets praise__ thee. The no - ble ar - my of Mar - tyrs

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

T. ship of the Pro - phets praise__ thee. The no - ble ar - my of Mar - tyrs

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

b. c. # 6 8/6 7/5 6/4 5/3# 5 6 9 8

35 **Full**

S. 1 praise thee. The ho - ly church through-out all the world doth ac - know - ledge

S. 2 praise thee. The ho - ly church through-out all the world doth ac-know - ledge

A. praise thee. The ho - ly church through-out all the world doth ac-know - ledge

T. 8 praise thee. The ho - ly church through-out all the world doth ac-know - ledge

B. praise thee. The ho - ly church through-out all the world doth ac-know - ledge

b. c. 6 4 5 #3 6 4 2 5 6 9 # 8 7

39

S. 1 thee. The Fa - ther of an in - fin - ite ma - jes - ty.

S. 2 thee. The Fa - ther of an in - fin - ite ma - jes - ty.

A. thee. The Fa - ther of an in - fin - ite ma - jes - ty.

T. 8 thee. The Fa - ther of an in - fin - ite ma - jes - ty.

B. thee. The Fa - ther of an in - fin - ite ma - jes - ty.

b. c.

43

S. 1
Thine hon - our - a - ble, true, and on - ly son. Al -

S. 2
Thine hon - our - a - ble true, and on - ly son. Al -

A.
Thine hon - our - a - ble true, and on - ly son. Al -

T.
Thine hon - our - a - ble true, and on - ly son. Al -

B.
Thine hon - our - a - ble true, and on - ly son. Al -

b. c.
6_{5b} 6 6_{5b} 7_b 6 7 7

47

S. 1
so the Ho - ly Ghost, the com - fort - er. Thou art the King of glo - ry,

S. 2
so the Ho - ly Ghost, the com - fort - er. Thou art the King of glo - ry,

A.
so the Ho - ly Ghost, the com - fort - er. Thou art the King of glo - ry,

T.
so the Ho - ly Ghost, the com - fort - er. Thou art the King of glo - ry,

B.
so the Ho - ly Ghost, the com - fort - er. Thou art the King of glo - ry,

b. c.
8 7_b 4[#]/₂ 6

51

S. 1 O Christ. Thou art the ev - er - last - ing Son of the Fa - ther.

S. 2 O Christ. Thou art the ev - er - last - ing Son of the Fa - ther.

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

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

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

b. c. 6 # 6 # 6 # 6 # 6 #

8
5
4
2

55

S. 1 When thou took'st up - on thee to de - liv - er man: thou

S. 2 When thou took'st up - on thee to de - liv - er man: thou

A. When thou took'st up - on thee to de - liv - er man: thou

T. When thou took'st up - on thee to de - liv - er man: thou

B. When thou took'st up - on thee to de - liv - er man: thou

b. c. 6 6 # 6 5b # 4# 6 6

58 Verse

S. 1 didst not ab-hor the vir - gin's womb. When thou hadst ov - er - come the

S. 2 didst not ab-hor the vir - gin's womb. When thou hadst ov - er - come the

A. didst not ab-hor the vir - gin's womb. When thou hadst ov - er - come the

T. didst not ab-hor the vir - gin's womb. When thou hadst ov - er - come the

B. didst not ab-hor the vir - gin's womb. When thou hadst ov - er - come the

b. c.

6 6 $\frac{8}{6}$ $\frac{7}{5}$ 6 4 $\frac{5}{\#3}$ # 6 6 6 4

62

S. 1 sharp - ness of death: thou didst op - en the king - dom of heaven to all be - liev -

S. 2 sharp - ness of death: thou didst op - en the king - dom of heaven to all be - liev -

A. sharp - ness of death: thou didst op - en the king - dom of heaven to all be - liev -

T. sharp - ness of death: thou didst op - en the king - dom of heaven to all be - liev -

B. sharp - ness of death: thou didst op - en the king - dom of heaven to all be - liev -

b. c.

$\frac{6}{5b}$ $\frac{5b}{}$ 6 $\frac{6}{5b}$ 6 $\frac{7}{3}$

69 Full

S. 1
ers. Thou sit-test at the right hand of God: in the glo - ry of the

S. 2
ers. Thou sit-test at the right hand of God: in the glo - ry of the

A.
//
ers. Thou sit-test at the right hand of God: in the glo - ry of the

T.
8
ers. Thou sit-test at the right hand of God: in the glo - ry of the

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

b. c.
5_b 6 6 6 7_# 6 7 6 8/6/4_# 7/5₄

73

S. 1
Fa - ther. We be - lieve that thou shalt come to be our judge.

S. 2
Fa - ther. We be - lieve that thou shalt come to be our judge.

A.
Fa - ther. We be - lieve that thou shalt come to be our judge.

T.
8
Fa - ther. We be - lieve that thou shalt come to be our judge.

B.
Fa - ther. We be - lieve that thou shalt come to be our judge.

b. c.
6/4 5_# # 6_b 6 6_b

77

S. 1 We there - fore pray thee, help thy ser - vants: whom thou hast re-deem - ed

S. 2 We there - fore pray thee, help thy ser - vants whom thou has re-deem - ed

A. We there - fore pray thee, help thy ser - vants whom thou hast re-deem - ed

T. We there - fore pray thee, help thy ser - vants whom thou hast re-deem - ed

B. We there - fore pray thee, help thy ser - vants whom thou hast re-deem - ed

b. c. We there - fore pray thee, help thy ser - vants whom thou hast re-deem - ed

6_{5b} 7 6_{5b} 9₅ 8 9 8 7 6

81

S. 1 with thy pre - cious blood. Make them to be num - ber - ed with thy

S. 2 with thy pre - cious blood. Make them to be num - ber - ed with thy

A. with thy pre - cious blood. Make them to be num - ber - ed with thy

T. with thy pre - cious blood. Make them to be num - ber - ed with thy

B. with thy pre - cious blood. Make them to be num - ber - ed with thy

b. c. with thy pre - cious blood. Make them to be num - ber - ed with thy

6_{4#} 6₄ 7₃ 5_b 6 8

Verse

86

S. 1
saints in glo - ry ev - er - last - - ing.

S. 2
saints in glo - ry ev - er - last - - ing.

A.
saints in glo - ry ev - er - last - - ing.

T.
saints in glo - ry ev - er - last - - ing.

B.
saints in glo - ry ev - er - last - - ing.

b. c.
6 7 7 8 6 7^b/₅/₃

91 Verse

S. 1
O Lord, save thy peo - ple and bless thine he - ri - tage. Gov - ern

S. 2
O Lord, save thy peo - ple and bless thine he - ri - tage. Gov - ern

A.
O Lord, save thy peo - ple and bless thine he - ri - tage. Gov - ern

T.
O Lord, save thy peo - ple and bless thine he - ri - tage. Gov - ern

B.
O Lord, save thy peo - ple and bless thine he - ri - tage. Gov - ern

b. c.
6 6 5 6 5 6 8 7 6 5
6 4 # 6 6 4 # 3
2

95 Full

S. 1 them and lift them up for ev - er. Day by day we mag - ni -

S. 2 them and lift them up for ev - er. Day by day we mag - ni -

A. them and lift them up for ev - er. Day by day we mag - ni -

T. them and lift them up for ev - er. Day by day we mag - ni -

B. them and lift them up for ev - er. Day by day we mag - ni -

b. c.

6 6 7 6

99 Verse

S. 1 fy thee; and we wor - ship thy name ev - er world with - out end. Vouch -

S. 2 fy thee; and we wor - ship thy name ev - er world with - out end. Vouch -

A. fy thee; and we wor - ship thy name ev - er world with - out end. Vouch -

T. fy thee; and we wor - ship thy name ev - er world with - out end. Vouch -

B. fy thee; and we wor - ship thy name ev - er world with - out end. Vouch -

b. c.

6 4 #3 6 9 8 5 8 7 6 5
6 4 #3

104 Verse

S. 1 safe, O Lord: to keep us this day with - out sin. O Lord, have

S. 2 safe, O Lord: to keep us this day with - out sin. O Lord, have

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

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

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

b. c. 4# 6 6 6 4 7 9 8 6 4 7 6 # 7
2 5 3

108 Full

S. 1 mer - cy up - on us: have mer - cy up - on us. O Lord, let thy mer - cy

S. 2 mer - cy up on us: have mer - cy up - on us. O Lord, let thy mer - cy

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

T. mer - cy up - on us: have mer - cy up - on us. O Lord, let thy mer - cy

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

b. c. 9 8 6 5 6 8 7 6 5 6 9 8 7
4 #3 4# 5b 4 3 2

112

S. 1
light - en up - on us: as our trust is in — thee. O Lord, in

S. 2
light - en up - on us: as our trust is in — thee. O Lord, in

A.
light - en up - on us: as our trust is in — thee. O Lord, in

T.
light - en up - on us: as our trust is in thee. O Lord, in

B.
light - en up - on us: as our trust is in — thee. O Lord, in

b. c.
9 6 6 4 #3 6 6 6 4 #3 #

116

S. 1
thee have I trust - ed: let me nev - er be con - found - ed.

S. 2
thee have I trust - ed: let me nev - er be con - found - ed.

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

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

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

b. c.
6# 9 8 7b 9 6 5 8 7 6 5

Out of the deep

BCP. Psalm 130, vv. 1-4

CHARLES QUARLES (d. 1727)

S. Out of the

A. Out of the deep, out of the

T. Out of the deep, out of the deep, out of the

B. Out of the deep, _____ out of the

Org.

7

S. deep have I cal - led un - to thee, O Lord, out of the

A. deep have I cal - led un - to thee, O Lord, O Lord, out of the

T. deep have I cal - led un - to thee, O Lord, O Lord, out of the

B. deep have I cal - led un - to thee, O Lord,

Org.

15

S. deep, out of the deep have I cal - led un - to thee, O Lord, out of the

A. deep, out of the deep have I cal - led un - to thee, O Lord.

T. 8 deep, out of the deep have I cal - led un - to thee, O Lord, out of the

B. out of the deep have I cal - led un - to thee, O Lord,

Org. 7 6 7 6 4 4 5

23

S. deep have I cal - led un - to thee, O

A. out of the deep have I cal - led un - to thee, O

T. 8 deep, out of the deep

B. out of the deep

Org.

30

S. Lord, have I cal - led un - to thee, O Lord: Lord, hear my voice.

A. Lord, have I cal - led un - to thee, O Lord: Lord, hear my voice.

T. have I cal - led un - to thee, O Lord: Lord, hear my voice.

B. have I cal - led un - to thee, O Lord: Lord, hear my voice.

Org.

$\frac{4}{2}$ 6 8 $\frac{4}{3}$

38 Verse Chorus Verse Chorus

S. O let thine ears con - sid - er well: the voice, the

A. O let thine ears, O let thine ears con - sid - er well: the voice, the

T. O let thine ears, O let thine ears con - sid - er well: the voice, the

B. O let thine ears, O let thine ears con - sid - er well: the

Org.

6 7
4 $\frac{4}{3}$

46 Verse Chorus

S. voice of my com - plaint, the voice, the voice of my com - plaint.

A. voice of my com - plaint, the voice, the voice of my com - plaint.

T. voice of my com - plaint, the voice, the voice of my com - plaint.

B. voice of my com - plaint, the voice of my com - plaint.

Org. ♯ 6 6 4

55 Verse 2 Voices

S. If thou, Lord, wilt be ex - treme to mark what is done a -

Org. 6 9 #

62

S. miss: O Lord, O Lord, who may a - bide

Org. ♯

69

S. it, O Lord, O Lord, who may a - bide it?

Org. 6 6

77 Chorus

S. For there is mer - cy with thee: there -

A. For there is mer - cy with thee: there -

T. For there is mer - cy with thee:

B. For there is mer - cy with thee:

Org.

81

S. fore shalt thou, shalt thou be - - fear - - ed.

A. fore shalt thou, shalt thou be fear - - ed.

T. there - fore shalt thou be fear - - ed.

B. there - fore shalt thou be fear - - ed.

Org.

O praise the Lord*

BCP. Psalm 117

EDWARD SALISBURY (d. 1741)

S. 1 O praise, _____ praise the Lord,

S. 2 the Lord, O praise the Lord, O praise, _____

S. 3 the Lord, O praise the Lord, _____ O

A. the Lord, O praise _____ the Lord, all

B. the Lord. O praise, _____

Org. 6 6 6 6/4 6 6 6/4 6

5

S. 1 all ye heath - en: praise him, all ye na - tions.

S. 2 _____ the Lord, all ye heath - en: praise him,

S. 3 praise, O praise, _____ praise the Lord,

A. _____ ye na - tions. For his mer - ci - ful kind - ness is

B. _____ praise the Lord, all ye heath - en: praise _____

Org. 7 5^b 6 6/5 4/2 6/4 6 8/5 4/2 6

* See Edward Finch's note on p.ix concerning the performance of this work.

11

S. 1 For his mer - ci - ful kind - ness is ev - er more and

S. 2 all ye na - tions. For his mer - ci - ful kind -

S. 3 all ye heath - en: praise him, all ye na - tions.

A. ev - er more and more to wards us: and the truth of the

B. him, all ye na - tions. For his mer - ci - ful kind -

Org. $\frac{6}{4}$ $\frac{5}{3}$ 6 6 5 7 6 6 5

17

S. 1 more to - wards us: and the truth of the Lord en -

S. 2 ness is ev - er more and more to - wards us:

S. 3 For his mer - ci - ful kind - ness is ev - er more and

A. Lord en - dur - eth for ev - er, and the truth of the

B. ness is ev - er more and more to - wards us:

Org. 6 7 6 8 $\frac{6}{5}$ 6 6 6 6 6 7 6 5 6

23

S. 1
dur - eth _____ for ev - er. Praise _____ the Lord,

S. 2
and the truth of the Lord en - dur - eth _____ for ev - er.

S. 3
more to - wards us. Praise the Lord, O praise, _____

A.
Lord en - dur - eth for ev - er, and the truth of the Lord en - dur - eth for

B.
and the truth of the Lord en - dur - - - eth for

Org.
6 6 6 6 7 7 7 6 6 6 9 4 7 6 7
4 5 3

29

S. 1
praise the Lord. O praise, _____ praise the Lord,

S. 2
Praise _____ the Lord. O praise the Lord, O praise, _____

S. 3
— praise the Lord, O praise the Lord, _____ O

A.
ev - er. Praise _____ the Lord, O praise _____ the Lord all_

B.
ev - er. Praise the Lord, O praise _____

Org.
6 7 6 6 4 6 6 6 6 6 6 6 6 6

36

S. 1 all ye heath - en: praise him, all ye na - -

S. 2 — praise the Lord all ye na - tions

S. 3 praise, O praise, ———— praise the

A. — ye na - - tions. O praise the —

B. — praise the Lord, all ye heath - en.

Org. 7 5 \sharp 6 6 \flat 5 4 \flat 6 4 6 8 \flat 5 4 \flat 2

41

S. 1 tions. O praise the — Lord.

S. 2 praise him. O ———— praise the Lord.

S. 3 Lord, O ———— praise the Lord.

A. Lord, O praise, O praise the — Lord.

B. — O praise, O praise the Lord.

Org. 6 6 5 \sharp 6 6 4 \flat 3 6

Let thy merciful ears, O Lord

BCP. Collect, 10th
Sunday after Trinity

THOMAS ELLWAY (d. 1751)

Soprano
Let thy mer - ci - ful ears, O Lord, be op - en to the

Alto
Let thy mer - ci - ful ears, O Lord, be op - en to the

Tenor
Let thy mer - ci - ful ears, O Lord, be op - en to the

Bass
Let thy mer - ci - ful ears, O Lord, be op - en to the

Organ

4

S.
prayers of thy hum - ble ser - vants; and that they may ob - tain, ob - tain their pe - ti - tions

A.
prayers of thy hum - ble ser - vants; and that they may ob - tain, ob - tain their pe - ti - tions

T.
prayers of thy hum - ble ser - vants; and that they may ob - tain, ob - tain their pe - ti - tions

B.
prayers of thy hum - ble ser - vants; and that they may ob - tain, ob - tain their pe - ti - tions

Org.

8

S. make them to ask such things as shall please thee; as shall please thee; through Je - sus - Christ our

A. make them to ask such things as shall please thee; as shall please thee; through Je - sus Christ our

T. make them to ask such things as shall please thee; as shall please thee; through Je - sus - Christ our

B. make them to ask such things as shall please thee; as shall please thee; through Je - sus - Christ our

Org.

12

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

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

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

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

Org.

Lord of all power and might

BCP. Collect, 7th
Sunday after Trinity

WILLIAM MASON (1725-1797)

Chorus

Andante

S. Lord of all pow'r and might, Lord of all pow'r and

A. Lord of all pow'r and might, Lord of all pow'r and

T. Lord of all pow'r and might, Lord of all pow'r and

B. Lord of all pow'r and might, Lord of all pow'r and

b. c. **Andante**

6 7 8 6 7 7 8 7 5 8 6 5
4 2 3 4 2 4 3 4 3 4 4 3

Verse

Andantino

S. might, thou that art the au - thor, thou that art the au - thor of

A. might, thou that art the gi - ver, thou that art the au - thor of

T. might,

B. might,

b. c. **Andantino**

7 8 7 3 5 6 5 8 8 5 — 5
4 2 2 3 3 4 3 4 3 3 3

13 Chorus

S. all good things: Graft in our hearts the love of thy name, the

A. all good things: Graft in our hearts the love of thy name, the

T. Graft in our hearts the love of thy name, the

B. Graft in our hearts the love of thy name, the

b. c. $\frac{9}{7}$ $\frac{9}{7}$ $\frac{8}{6}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{7}{4}$

19 Chorus

S. love of thy name, Verse Lord of all

A. love of thy name, in - crease in us true re - li - gion, Lord of all

T. love of thy name, Lord of all

B. love of thy name, Lord of all

b. c. $\frac{6}{4}$ $\frac{7}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$

25 Verse

S. pow'r and might, nour - ish us in all good - ness,

A. pow'r and might,

T. pow'r and might,

B. pow'r and might,

b. c. $\frac{7}{2}$ $\frac{8}{3}$ $\frac{6}{4}$ $\frac{7}{2}$ $\frac{8}{3}$ $\frac{3}{2}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{7}{2}$ $\frac{8}{3}$

30 Chorus Verse

S. Lord of all pow'r_ and might, and of_ thy_ great mer - cy, and of_ thy_ great_ mer - cy,

A. Lord of all pow'r_ and might, and of_ thy_ great mer - cy, and of_ thy_ great_ mer - cy,

T. Lord of all pow'r_ and might,

B. Lord of all pow'r_ and might,

b. c. 3 4 5 6 6 5 7 8 8 7 6 5 4 3 8 9 6 5

37

S. keep_ us, keep_ us, keep us in_ the_ same; through Je - sus Christ our

A. keep_ us, keep_ us, keep us in_ the_ same; through Je - sus Christ our

T. keep_ us, keep_ us, keep us in_ the_ same; through Je - sus Christ our

B. keep_ us, keep_ us, keep us in_ the_ same; through Je - sus Christ our

b. c. 7 8 7 6 5 3 5 6

43 Chorus

S. Lord, through Je - sus_ Christ_ our_ Lord. A - men. A - men.

A. Lord, through Je - sus_ Christ_ our Lord. A - men. A - men.

T. through Je - sus Christ_ our Lord. A - men. A - men.

B. through Je - sus Christ_ our Lord. A - men. A - men.

b. c. 6 5 6 6 5

NOTES ON THE TEXTUAL COMMENTARY

The following abbreviations are used in the Textual Commentary:

GENERAL	b(b) ed k-s o om sl t t-s	bar(s) editorial key signature no accidental(s) in score omitted slur(red) tie time-signature
NOTE VALUES	<i>b</i> <i>c</i> <i>c.</i> (etc.) <i>m</i> <i>m</i> -rest (etc.) <i>q</i> <i>s</i> <i>sq</i>	breve crotchet dotted crotchet (etc.) minim minim rest (etc.) quaver semibreve semiquaver
PART NAMES	A B bc LH Org RH S T Tr	Alto Bass basso continuo Left hand Organ Right hand Soprano Tenor Treble
PITCH	8ve hr hst lr lst md	octave higher note of a chord highest note of a chord lower note of a chord lowest note of a chord middle note of a chord
SYSTEM OF REFERENCE	20 ⁴ A: 2 o	indicates that in bar 20, the fourth symbol of the Alto part in Source no. 2 has no accidental.
TEXTUAL SOURCES	AV BCP	Authorized Version (of the Bible) Book of Common Prayer

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

SOURCES AND TEXTUAL COMMENTARY

John Thorne. *Stella caeli exstirpavit*

The text with a translation.¹

Stella caeli exstirpavit, que lactavit Dominum, mortis pestem, quam plantavit primus parens hominum. Ipsa Stella nunc dignetur sidera compescere; quorum bella plebem cedunt dirae mortis ulcere.	The Star of Heaven, who suckled the Lord, has brought to an end the plague of death, which the first parent of mankind had caused. May this Star now have the power to pacify the constellations, whose wars kill people with the sores of a dreadful death.
O gloriosa Stella maris, a peste succurre nobis. Audi nos, nam Filius nihil negans, Te honorat. Salva nos, Jesu, pro quibus Virgo Mater Te orat.	O glorious Star of the sea, save us from the plague. Hear our prayer, for Your Son, who refuses us nothing, respects You. Save us, Jesus, for whom the Virgin Mother prays to you.

Sources

1. British Library. MS R.M. 24.d.2, ff. 161^v–63. The MS was copied by John Baldwin, probably sometime before 1591, and the work is ascribed to ‘m^r thorne of yorke’.²
2. John Hawkins, *A General History of the Science and Practice of Music* (London, 1776), ii, 527–30.

Note values in the transcription on pp. 1–4 have been quartered, as also those in the variants listed below. All vocal slurs are editorial.

1, all parts: **2** t-s C / 8² T: **2** # om / 13² T: it is possible that the cf# is a copyist’s error for cg#, which would then make a Phrygian cadence similar to those in bb. 22 and 39 / 22, ultimate notes, all parts: **2** c / 39³ T: **2** # o / 41² A: # o / 50² A: **1** # placed under 50³; **2** # o / 50⁸ T: **2** mc' cb mc' / 50¹⁰⁻¹² A: **2** q.f' sqe' cd' / 51 A: **1** mc' before a mc' with a fermata / 51 A: **2** mc' / 51 B: **1** and **2** mc

¹ I am grateful to Bernard Barr, a former Librarian of York Minster Library, for the orthography of the Latin text and also its translation.

² For a detailed commentary on this manuscript see Roger Bray, ‘British Library, R. M. 24 d 2 (John Baldwin’s Commonplace Book): an Index and Commentary’, *R.M.A. Research Chronicle*, 12 (1974), 137–51.

Thomas Preston. *Sing aloud unto God*

Sources

1. York Minster Library. Music MS M 2/4 S, pp. 43–7. One of a set of twelve volumes of sacred music probably compiled in the second half of the eighteenth century, formerly in the possession of William Priestley (1779–1861), and most likely of a West Yorkshire or Lancashire origin.³ The work, in this MS having the vocal parts only, has the title: ‘Full Anthem Ps^m 81 by Mr. Tho^s Preston Senior’.
2. British Library. MS Additional 34203, ff. 24^v–25. This manuscript, the so-called George Loosemore Organ Book after the name of its scribe, was copied sometime before 11 September 1682, the date of Loosemore’s death. The work, in this MS having the organ part only, is anonymous.

11² A: **1** # placed before 11³ / 14 Org: **2** LH *mc* and *sc*; RH *mc*" and *sc*" / 16 S: **1** *mf*" *sb*" / 22² T: **1** *mb*" / 23^{2–3} T: **1** *mg* and *cg* / 23³ B and Org, LH: **1** and **2** *cG* / 24³–27 S: **1** *c*-rest *s*-rest *s*-rest *s*-rest / 25 A: **1** *md*' and *ce*" / 25¹ Org, LH: **2** *o* / 28² S: **1** *o* / 40¹ T **2** *o* / 42 A: **1** *md*' *md*' / 47¹ A: **1** *cd*' *cd*' *cd*' under a slur / 51²–52¹ T: **1** *mg* *mg* tied / 59³ Org, RH *qc*" / 68 S: **1** *mf*" *sb*" / 77 A: **1** *mf*" *md*' / 77 B: **1** *o* / 78 S: **1** *meb*" *md*" / 78 T: **1** *mc*' *cd*' *cbb* / 80 Org: **2** fermata / 81 SATB **1** *s* and *s* tied

Edward Finch. *Grant, we beseech thee*

Sources

1. British Library. MS Harleian 7342, f. 171^v–2. This manuscript, with a date of 1720, is the last of the six-volume collection of cathedral music compiled by Thomas Tudway for Robert Harley, Earl of Oxford. The work has the title: ‘Grant we beseech thee mercifull Lord | The Collect for the 21st Sunday after Trinity | A full Anthem in 5 parts. | Compos’d by the Hon^{ble} & Rev^d M^r Edward Finch | Residentiary, & Prebendary of the | Cathedrall Church’s of | Canterbury & York’.
2. York Minster Library. Music MS M 14/1 S, pp. 409–11. One of a five-volume set which was possibly compiled in emulation of that of Tudway’s (noted above), this score was copied, probably in the 1720s, by John Cooper, a York Minster songman. It was one of ‘five folios of Church Musick’ which William Knight, a Subchanter of the Vicars Choral at York Minster from 1722 until his death in 1739, bequeathed to one of his successors in that office. The work has the title: ‘A Full Anthem, by Mr Finch’.
3. Not collated. Music MSS in York Minster Library:
 - M 164/H1 S. Bass partbook, copied by Thomas Ellway, probably in the 1740s.
 - M 164/H2 S. Tenor partbook, copied by Thomas Ellway, probably in the 1740s.
 - M 168. Treble partbook, copied in the 1810s.
 - M 187. Treble partbook, copied in the 1810s.

³ See David Griffiths, *A Catalogue of Music Manuscripts in York Minster Library* (York, 1981), 21–40 and 127–30. For William Priestley see Rachel Cowgill, “‘The most musical spot for its size in the kingdom’: music in Georgian Halifax”, *Early Music*, 28 (2000), 557–77.

1²⁻³ T: **2** cf cf / 3¹⁻² T: **2** cc' cd' / 6¹⁻³ A: **2** cc' qc' qd'; T: **2** cab qab qc'; B: **2** cAb qAb qAb. The noteheads in question are vertically aligned with those in the two soprano parts but the tails differ. This is probably inaccurate copying. / 6⁴ T: **1** cg q-rest / 8¹ T: **2** qbb qe^b / 11³⁻⁴ A: **2** ce^b cd' / 11³⁻⁴ T: **2** cg cg / 17 All parts: **1** and **2** breve, **2** without the fermata

Edward Finch. *Jubilate*

Sources

1. University of Glasgow Library. MS Euing R.d.39, End A ff. 32^v–33^v (with a note: 'This Jubilate was | Composed December 6th 1721. by E. F.'). The Jubilate is in Edward Finch's own hand.
2. York Minster Library. Music MS M 14/2 S, End B, pp. 1–6. One of a five-volume set which was possibly compiled in emulation of that of Tudway's (noted above), this score was copied probably in the 1720s by John Cooper, a York Minster songman. It was one of 'five folios of Church Musick' which William Knight, a Subchanter of the Vicars Choral at York Minster from 1722 until his death in 1739, bequeathed to one of his successors in that office. The work has the title: 'Jubilate By Mr. Finch'.
3. Not collated. Music MSS in York Minster Library:
M 171/1. Alto partbook, copied between c.1827 and 1831.
M 171/2. Tenor partbook, copied between c.1827 and 1831.
M 198. Bass partbook, copied between 1829 and 1830.

1 The figured bass numbers for a particular chord, often arbitrarily arranged in Finch's score, have been placed here in a numerically descending order. Below the score of the Gloria in this work he has copied a reduction of the music above with a full figuring, for many chords up to six figures. This figuring is not here transcribed.

2 No figured bass.

3² A: **1** o / 5 A: **2** s.bb crossed through and an s.c' added / 9² A: **2** cb[♯] crossed through and a cc[♯] added / 13¹ S: **2** [♯]a later addition / 17¹ S: **2** no shake / 25³ A: **2** no shake / 26¹⁻² T: **1** and **2** sd' mg / 28¹ S: **2** no shake / 29¹⁻² B: **2** slur / 40 B: **2** s.c[♯] crossed through and corrected to d / 48¹ S: **2** no shake / 53² S: **1** and **2** ca' / 53² B: **2** cg / 59²–60¹ A2, T1, and T2: **2** no tie / 61¹⁻² A2: **2** slur / 65 all parts: **2** s m-rest / 70¹ B: **2** cg / 75¹⁻² T2: **1** no slur / 76 S1: **2** mc" c.c" qd" [i.e. an incomplete bar] / 78–79 All parts: **1** these two bars omitted

Edward Finch. *Te Deum*

Sources

1. University of Glasgow Library. MS Euing R.d.39, End A, ff. 9^v–13^v (with a note at the end of the Te Deum: 'By Edw: Finch | Aug^t 17th 1708'.) The Te Deum is in Edward Finch's own hand.
2. British Library. MS Harleian 7342, ff. 167–71. This manuscript, with a date of 1720, is the last of the six-volume collection of cathedral music compiled by Thomas Tudway for Robert Harley, Earl of Oxford. The work has the title: 'Te Deum in G^b | Compos'd in 5 parts | By y^e

Hon^{ble} & Rev^d M^r Edward Finch | Residentiary & Prebendary of y^e Cathedrall Church's of Canterbury & York'.

3. York Minster Library. Music MS M 14/1 S, pp. 393–408. One of a five-volume set which was possibly compiled in emulation of that of Tudway's (noted above), this score was copied probably in the 1720s by John Cooper, a York Minster songman. It was one of 'five folios of Church Musick' which William Knight, a Vicar Choral at York Minster from 1712 until his death in 1739, bequeathed to one of his successors in that office. The work has the title: 'Te Deum, by Hon. M^r Edw^d Finch'.
4. Not collated. Music MSS in York Minster Library:
 - M 162. Organ score, copied between 1828 and 1863.
 - M 171/1. Alto partbook, copied between c.1827 and 1831.
 - M 171/2. Tenor partbook, copied between c.1827 and 1831.
 - M 198. Bass partbook, copied between 1829 and 1830.

1 The figured bass numbers for a particular chord, often arbitrarily arranged in Finch's score, have been placed here in a numerically descending order. Vocal slurs present in the joint bass and basso continuo part have been removed from the latter in this transcription.

2 All parts t-s \mathbb{C} ; no figured bass; no indication of vocal force save for an initial 'Full'.

3 All parts t-s \mathbb{C} , with two minims to the bar; no figured bass.

1 All parts: **1** no designation 'Full' / 2¹⁻² S. 1: **2** slur / 4¹ B: **3** *mc* crossed through and *md* added / 4² A: **2** *me^b* / 4³⁻⁴ S. 2: **2** slur / 4⁴ S. 1: **2** and **3** no shake / 5²⁻³ S. 2: **3** *me^b* *me^b* crossed through in ink and *mg' mf'* substituted / 5²⁻³ T: **3** *ma mg* crossed through in pencil and *mg mf* substituted / 5³ T: **2** *mg* / 6¹ T: **3** *mg* crossed through in pencil and *mf* substituted / 8³ S. 1: **3** no shake / 8³ A: **2** and **3** no shake / 8³⁻⁴ S. 2: **2** and **3** slur / 13¹⁻² S. 1: **2** *m.c'' cbb'*; no shake / 13² S. 1: **3** no shake / 14 **3** 'Verse' added in pencil / 17² S. 1: **2** and **3** no shake / 17³ B: **2** *sG* / 18 **3** 'Full' added in pencil / 18³ S. 2: **3** *m.g'* / 20⁴ S. 1: **2** and **3** no shake / 21¹ All parts: **2** text 'boath' / 24¹ B: **3** *mA* superimposed on a *mB^b* / 28³⁻⁴ S. 2: **2** and **3** slur / 28⁴ S. 1: **2** and **3** no shake / 29 **3** 'Verse' added in pencil / 30³⁻⁴ A: **2** *m.d cd* / 31⁵ A: **2** *me^b'* / 32¹⁻² S. 2: **2** and **3** slur / 32² S. 1: **2** and **3** no shake / 33 **3** 'Verse Ca' added in pencil / 33–35 **2** omitted from this MS / 35¹⁻² S. 2: **3** slur / 35² S. 1: **3** no shake / 36² **3** 'Full' added in pencil / 38⁵ S. 1: **2** and **3** no shake / 42¹⁻² B: **2** *m.f cf* / 42² A: **2** *cbb* / 43¹⁻² All parts: **2** and **3** *m* rest only / 44^{1 and 3} B: **2** *me^b* / 44² B: **3** *md* crossed through and *me* substituted; surmounted by a pencil 'd' / 44^{2 and 4} T: **3** *mg mg* / 48³⁻⁴ S. 2: **2** and **3** slur / 48⁴ S. 1: **2** and **3** no shake / 48⁴ T: **2** and **3** *ca cc'* / 50¹⁻² S. 2: **3** *m.e^b' ce^b'* both crossed through and *m.f' cf'* substituted / 54¹⁻² B: **2** and **3** *mg* / 54² S. 1: **2** and **3** no shake / 54² T: **2** and **3** *sa* / 54²⁻³ A: **2** and **3** *mc' sd'* / 59¹⁻² S. 2: **2** and **3** slur / 59¹⁻² A: **2** and **3** *m.d' cd'* / 59¹⁻² B: **2** *m.d cd* / 59² S. 1: **2** and **3** no shake / 59⁴⁻⁵ **3** 'Verse Ca:' added in pencil / 61² S. 2: **3** *mab'* / 68¹⁻² S. 2: **2** and **3** slur / 68¹⁻² T: **2** and **3** slur / 68² S. 1: **2** and **3** no shake / 69 All parts: **2** t-s \mathbb{C} / 69² **3** 'Full' added in pencil / 70³ A: **2** and **3** no shake / 73¹⁻² S. 2: **2** and **3** slur / 73² S. 1: **2** and **3** no shake / 78²–79⁵ S. 2: **3** *sa' sg' mbb' mc'* corrected to *sg' mbb' mc'' mc'' cbb' cbb'*; in its turn 79¹ *mbb'* has been 'corrected' to *mc''* / 81¹ B: **3** *me^b* crossed through and *mf* substituted / 81³ S. 1: **2** and **3** no shake / 82 A: **2** *d'* / 83 **3** 'Verse De' added in pencil / 84² T: **2** and **3** *ca* / 89² S. 1: **2** and **3** no shake / 90 All parts: **2** and **3** bar ends with double bar / 91 All parts: **2** t-s \mathbb{C} / 91 **3** all parts no t-s; 'Verse Ca' added in pencil / 93² A: **2** *me^b'* / 93³⁻⁴ B: **2** and **3** *md md* / 93⁴ S. 1: **2** and **3** *c.a qg* / 93⁴ S. 2: **2** and **3** *c.f[#] qg* / 94² All parts: **2** and **3** no 'Verse' / 97² **3** 'Full' added in pencil / 103 All parts: **2** t-s \mathbb{C} / 103³ **3** 'Verse Ca' added in pencil / 105³⁻⁴ S. 2: **2** *cbb' ma'* / 106² S. 1: **2** and **3** no shake /

107¹ **3** ‘Verse De’ added in pencil / 107³⁻⁴ A: **2** and **3** *meb'* / 109²⁻³ A: **2** *ceb'* *ceb'* / 109⁵ S1 and S 2: **2** shake / 110 **3** ‘Full’ added in pencil / 111¹⁻² B: **2** and **3** *mg mG* / 111² T: **2** and **3** *mg* / 111³ S. 2: **3** *mbb'* crossed through and a *mg'* substituted / 111³⁻⁴ S. 2: **2** *m.bb'* *cbb'* / 112³ S. 2: **3** *cab'* / 114¹⁻² S. 1, A, and B: **2** slurs / 114² S. 1: **2** and **3** no shake / 118¹ B: **3** *mc* crossed through and *md* substituted / 118² A: **2** *meb'* / 118⁴ S. 1: **2** and **3** no shake / 119 All parts: **2** fermata / 119 T: **2** and **3** *bg*

Charles Quarles. *Out of the deep*

Sources

1. Worcester Cathedral Library. Music MS A 3.8, ff. 283^v–8. Score, with occasional figuring added to the vocal bass part, copied *c.*1720–60.⁴
2. Worcester Cathedral Library. Music MS A 3.15, p. 55 (alto), A 3.12, p 28 (tenor), A 3.11, p. 29 (bass); all in the same hand, copied *c.*1705–60. A 3.15 is ascribed to ‘Mr. C. Quarles of Cambridge’.
3. Worcester Cathedral Library. Music MS A 3.13 (alto), A 3.16 (tenor), A 3.11 (bass); all in the same hand, copied *c.*1705–60.
4. Worcester Cathedral Library. Music MS A 2.4 (bass), copied *c.*1720–60, and ascribed to ‘Mr. C. Quarles of Cambridge’.
5. *The Cathedral Magazine, or Divine Harmony, being A Collection of the most Valuable & Useful Anthems in Score. Several of which are Selected, from the Works of the most Eminent Authors, both Antient and Modern. The whole Selected, and carefully revised, By Able Masters* (London, 1775), iii, 42–5. The work has the title: ‘Anthem | For four Voices Composed by M^r Charles, late Organist at York’. Copy in York Minster Library.

1 All parts: **5** t-s \mathbb{C} / 4²–5¹ B: **2** (**bass**) and **4** *m*-rest, *m*-rest / 12² S: **5** \flat / 13–14 B: **5** *ss* (with t) / 14¹ T: **5** *eb'* / 16¹ B, Org: **5** *db* / 17²–20 Org: **5** *mg m.g cg mg mcsg* / 18¹ A: **5** *m.f'* / 18¹ T: **1, 2** (**tenor**), and **5** *mbb'* / 20² T: **1** and **5** *mdb'* / 23² T: **5** *ab'* / 26 S: **5** \flat / 33¹ S: **5** \flat / 34 B: **2** (**bass**) bar omitted / 36 Org: **5** *sc* / 37 S: **5** fermata / 38 All parts: **5** k-s no change / 38–39 Org: **5** *mc'* *mc'* *mc'* *mbb'* / 42 Org: **5** *sbb'* / 42² A: **5** \flat / 54 A and T: fermata added on analogy with S and B in **1** / 58 S, lr: **5** *cf'* *qab'* *qg'* *qf'* *qeb'* [i.e. in sixths with S, hr] / 59¹⁻³ S, lr: **5** *ceb'* *cd'* *cd''* / 67²–68¹ Org: **5** no t / 76 S and Org: **5** *m*. / 78¹ B and Org: **5** *mf* / 82–83 Org: **5** *sf sBb'* / 82² T: **5** \flat

Edward Salisbury. *O praise the Lord*

Source

Durham Cathedral Library. Music MS M 70, End A pp. 84–5. This manuscript is in the hand of Edward Finch, the composer of three works in this anthology and a contemporary of Salisbury at York. The work also appears on pp. 68–9 of this MS, where there is the note: ‘This is Better Set 13 pages Forward’.

⁴ I am indebted to Dr. David Morrison, Librarian/Archivist of Worcester Cathedral Library, for information about the dating of these manuscripts.

Thomas Ellway. *Let thy merciful ears, O Lord*

Source

York Minster Library. Music MSS M 164 J/1 S, End B, p. 155 (alto partbook); M 164 J/2 S, End B, p. 139 (tenor partbook); M 164 J/3 S, End B, p. 134 (bass partbook). These three partbooks were formerly used by the choir of York Minster, and Thomas Ellway himself was the copyist of his short anthem, probably sometime in the 1740s. In order that the work can be performed the present editor has added a soprano part, and also a part for organ so that the otherwise ungainly harmonic progressions in bars 10–11 and 13–14 can be avoided.

10⁴ B: *cf*

William Mason. *Lord of all power and might*

Source

John Page, *Harmonia Sacra, A Collection of Anthems in Score, selected for Cathedral and Parochial Churches; from the most Eminent Masters of the Sixteenth, Seventeenth, and Eighteenth Centuries* (London, 1800), i, 58–60. The work has the title: ‘Anthem, | For Four Voices. | in the Key of | D | with the greater third | by the Rev^d | William Mason | Precentor of | York Cathedral’. | Copy in York Minster Library.⁵

48² B: *mB*

⁵A reduced facsimile of the first page of the anthem can be seen in Bernard Barr and John Ingamells, *A Candidate for Praise: William Mason, 1725–97, Precentor of York* (York, 1973), 74.

