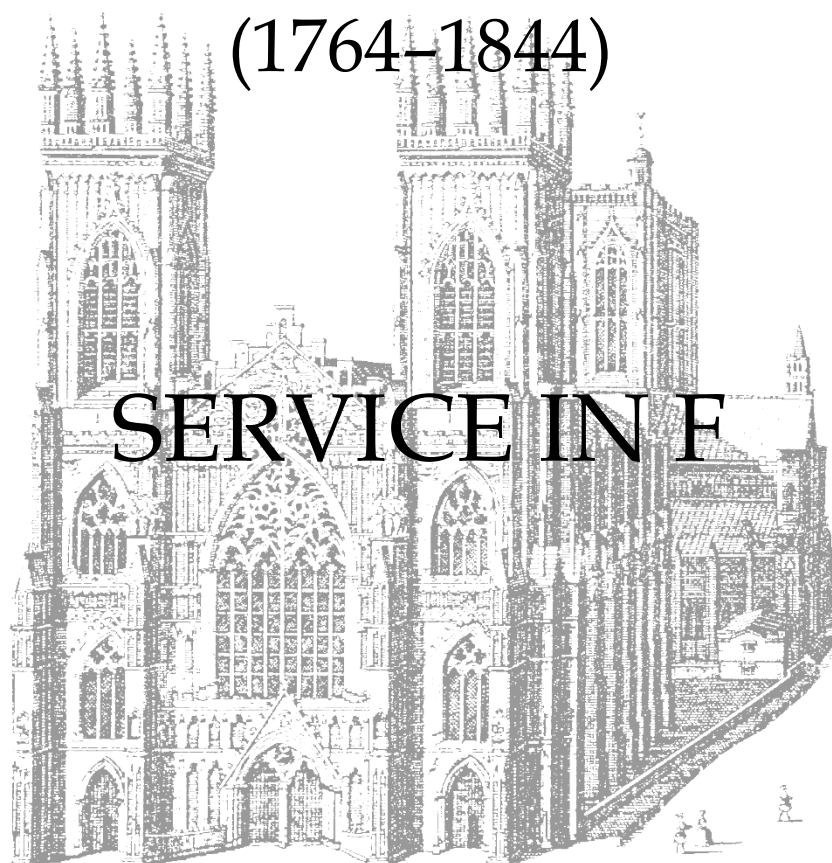


YORK   
EARLY  
MUSIC  
PRESS

Matthew Camidge  
(1764–1844)

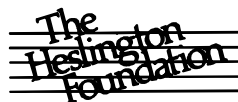


Edited by David Griffiths

In association with



YORK EARLY MUSIC FOUNDATION



THE UNIVERSITY *of York*



**MATTHEW CAMIDGE**  
*(1764–1844)*

**Service in F**

**Edited by David Griffiths**

York Early Music Press  
2010

## York Early Music Press

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

Department of Music  
University of York  
York  
YO10 5DD  
United Kingdom

Email: [info@YorkEarlyMusicPress.com](mailto:info@YorkEarlyMusicPress.com)

Web: [www.YorkEarlyMusicPress.com](http://www.YorkEarlyMusicPress.com)

# CONTENTS

<b>Introduction</b> .....	<b>v</b>
Biography .....	v
Source .....	viii
Editorial commentary .....	ix
Acknowledgements .....	x
<b>Te Deum</b> .....	<b>1</b>
<b>Jubilate</b> .....	<b>9</b>
<b>Sanctus</b> .....	<b>12</b>
<b>Kyrie</b> .....	<b>14</b>
<b>Magnificat</b> .....	<b>15</b>
<b>Nunc dimittis</b> .....	<b>19</b>
<b>Textual notes</b> .....	<b>21</b>



# INTRODUCTION

## Biography

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

### *Cathedral Music*

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

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

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

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

<sup>3</sup> For other information concerning Matthew Camidge see *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> edn, s.v. ‘Camidge,’ by Nicholas Temperley; *Die Musik in Geschichte und Gegenwart*, 2<sup>te</sup> Ausg., s.v. ‘Camidge,’ by Anthony Ford; and *The Oxford Dictionary of National Biography*, s.v. ‘Camidge, Matthew,’ by David Griffiths. The background to Matthew Camidge’s musical activities in York can be found in David Griffiths, ‘A Musical Place of the First Quality’: a history of institutional music-making in York, c.1550-1990 (York: York Settlement Trust, [1994]).

<sup>4</sup> *New Grove Dictionary*, s.v. Camidge.

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

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

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

The morning service comprises two of the canticles for Matins: a Te Deum and Jubilate; and a Sanctus and Kyrie for the Communion. In York Minster, the Sanctus would almost certainly have been sung as an introit within the so-called ante-Communion service and the Kyrie—which in Camidge's *Cathedral Music* is referred to as the 'Commandments' and 'Responses' respectively—as responses to the Commandments, following the first nine with the words 'Lord, have mercy upon us, and incline our hearts to keep this law', and the tenth with 'Lord, have mercy upon us, and write all these thy laws in our hearts, we beseech Thee'. A Magnificat and Nunc dimittis make up the evening service.

According to the advertisement in *Cathedral music*, this service (with the possible exception of the Sanctus and Kyrie) was composed in 1779, when Camidge was in his early teens, at the suggestion, and with the encouragement, of William Mason.<sup>8</sup>

The following Morning and Evening service were composed in the year 1779, when the Author was only fourteen years of age. He was urged to make this his first attempt by his much lamented friend, the Rev. W. Mason, late Precentor of the Cathedral at York; and so far succeeded in rendering the words intelligible to the Audience that his compositions acquired a considerable degree of Popularity, and were usually performed on public occasions.

Several Copies were requested, which was a circumstance so highly flattering to a young Composer, that they were readily granted. Others were obtained without his permission. In consequence of this many Copies were in circulation in different parts of the Kingdom; which, as they had never come under his own, nor had been submitted to the inspection of any professional Man, were, as might be expected, in a very inaccurate state. The Author therefore hopes, that this will be esteemed a sufficient apology for his now offering them to the Public in a more correct form. As he was aware that some, who had been long accustomed to hear them, would disapprove of unnecessary alterations, he has varied from the original as little as possible; and never but when he conceived that the general effect might be much improved.

Given that William Mason wrote extensively about the encouragement he offered to Matthew Camidge in the composition of his Service in F, it would seem appropriate here to quote the former at length:

---

<sup>6</sup> These anthems have been published by the York Early Music Press.

<sup>7</sup> Somewhat confusingly this anthem also has the epithet 'verse anthem'.

<sup>8</sup> William Mason, poet and amateur musician, was Precentor of York from 1762–1797. See *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> edn, s.v. 'Mason, William,' by Nicholas Temperley; and *The Oxford Dictionary of National Biography*, s.v. 'Mason, William', by Jules Smith.



I engaged a young person perfectly well grounded in the rules of composition, and of promising abilities as a composer, to attend to me for some time while I repeatedly read one of the shortest of these Hymns [i.e., one of the canticles] with all the care and accuracy, with respect to accent and pause, that I was capable of; and, when he had got a complete sentence perfectly in his head, to write down on a single line, with the common musical characters, a variety of minims, crotchets, and quavers, equivalent to the times of my pronunciation, either in common or triple measure, as he found most convenient. The novelty of the attempt was a little embarrassing at first, but it soon became sufficiently easy to him, and proceeding, sentence after sentence, he produced on paper, with much exactitude, the musical time in notes, rests, and bars, of the whole Hymn\*, according to my recitation. The ground-plan (as I may call it) of the musical structure being thus adjusted, I told him this was the foundation on which he was to proceed in the composition of a new Service; that he was to observe all the dimensions precisely, and neither lengthen or shorten a single note, or vary a single rest in the whole of the melody, and that his harmony also must proceed under the same strict limitations. He thought, as might be expected, this law wondrously severe, and seeming indeed to doubt the justice and sagacity of the law-giver, pleaded strongly to be at least indulged in a few repetitions of the words in order to facilitate his modulation; this was refused, yet still his youth and docility led him to undertake the task, till under all these restrictions he produced the *Nunc Dimittis* in four full parts, which answered my idea so perfectly, that I ventured to practise his abilities under the same limitations on the *Te Deum*; but in this, before he sat down to compose, we regulated together what part of the words should be set chorally, and which in trio, duo, or solo, and for what kind of voices. He was even more successful in this second attempt than in the former. His composition had an unaffected simplicity in the style, and agreeable variety in its modulation; and in point of articulation was so intelligible, that, without losing any thing of musical sweetness, it expressed every word almost as distinctly as solemn speaking: I say almost, because in such music, to produce this perfectly, the performers must also submit to a new regulation, and must occasionally be taught to trespass a little on the length of a musical bar, with the rests within it, so as to make it as much as possible accord with the true punctuation of the sentence.<sup>9</sup>

\*The musical reader will recollect, that as the whole was written on a single line, all the notes were the same, marking only one sound of the octave. Hence this scheme regulated only the duration and pauses, emphasis being put out of the question, because the duration of each syllable being ascertained, emphasis, if the music was well performed, would result from it, so far as was necessary for the purpose.

## York Minster

Camidge's music would have been performed in the services of York Minster at the following times, as recorded by Hargrove twelve years after the publication of *Cathedral Music*.<sup>10</sup>

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

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

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

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

---

<sup>9</sup> A copious collection of those portions of the *Psalms of David*, *Bible*, and *liturgy*, which have been set to music, and sung as anthems in the cathedral and collegiate churches of England. Arranged in chronological order, according to the times in which the several musical composers lived, and published for the use of the church of York, under the direction of William Mason ... By whom is prefixed, a critical and historical essay on cathedral music (York: Ward, 1782), pp. xliii-xlvi.

<sup>10</sup> William Hargrove, *History and Description of the Ancient City of York* (York: Alexander, 1818), vol. 2, pt. 1, p. 84.

There are two specific instances when the Te Deum and Jubilate from Camidge's Service in F are known to have been performed in York Minster: on 6 May 1832, on the reopening of the choir after the fire of 1829; and on 10 March 1839, at a service during the York Spring Assizes.<sup>11</sup> The Te Deum was also sung at the reopening of Chester Cathedral at the beginning of 1846 after extensive restoration and improvement.<sup>12</sup>

At the time of Matthew Camidge's appointment as organist of York Minster in 1799 the choir consisted of six boys, seven singing men, and five vicars choral. His *Cathedral Music* was announced for publication in 1801, as noted above, and in the next year, when Dean Markham took office, the singing of the choir would seem to have been unsatisfactory, since it was later claimed that 'the choir could scarcely execute the ordinary choruses of anthems, and the choruses were therefore often omitted'.<sup>13</sup> An immediate result of this was an order made in Chapter on 21 June 1803 that Matthew Camidge's annual salary should be increased from forty-eight to sixty pounds 'in consideration of the great attention necessary to be paid by him in instructing the Choristers in Church Music'.<sup>14</sup> And the number of boys, which had in the first three quarters of 1803 temporarily fallen from six to five, from the end of that year was permanently increased to eight.<sup>15</sup>

## Source

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

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

Nor has it been collated with manuscript sources known to have survived:<sup>16</sup>

- Peterborough Cathedral Library. One treble and two tenor partbooks dating from c.1792 containing the morning service.
- St. George's Chapel, Windsor. Seven partbooks copied between 1801 and 1830 containing the Te Deum and Jubilate: one alto, two tenor, three bass, and one unspecified.
- St. Paul's Cathedral Library, London. An organ score dating from the end of the eighteenth century.
- York Minster Library. Two partbooks, with shelfmarks M 168 and M 183, which formerly belonged to the choir of York Minster: M 168 is a treble partbook copied in the 1810s, and M 183 a tenor partbook copied between 1834 and c.1850.

<sup>11</sup> *York Herald*, 21 April and 12 May 1832; 16 March 1839.

<sup>12</sup> *Ipswich Journal*, 10 January 1846 (via the online database *19<sup>th</sup> Century British Library Newspapers*).

<sup>13</sup> Dean Markham's obituary, *Yorkshire Gazette*, 5 October 1822.

<sup>14</sup> YML, Dean and Chapter archives, Chapter acts 1784–1807, H 9/3, p. 293.

<sup>15</sup> YML, Dean and Chapter archives, St. Peter's account, E2/24, initial payment on 11 November 1803.

<sup>16</sup> The information concerning the two manuscript sources in Peterborough Cathedral Library and St. Paul's Cathedral Library respectively has been derived from the online RISM database, *Music Manuscripts (1600 to 1800) in British and Irish Libraries*; and that concerning St. George's Chapel from C. Mould, *The Musical Manuscripts of St. George's Chapel, Windsor Castle: a descriptive catalogue* (Windsor: Oxley, 1973).

## Editorial commentary

1. The accompaniment to the Service in F in *Cathedral music* specifies ‘Organ or Piano Forte’ and, if played on the former instrument, it may be of interest for the performer to know the specification of the organ of York Minster in 1806, which is that of the instrument reconstructed in 1803 by Benjamin Blyth, the foreman of Mrs. Green who carried on her husband’s business of organ building after his death in 1796.<sup>17</sup> There is no surviving evidence to suggest that a ‘Piano Forte’ was used in the services in York Minster, and the inclusion of that instrument’s name on the title-page and in the score is evidence of one of the selling points which Camidge wished to make to the ‘private families’ noted above.

<b>Great organ</b>	<b>Choir organ</b>	<b>Swell organ</b>
GGG long to eee	GGG long to eee	tenor F to eee
Open Diapason	Dulciana	Open Diapason
Open Diapason	Stop Diapason	Stop Diapason
Open Diapason	Principal	Dulciana
Stop Diapason	Flute	Principal
Principal	Fifteenth	Dulciana Principal
Nason	Bassoon	Trumpet
Twelfth		Hautboy
Fifteenth		Cornet III
Sesquialtra III		
Mixture III		
Trumpet		
Clarion		
Cornet IV		

It should be noted that, in common with other English organs of the time, there was no pedal division, but it did have ‘pedals to play the lower keys of the manual’, as noted by Gray.<sup>18</sup> He also noted that the wind pressure of the instrument was raised soon after 1814, with the result that the tuning (which had previously been ‘considerably too flat’) was brought nearer to concert pitch, which in England at that time was probably in the order of  $a' = 423$  or  $424$  Hz.<sup>19</sup> Most of the indications for organ registration in *Cathedral Music* simply duplicate the instructions given to the choir, i.e., Cantoris and Decani, Full and Verse, and Soft. There are four exceptions, as follows:

Jubilate	bar 43	‘Org.’ [almost certainly indicates an increase in volume for the Gloria which follows. In bars 21–22 of the Nunc Dimittis, immediately before the Gloria, the indication is ‘ld Org.’, i.e. ‘loud Organ’, presumably the Great organ]
Magnificat	bars 8–9	‘Choir Organ’
Nunc Dimittis	bar 7	‘Choir Organ’
	bars 21–22	‘loud Organ’ [presumably the Great organ]

<sup>17</sup> The specification quoted here is that which appears in James Boeringer, *Organa Britannica: Organs in Great Britain, 1660–1860: a complete edition of the Sperling notebooks and drawings in the Library of the Royal College of Organists* (Lewisburg: Bucknell U. P., 1989), vol. 3, p. 354. The *York Courant* (1 August 1803) noted that the organ by that date was ‘now finished and set up in the cathedral’.

<sup>18</sup> [Jonathan Gray], *Letters to the Editor of the ‘Musical World’, relative to the York Organ* (London: Seeley, [1837]), p. 6.

<sup>19</sup> [Gray], *Letters*, p. 8; Arthur Mendel, *Pitch in Western Music since 1500: a re-examination* (London: Bärenreiter, 1979), p. 87.

2. Contemporary performance practice concerning the appoggiaturas in the Service in F suggests the following.<sup>20</sup>

a) Appoggiaturas before the beat:

Te Deum	bars	2, 10, 13, 72, 76, 77, 80, 105, 106, 137, 139, 144, 151
Jubilate	bars	9, 17, 50, 55
Sanctus	bars	3, 5, 13
Kyrie	bar	6
Magnificat	bars	6, 42, 76
Nunc Dimittis	bars	19, 28, 33

These take one half of the following note value, with the following exceptions: the final bars of the Jubilate (55), Magnificat (76), and Nunc Dimittis (33), where they take two thirds; and the Sanctus (13) and Magnificat (42) in which the appoggiatura takes one quarter.

b) Appoggiaturas after the beat:

Te Deum	bars	27, 34, 40, 45, 78, 81, 84, 99
Jubilate	bars	21, 42
Sanctus	bar	14
Magnificat	bars	37, 42, 63
Nunc Dimittis	bar	20

Callcott's rule is that, as with those before the beat, appoggiaturas after the beat take a half of the time value of the notes which precede them. But evidence within the score suggests that while this would be particularly appropriate for the Te Deum (27, 81, 84) and the Magnificat (37 and 63) only, the others should perhaps take a quarter of the time values.

c) Appoggiaturas both before and after the beat:

Magnificat	bar	39
------------	-----	----

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

d) Two appoggiaturas placed together (after the beat)

Te Deum	bar	120
Jubilate	bar	43
Sanctus	bar	20
Nunc Dimittis	bar	21

These take their time-value, as written, from the preceding note.

3. In the Te Deum, the right-hand of the organ/piano accompaniment at the beginning of bars 29, 35, 41, 46, and 52 has a rest when, on analogy with bar 57 (and following the recently superseded practice of figured bass accompaniment), it would be appropriate for a chord (of which the note in the left-hand is the root) to be played.

4. Expansions of the text added to the score, for instance that of 'cres' to 'crescendo' and 'Or<sup>n</sup>' to 'Organ', have been indicated by the use of *italic*.

## Acknowledgements

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

---

<sup>20</sup> J. W. Callcott. *Explanation of the Notes, Marks, Words, &c, used in Music*; 2<sup>nd</sup> edn. (London, c.1800), p. 27.

# Te Deum

MATTHEW CAMIDGE (1764–1844)

Edited by David Griffiths

**Full** **Verse, two Trebles**

TREBLE

CONTRA TENOR

TENOR

BASS

ORGAN or PIANO FORTE

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

We praise thee, O God:

We praise thee, O God:

We praise thee, O God:

We praise thee, O God:

**Full** **Verse**

5 **Full**

S. earth doth wor-ship thee: the Fa-ther ev-er-last-ing. To thee all An-gels cry a-loud: the

A. the Fa-ther ev-er-last-ing. To thee all An-gels cry a-loud: the

T. the Fa-ther ev-er-last-ing. To thee all An-gels cry a-loud: the

B. the Fa-ther ev-er-last-ing. To thee all An-gels cry a-loud: the

Org. **Full**

Verse

11 *p*

S. heav'ns and all the pow'rs there - in. To thee Che - ru - bin and Ser - a - phin: con - tin - ual - ly do

A. heav'ns and all the pow'rs there - in.

T. heav'ns and all the pow'rs there - in.

B. heav'ns and all the pow'rs there - in.

Org. Verse

17 *crescendo* **Full**

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

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

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

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

Org. **Full**

23

S. heav'n and earth are full of the ma - jes - ty of thy glo - ry.

A. heav'n and earth are full of the ma - jes - ty of thy glo - ry.

T. heav'n and earth are full of the ma - jes - ty of thy glo - ry.

B. heav'n and earth are full of the ma - jes - ty of thy glo - ry.

Org.

29 Verse

S.

A.

T. 

B. 

Org.

38

S. 

A. 

T. 

B.

Org.

46 Full

S. 

A. 

T. 

B. 

Org.

55

S. in - fin - ite Ma - jes - ty; Thine hon - our - a - ble, true: and on - ly Son; Al - so the

A. in - fin - ite Ma - jes - ty; Thine hon - our - a - ble, true: and on - ly Son; Al - so the

T. in - fin - ite Ma - jes - ty; Thine hon - our - a - ble, true: and on - ly Son; Al - so the

B. in - fin - ite Ma - jes - ty; Thine hon - our - a - ble, true: and on - ly Son; Al - so the

Org.

63

S. Ho - ly Ghost the Com - fort - er. Thou art the King of glo - ry: O Christ. Thou art the ev - er -

A. Ho - ly Ghost the Com - fort - er. Thou art the King of glo - ry: O Christ. Thou art the ev - er -

T. Ho - ly Ghost the Com - fort - er. Thou art the King of glo - ry: O Christ. Thou art the ev - er -

B. Ho - ly Ghost the Com - fort - er. Thou art the King of glo - ry: O Christ. Thou art the ev - er -

Org.

71

**Verse**

S. last - ing Son: of the Fa - ther. When thou took'st up - on thee - to de - liv - er man: thou didst not ab -

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

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

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

Org.

**Verse**



Full

79

S. hor— the Vir - gin's womb. When thou hadst ov-er-come the sharp - ness of death: thou didst

A. When thou hadst ov-er-come the sharp - ness of death: thou didst

T. When thou hadst ov-er-come the sharp - ness of death: thou didst

B. When thou hadst ov-er-come the sharp - ness of death: thou didst

Org. Full

86

S. op - en the king - dom of heav'n to all\_\_\_ be - liev - ers. Thou sit - test at the right hand of

A. op - en the king - dom of heav'n to all\_\_\_ be - liev - ers. Thou sit - test at the right hand of

T. op - en the king - dom of heav'n to all\_\_\_ be - liev - ers. Thou sit - test at the right hand of

B. op - en the king - dom of heav'n to all\_\_\_ be - liev - ers. Thou sit - test at the right hand of

Org.

93

S. God: in the glo - ry - of the Fa - ther. We be - lieve\_\_\_ that thou\_\_\_ shalt come: to be our\_\_\_

A. God: in the glo - ry - of the Fa - ther. We be - lieve\_\_\_ that thou\_\_\_ shalt come: to be our\_\_\_

T. God: in the glo - ry of the Fa - ther. We be - lieve that thou\_\_\_ shalt come: to be our\_\_\_

B. God: in the glo - ry - of the Fa - ther. We be - lieve that thou shalt come: to be our

Org.

100 **Verse**

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

A. Judge.

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

B. Judge.

Org. **Verse**

107 **Full** **Verse**

S. pre - cious blood. Make them to be num - bered with thy Saints: in glo - ry ev - er - last - ing. O\_

A. Make them to be num - bered with thy Saints: in glo - ry ev - er - last - ing. O\_

T. pre - cious blood. Make them to be num - bered with thy Saints: in glo - ry ev - er - last - ing.

B. Make them to be num - bered\_ with thy Saints: in\_ glo - ry ev - er - last - ing.

Org. **Full** **Verse**

114

S. Lord, save thy peo - ple: and bless\_ thine her - i - tage. Gov - ern them: and lift them up for ev - er.

A. Lord, save thy peo - ple: and bless\_ thine her - i - tage. Gov - ern them: and lift them up for ev - er.

T. Lord, save thy peo - ple: and bless\_ thine her - i - tage. Gov - ern them: and lift them up for ev - er.

B. Gov - ern them: and lift them up for ev - er.

Org.

121 **Full**

S. Day by day we mag - ni - fy thee; And we wor - ship thy name ev - er

A. Day by day we mag - ni - fy thee; And we wor - ship thy name ev - er

T. Day by day we mag - ni - fy thee; And we wor - ship thy name ev - er

B. Day by day we mag - ni - fy thee; And we wor - ship thy name ev - er

Org. **Full**

127

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

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

T. world with - out end. Vouch - safe, O Lord to keep us this day with - out

B. world with - out end. Vouch - safe, O Lord to keep us this day with - out

Org.

133 **Verse**

S. sin. O Lord, have mer - cy up - on us, have mer - cy up - on us. O

A. sin. O Lord, have mer - cy up - on us, have mer - cy up - on us.

T. sin. O

B. sin. O Lord, have mer - cy up - on us, have mer - cy up - on us.

Org. **Verse**

139

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

A.

T. Lord, let thy mer - cy light - en up - on us: as our trust is in

B.

Org.

145

S. thee.

**Solo**

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

T. thee.

B.

Org.

150

**Full Slow**

S. let me nev - er be con - found - ed.

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

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

B. let me nev - er be con - found - ed.

Org. **Full Slow**

# Jubilate

MATTHEW CAMIDGE (1764–1844)

Edited by David Griffiths

**Full**

TREBLE

CONTRA TENOR

TENOR

BASS

ORGAN or PIANO FORTE

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

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

O be joy - ful in the Lord, all ye lands: serve the Lord with

O be joy - ful in the Lord, all ye lands: serve the Lord with

**Full**

**Verse**

S.

A.

T.

B.

Org.

and come be-fore his pre - sence with a song. Be ye sure that the Lord he is

and come be-fore his pre - sence with a song. Be ye sure that the Lord he is

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

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

**Verse**

14

S. God: it is he\_ that hath made us, and not we our-selves; we are his peo-ple, and the sheep of\_ his\_

A. God: it is he\_ that hath made us, and not we our-selves; we are his peo-ple, and the sheep of his

T.

B.

Org.

22

S. pas - ture. O go your way in-to his gates with thanks-giv-ing, and in - to his\_ courts with praise: be

A. pas - ture.

T.

B.

Org.

31

S. thank - ful un-to him, and speak good of his name. **Full** his mer - cy is ev - er -

A. his mer - cy is ev - er -

T. For the Lord is gra-cious, his mer - cy is ev - er -

B. For the Lord is gra-cious, his mer - cy is ev - er -

Org. **Full**

38

S. last - ing: and his truth en - dur - eth from gen - er - a - tion to gen - er - a - tion.

A. last - ing: and his truth en - dur - eth from gen - er - a - tion to gen - er - a - tion.

T. last - ing: and his truth en - dur - eth from gen - er - a - tion to gen - er - a - tion.

B. last - ing: and his truth en - dur - eth from gen - er - a - tion to gen - er - a - tion.

Org.

44

S. Glo - ry be to the Fa - ther, and to the Son: and to the Ho - ly Ghost; As it was in the be -

A. Glo - ry be to the Fa - ther, and to the Son: and to the Ho - ly Ghost; As it was in the be -

T. Glo - ry be to the Fa - ther, and to the Son: and to the Ho - ly Ghost; As it was in the be -

B. Glo - ry be to the Fa - ther, to the Son: and to the Ho - ly Ghost; As it was in the be -

Org.

50

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

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

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

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

Org.

# Sanctus

MATTHEW CAMIDGE (1744–1844)

Edited by David Griffiths

**Soft**

TREBLE  
CONTRA TENOR  
TENOR  
BASS  
ORGAN or PIANO FORTE

Ho - ly, ho - ly, ho - ly, Lord God of  
Ho - ly, ho - ly, ho - ly, Lord God of  
Ho - ly, ho - ly, ho - ly, Lord God of  
Ho - ly, ho - ly, ho - ly, Lord God of

**Soft**

5

S.  
A.  
T.  
B.  
Org.

hosts, heav'n and earth are full of thy  
hosts, heav'n and earth are full of thy  
hosts, heav'n and earth are full of thy  
hosts, heav'n and earth are full of thy



9 **Full** **soft**

S. glo - ry: glo - - - ry be to thee, O

A. glo - ry: glo - - - ry be to thee, O

T. glo - ry: glo - - - ry be to thee, O

B. glo - ry: glo - - - ry be to thee, O

Org. **Full** **soft**

14 **Full**

S. Lord most high, glo - - ry be to

A. Lord most high, glo - - ry be to

T. Lord most high, glo - ry be to

B. Lord most high, glo - - ry be to

Org. **Full**

18

S. thee, O Lord, O Lord most High.

A. thee, O Lord, O Lord most High.

T. thee, O Lord, O Lord most high.

B. thee, O Lord, O Lord most high.

Org.

# Kyrie

MATTHEW CAMIDGE (1764-1844)  
Edited by David Griffiths

**Soft**

TREBLE

CONTRA TENOR

TENOR

BASS

ORGAN or PIANO FORTE

Lord, have mer - cy up - on us, and in - cline our hearts to

Lord, have mer - cy up - on us, and in - cline our hearts to

Lord, have mer - cy up - on us, and in - cline our hearts to

Lord, have mer - cy up - on us, and in - cline our hearts to

**Soft**

6 **Soft**

S. keep this law. Lord, have mer - cy up - on us, and write all

A. keep this law. Lord, have mer - cy up - on us, and write all

T. keep this law. Lord, have mer - cy up - on us, and write all

B. keep this law. Lord, have mer - cy up - on us, and write all

Org. **Soft**

12 **Full**

S. these thy laws in our hearts, we be - seech thee.

A. these thy laws in our hearts, we be - seech thee.

T. these thy laws in our hearts, we be - seech thee.

B. these thy laws in our hearts, we be - seech thee.

Org. **Full**

# Magnificat

MATTHEW CAMIDGE (1744–1844)

Edited by David Griffiths

**Full**

TREBLE

CONTRA TENOR

TENOR

BASS

ORGAN OR PIANO FORTE

My soul doth mag-ni-fy the Lord: and my spi-rit hath re -

My soul doth mag-ni-fy the Lord: and my spi-rit hath re -

My soul doth mag-ni-fy the Lord: and my spi-rit hath re -

My soul doth mag-ni-fy the Lord: and my spi-rit hath re -

My soul doth mag-ni-fy the Lord: and my spi-rit hath re -

**Full**

**Decani**

5

S.

A.

T.

B.

Org.

joic-ed in God my Sa-vi-our. For he hath re-gard-ed: the low-li-ness of his hand

joic-ed in God my Sa-vi-our. For he hath re-gard-ed: the low-li-ness of his hand

joic-ed in God my Sa-vi-our. For he hath re-gard-ed: the low-li-ness of his hand

joic-ed in God my Sa-vi-our. For he hath re-gard-ed: the low-li-ness of his hand

joic-ed in God my Sa-vi-our. For he hath re-gard-ed: the low-li-ness of his hand

**Choir Organ**

11 **Cantoris** **both sides** **Decani**

S. maid-en. For be-hold from hence-forth: all ge - ne - ra - tions shall call me bless-ed. For

A. maid-en. For be- hold from hence-forth: all ge - ne - ra - tions shall call me bless-ed. For

T. maid-en. For be-hold from hence-forth: all ge - ne - ra - tions shall call me bless-ed. For

B. maid-en. For be- hold from hence-forth: all ge - ne - ra - tions shall call me bless-ed. For

Org. **Decani**

18 **slower** **Verse**

S. he that is might-y hath mag-ni-fi-ed me: and ho-ly is his Name. And his mer - cy is on them that

A. he that is might-y hath mag-ni-fi-ed me: and ho-ly is his Name.

T. he that is might-y hath mag-ni-fi-ed me: and ho-ly is his Name. And his mer - cy is on them that

B. he that is might-y hath mag-ni-fi-ed me: and ho-ly is his Name.

Org. **slower** **Verse**

26 **Full** **Solo**

S. fear him: through - out all ge - ne - ra - tions.

A. through - out all ge - ne - ra - tions.

T. fear him: through - out all ge - ne - ra - tions.

B. through - out all ge - ne - ra - tions. He hath shew-ed strength with his arm: he hath scat-ter-ed the

Org. **Full**

34 **Solo**

S. He hath put down the might - y from their

A.

T.

B. proud in the i - ma - gi - na - tion of their hearts.

Org.

43 **Full**

S. seat: and hath ex - alt - ed the hum - ble\_ and\_ meek. He hath fill - ed the hun - gry with good things: and the

A. He hath fill - ed the hun - gry with good things: and the

T. He hath fill - ed the hun - gry with good things: and the

B. He hath fill - ed the hun - gry with good things: and the

Org. **Full**

51 **Decani**

S. rich he hath sent emp - ty a - way. He re - mem - b'ring his mer - cy hath hol - pen his ser - vant

A. rich he hath sent emp - ty a - way. He re - mem - b'ring his mer - cy hath hol - pen his ser - vant

T. rich he hath sent emp - ty a - way. He re - mem - b'ring his mer - cy hath hol - pen his ser - vant

B. rich he hath sent emp - ty a - way. He re - mem - b'ring his mer - cy hath hol - pen his ser - vant

Org. **Decani**

59

S. Is - ra-el: as he pro-mis-ed to our fore - fa - thers, Ab - ra-ham and his seed for ev - er.

A. Is - ra-el: as he pro-mis-ed to our fore - fa - thers, Ab - ra-ham and his seed for ev - er.

T. Is - ra-el: as he pro-mis-ed to our fore - fa - thers, Ab - ra-ham and his seed for ev - er.

B. Is - ra-el: as he pro-mis-ed to our fore - fa - thers, Ab - ra-ham and his seed for ev - er.

Org.

65 *Full*

S. Glo - ry be to the Fa - ther, and to the Son: and to the Ho - ly Ghost; As it was in the be -

A. Glo - ry be to the Fa - ther, and to the Son: and to the Ho - ly Ghost; As it was in the be -

T. Glo - ry be to the Fa - ther, and to the Son: and to the Ho - ly Ghost; As it was in the be -

B. Glo - ry be to the Fa - ther, and to the Son: and to the Ho - ly Ghost; As it was in the be -

Org. *Full*

71

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

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

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

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

Org.

# *Nunc dimittis*

MATTHEW CAMIDGE (1764–1844)

Edited by David Griffiths

**Full**

TREBLE

CONTRA TENOR

TENOR

BASS

ORGAN or PIANO FORTE

Lord, now let-test thou thy ser - vant de - part in peace: ac-

Lord, now let-test thou thy ser - vant de - part in peace: ac-

Lord, now let-test thou thy ser - vant de - part in peace: ac-

Lord, now let-test thou thy ser - vant de - part in peace: ac-

Lord, now let-test thou thy ser - vant de - part in peace: ac-

**Full**

**Cantoris**

S.

A.

T.

B.

Org.

cord-ing to thy word. For mine eyes have seen: thy sal - va - tion; Which thou hast pre - par - ed be - fore the

cord-ing to thy word. For mine eyes have seen: thy sal - va - tion; Which thou hast pre - par - ed be - fore the

cord-ing to thy word. For mine eyes have seen: thy sal - va - tion; Which thou hast pre - par - ed be - fore the

cord-ing to they word. For mine eyes have seen: thy sal - va - tion; Which thou hast pre - par - ed be - fore the

**Choir Organ**

**Decani**

13

S. face of all peo - ple; Tobe a light to light - en the Gen - tiles: and to be the glo - ry of thy

A. face of all peo - ple; Tobe a light to light - en the Gen - tiles: and to be the glo - ry of thy

T. face of all peo - ple; Tobe a light to light - en the Gen - tiles: and to be the glo - ry of thy

B. face of all peo - ple; Tobe a light to light - en the Gen - tiles: and to be the glor - ry of thy

Org. **Decani**

**Full**

20

S. peo - ple Is - ra-el. Glo - ry be to the Fa - ther, and to the Son: and to the Ho - ly Ghost; As it

A. peo - ple Is - ra-el. Glo - ry be to the Fa - ther, and to the Son: and to the Ho - ly Ghost; As it

T. peo - ple Is - ra-el. Glo - ry be to the Fa - ther, and to the Son: and to the Ho - ly Ghost; As it

B. peo - ple Is - ra-el. Glo - ry be to the Fa - ther, and to the Son: and to the Ho - ly Ghost; As it

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

27

S. was in the be - gin - ning, is now, and ev - er shall be: world with - out end. A - men.

A. was in the be - gin - ning, is now, and ev - er shall be: world with - out end. A - men.

T. was in the be - gin - ning, is now, and ev - er shall be: world with - out end. A - men.

B. was in the be - gin - ning, is now, and ev - er shall be: world with - out end. A - men.

Org.



## TEXTUAL COMMENTARY

Page	Bar	Part	Comment
<b>Te Deum</b>			
1	3-4	B	these two bars are notated exactly the same as the left-hand of the Organ or Piano Forte part, but without underlay; here omitted
1	6		the designation 'Full' is editorial
3	52	B	there is a minim <i>g</i> instead of a minim rest, as in the Organ or Piano Forte part, without underlay; here omitted
5	85	Org	left-hand 1 <sup>st</sup> note, <i>b</i> flat appoggiatura before the semibreve <i>a</i> , has been aligned here with that which occurs at the end of the previous bar in the alto part. It may be, of course, that this latter appoggiatura belongs in the next bar before the first note.
5	99	B	the appoggiatura is editorial, introduced here on analogy with that in the Organ or Piano Forte part, left-hand
7	138	S, T	the word 'O' is absent in both parts
8	142	Org	left-hand, semibreve has no dot
8	145	A	the word 'O' is absent
8	151	A	1 <sup>st</sup> note, no appoggiatura; added here on analogy with that in the Organ or Piano Forte part
<b>Jubilate</b>			
10	24	S	1 <sup>st</sup> note, the word 'O' is absent
<b>Magnificat</b>			
18	63	Org	right-hand, 5 <sup>th</sup> note, the flat against the appoggiatura is editorial, on analogy with that in the Alto part
18	65	All	the designation 'Full' is editorial
<b>Nunc dimittis</b>			
20	21	Org	right-hand, 3 <sup>rd</sup> note is incorrectly notated as a crotchet
20	22	All	the designation 'Full' is editorial
20	32	All	the fermatas are unavoidably placed over the first notes because of a lack of space in the bar. They have here been placed between the notes on analogy with those in the comparable places in the Glorias of both the Jubilate and Magnificat.

