

Commentary from *The Restoration Anthem, Vol 2*
 ed. Dexter & Webber
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PREFACE

With the accession of the Protestant William III and Mary in 1689, members of the Anglican Chapel Royal must have anticipated a revival in their fortunes. James II (1685–89) had established his own Roman Catholic chapel, staffed by continental musicians, and the role of the Anglican chapel had decreased significantly (although symphony anthems with strings continued to be performed when Princess Anne was in attendance). But William attended the chapel infrequently, and his tastes were more conservative than those of Charles II. In 1691, he issued a decree stating that “The King’s Chapell shall be all the year through kept both morning & evening with solemn music like a Collegiate church”. This effectively marked the end of the symphony anthem tradition – though anthems with orchestral accompaniment continued to be composed for the annual St Cecilia’s Day celebrations and, in the early eighteenth century, for national services of thanksgiving held in St Paul’s Cathedral to celebrate the military victories of the Duke of Marlborough. Not until the reign of Queen Anne (1702–14) would the Chapel Royal regain anything like the status and level of activity it had enjoyed under Charles II.

Given their reduced Court role during the 1690s, Purcell and many of his colleagues turned their attention to theatre music, opera and London’s fledgling concert life. Despite a change of focus, they still retained their church posts; unsurprisingly, their dramatic experience and greater exposure to Italianate musical influences was reflected in their subsequent sacred works. Verse anthems were conceived on a far larger scale (often resembling a series of independent movements), and were written in a more overtly secular style. By the early eighteenth century, a new sub genre – the solo anthem – had emerged, scored for a single solo voice throughout with only a perfunctory final chorus (sometimes only a single “Amen”). Dubbed “cantata anthems” by musicologist Ian Spink, such works not only displayed the virtuoso talents of singers such as the countertenor Richard Elford, but, at a time when many of the leading singers held simultaneous posts in as many as four different choirs, offered a practical solution to the rising problem of absenteeism. Advances in organ building, particularly the development of solo stops such as trumpets and cornets, also saw elaborate organ ritornelli take the place of string interludes.

But the “secularisation” of church music was not welcomed by everyone. Thomas Tudway was not alone in condemning the “Levity, & wantonnes of Style”, and “Theatrical Anthems” which encouraged people to attend cathedral services “rather to be entertain’d, and diverted, than with a sence of Religion or devotion”. Conservative influences meant that the final years of the seventeenth century saw a marked revival of interest in full anthems (usually full with verses), written in “that solemn, & grave Style which was Establish’d as only proper to be us’d in divine Service”.

The early eighteenth century therefore saw many composers writing in both the “new” and “old” styles,

as exemplified by the varied contents of William Croft’s *Musica Sacra*, published in 1724. The rich diversity of musical language which had characterised the early Restoration repertory thus continued on into the next generation, though the extremes were even more polarised than before.

Contents

Like the earlier volume covering the period 1660–89 (*CMSR 102*), this collection of anthems does not attempt to be a systematic anthology of late Restoration church music; rather, it seeks to present some of the finest anthems from the period that will be suitable for varied use by modern cathedral, collegiate and church choirs. A few well-known works currently unavailable elsewhere are provided in new editions, but many will be less familiar, and are published here for the first time. The sheer scale of most verse anthems, and the limited modern-day call for solo anthems means that the collection contains a higher proportion of full anthems than would have been found in a typical early eighteenth-century cathedral repertory. However, the choice of works does aim to reflect the wide variety of musical styles employed by church composers at the time.

Sources indicate that the anthems were all composed during, or very shortly after, the reigns of William and Mary, and Queen Anne. Contemporary cathedral manuscripts indicate that several of the chosen works enjoyed considerable popularity at the time, with five securing a more lasting place in the Anglican repertory through their inclusion in collections published by Croft (*Musica Sacra*, 1724) and Boyce (*Cathedral Music*, 1760–3).

The composers

With the exception of John Weldon (who was a chorister at Eton College, and a private pupil of Purcell), all the composers represented in this volume began their musical careers as choristers at the Chapel Royal. Five also held office there as adults: Henry Purcell, Jeremiah Clarke, John Weldon and William Croft as organist (with Croft also becoming master of the choristers); and William Turner as a gentleman of the Chapel. Like their predecessors in the 1670s and 1680s, all combined Court duties with posts elsewhere: Purcell and Croft both served as organist at Westminster Abbey; Clarke held the same post at the newly rebuilt St Paul’s Cathedral; Turner sang in the choirs of the Abbey and St Paul’s; and Weldon held organist posts in several London churches.

But in a significant change from the earlier period, all five were to a greater or lesser degree also involved in theatrical work, composing either incidental music for plays (Clarke, Croft and Turner), or complete operas (Purcell and Weldon). Indeed, in the case of Clarke and Weldon (whose first adult posts were as Organist at Winchester College and New College, Oxford respectively), it was through their stage work that they first made their mark on the London musical scene, prior to their Court appointments. Weldon’s arrival was particularly spectacular: in 1700, he won the competition

(and £100 prize) for a setting of Congreve's masque *The Judgement of Paris*.

The two remaining composers in the volume – Vaughan Richardson and Thomas Tudway – did not return to the Chapel Royal as adults. Richardson spent more than 30 years as Organist of Winchester Cathedral. The start of his tenure coincided with Clarke's time at nearby Winchester College. This may help to explain the uncertainty over the authorship of *O Lord God of our salvation*, which is attributed to Richardson in some sources, and to Clarke in others. Tudway became Organist of King's College, Cambridge and, later, Professor of Music at Cambridge University. His repeated petitions to Queen Anne for a Court post were unsuccessful. However, his six-volume manuscript *Collection of the most celebrated services and anthems used in the Church of England*, which he compiled for Edward, Lord Harley, between 1715 and 1720, not only secured his place in history, but also helped to preserve much of the music of this and earlier periods.

The music

Purcell's *O give thanks* (z33), written in 1693, displays many features which are typical of the late seventeenth-century verse anthem. Declamatory solos for counter-tenor and/or bass were commonplace, designed to showcase the talents of the leading virtuosi of the day. In ensemble verses, composers also favoured the lower-voice grouping of countertenor, tenor and bass. *O give thanks* is therefore relatively unusual in employing a treble soloist in two verses. Triple time was used extensively; and as the scale of anthems increased, sections were often contrasted through changes in metre and/or key (usually limited at this stage to tonic major and minor). *O give thanks* was one of the first anthems Purcell wrote for the Chapel Royal after William's decree: therefore in place of elaborate string interludes, short organ ritornelli are used to articulate the structure of the piece.

Clarke's *Praise the Lord, O my soul* was composed just over a decade later, and illustrates how the verse anthem developed after Purcell's death. Clarke is more harmonically advanced, both in terms of his overall tonal structure (which includes a section in the dominant), and his surface harmonies (particularly the use of seventh chords in the chorus "O Lord, how manifold are thy works"). Triple time still predominates, and the solo writing – in this case conceived for Elford – remains technically highly demanding; but at the same time, it has a lighter, more lyrical feel, betraying the continued influence of secular styles. Clarke also makes greater, and more idiomatic use of the organ: the slightly bombastic ritornello on the trumpet stop is typical of many early eighteenth-century anthems.

The organ adopts a more reflective role in Tudway's intimate setting of the funeral anthem *I heard a voice from heaven*, where it depicts the distant, heavenly voice. The anthem was composed in 1703 for the funeral of the Marquis of Blandford, son of the Duke of Marlborough. Tudway's setting of *I am the resurrection*, also written for the occasion, is in a markedly different style: its simple homophonic texture, plaintive chromaticisms, and frequent bare fifths at cadences all combine to recall Purcell's setting of *Thou knowest*,

Lord, written in 1695 for the funeral of Queen Mary – a work which Tudway regarded as one of the most "rapturously fine & solemn" examples of devotional music.

A similar mood is evoked by the homophonic writing in Richardson's *O Lord God of my salvation* (particularly at the verse "Free among the dead"). Throughout the anthem, chordal writing alternates with a variety of contrapuntal textures, some bearing motivic similarities to Purcell's earlier setting of *In the midst of life* (z17A/z27), which Richardson may have sung as a chorister in the Chapel Royal.

When such interest in the "solemn & grave Style" was revived, the older generation of composers – such as Richardson and Turner – displayed a natural feel for imitative writing, having been exposed to it during their formative years. The ebullient counterpoint of the opening section of Turner's *My soul truly waiteth still upon God* is worthy of Purcell at his best (indeed, there are echoes of Purcell's *O Lord God of hosts*). The anthem was composed as a companion piece to Turner's Service in A major, and its rich scoring was clearly intended to exploit the sumptuous acoustic of Wren's newly completed St Paul's Cathedral.

The *stile antico* style was less instinctive for younger men like Croft, whose counterpoint often has a dry, formulaic feel to it. However, the two anthems by him included in this collection are exceptions: the polyphonic motet *Hear my prayer* contains echoes of Purcell's earlier eight-part setting of the same text, whilst the energetic fugal writing in *We will rejoice in thy salvation* looks forward to Handel's oratorio choruses.

Weldon composed only a handful of full anthems, yet they were amongst his most popular works. *Hear my crying* shows a fine grasp of contrapuntal writing; but whilst Croft's counterpoint possesses a certain sense of gravitas, Weldon's has a gentler, more lyrical quality. As befits a work composed in the second decade of the eighteenth century, its harmonic language is now firmly rooted in "modern" tonal principles. The cadential false relations in Turner's *My soul truly waiteth still upon God* were an integral part of a "transitional" harmonic language, which still retained traces of its modal past. But in *Hear my crying*, the chain of false relations at "From the ends of the earth" is intended purely for effect and colour, in the same way as chromatic inflections elsewhere in the piece.

The same simple lyricism is found in the verse sections of Clarke's full anthem *Praise the Lord, O Jerusalem* (the passage "and Queens shall be thy nursing mothers" being particularly effective). The homophonic outer sections look back to the early Restoration style (the opening phrase echoing the start of Blow's full anthem *Praise the Lord, O my soul*), and add an appropriate touch of solemnity to a work written for the coronation of Queen Anne.

Performance Issues

Organ accompaniments

There can be little certainty regarding the nature of organ accompaniments during the Restoration period. Full scores of the period tend not to include complete organ

parts, conveying only essential notes written into the bass and sometimes soprano vocal lines. Organ books normally contain either a predominantly two-part texture giving the treble and bass vocal lines (sometimes with extra notes or figures), or present a more complete representation of the vocal parts, sometimes also with figures.

In this period of stylistic transition it is clear that a variety of approaches were adopted, probably related to the style of any particular composition (as discussed in the Preface to Volume One). In contrapuntal music, the editors of the present volume have largely followed the *colla voce* style, so that the opening section of Turner's *My soul truly waiteth still upon God* has a similar style of accompaniment to Purcell's organ part for Blow's *God is our hope and strength*, given in Volume One. But in works composed in a more contemporary idiom, such as Purcell's *O give thanks*, a more independent style of accompaniment has been used. However, there can be no hard and fast rules since the sources themselves present such a varied picture.

The chief problem facing the player in full sections is to decide to what extent s/he should simply play the vocal parts or should add extra notes, especially where the harmony is thin and the style not particularly contrapuntal. Passages where this problem becomes acute include Clarke's *Praise the Lord, O Jerusalem* from bar 9, and the final chorus of Richardson's *O Lord God of my salvation*, from bar 67. The realizations presented here are intended only as a guide. The editors have deliberately kept them simple, giving organists scope to adapt or embellish them according to their own tastes and circumstances – though the aim should always be to support but not dominate the voices. Organ scores exist for most of the full anthems of the period, including Tudway's funeral anthem *I am the resurrection*, though this might effectively be performed unaccompanied.

A new issue that appears in the current volume concerns the emergence of the organ ritornello, present here in the verse anthems by Purcell, Clarke and Tudway. The specific instruction for the trumpet stop in bar 43 of Clarke's anthem is clear enough (though it is not clear whether the trumpet should also be used from bar 54). But in other places the player has to choose whether or not to perform the given right-hand material on solo stops, and also to decide how to provide a realisation of the figures given above or below the bass line (since English organs of the period had no pedals that could be used for the bass line). The editors have again taken a flexible approach to the issue. In Clarke's verse anthem, extra notes have been added in the right hand. But the completed organ part of Tudway's *I heard a voice from heaven* deliberately allows the right-hand material to be played on its own on solo stops, even though this means that in bars 16–17 the notes added to complete the harmony in the left hand fall uncomfortably low. If one integrates the "solo" material into a single-manual accompaniment, then these additional notes should probably be incorporated into the right-hand part, not the left. A further possibility is that organists at that time were happy to leave the music harmonically incomplete, despite the presence of figures in the score, producing the same thin texture found in much eighteenth-century solo organ music (although in the Chapel Royal, at least, the fig-

ures were perhaps intended for the lute, which formed part of the continuo group there by the early eighteenth century).

In Purcell's *O give thanks*, the composer not only provides ritornelli for the right hand, but also asks for the player to use different volume levels in the left hand (perhaps the earliest known example of this technique). The intention is clearly to bring out the contrapuntal interplay between the bass line and the alto solo, so one might keep the right hand throughout on stops that balance the normal volume level of the left hand.

Immediately after the Restoration, in 1660, the main priorities for organ builders were to make surviving instruments playable again or to provide new ones in a similar, pre-Commonwealth style. But it was not long before they began to experiment with new stops and techniques, informed by continental practices: by the 1680s mixtures, mutations and reed stops were being included in most organs of any size. The passage for trumpet in Clarke's anthem *Praise the Lord, O my soul*, was probably first heard on Bernard Smith's instrument at St Paul's Cathedral (1695–7), a three-manual instrument with 27 stops, including a cornet, mixture, sesquialtera and trumpet on the Great, and a vox humana and crumhorne on the Chayre. Specific stop indications in the organ sources are rare. But enough markings survive to suggest that colourful stops were often used for ritornelli; that the open and stopped diapasons at 8' pitch were frequently used for accompaniments, often together in full passages; and that more than one manual was sometimes used within the same work, even when there are no ritornelli. To give two examples of sources that suggest this last technique, the Ely organbook copied in the 1670s (*Cu* EDC 10/7/1) contains a passage in a verse anthem by William Child marked "organ alone: Eccho", whilst an early eighteenth-century organ book at Trinity College, Cambridge, (*Ctc* RISM 10) has the indication "Chair Or." for the section "as we have heard" in Clarke's full anthem *Praise the Lord, O Jerusalem* (bar 28 in this edition).

Tempi, rhythmic alteration and ornamentation

In Volume One the editors argued that the theory of proportional tempo relationships could be seen in its final death throes in the music of the post-Restoration period. In this volume, Clarke's *Praise the Lord, O Jerusalem* and Turner's *My soul truly waiteth*, for example, might well be performed in this traditional manner, with two minims in duple time equalling three in triple time. But the gradual increase in the use of the crotchet as the main unit of tempo in duple sections coupled with the continued use of 3/2 rather than 3/4, suggests that in some works the relationship might be three minims in 3/2 taking the same time as two crotchets in duple time. This would work well, for example, in Weldon's *Hear my crying*.

Composers of the period gradually began to make more use of tempo indications in their works, using both English and Italian terms, and at times even indicated a change of speed within the same time signature, as Purcell does in the opening section of *O give thanks*. But despite this, the time signatures themselves contin-

ued to convey more than simply the notation being used for a passage. In the same Purcell anthem, the composer uses c for the lively sections and c for the reflective passage “Remember, O Lord” (marked “very slow”), both sections moving in crotchet beats. A similar interpretation could be applied to Clarke’s *Praise the Lord, O my soul*, taking the passage at bar 33, “thou are become exceeding glorious” (c), at a brisk pace, but giving the full section in c at bar 129, “O Lord, how manifold are thy works”, a more grave tempo. Croft’s *We will rejoice in thy salvation* also appears to contain two levels of tempo at duple time, though here the composer uses c at the start, with a minim beat, and then z for the final section, marked “brisk”, suggesting a faster minim beat than at the start.

The only passage in $3/4$ time in the present volume is found at the start of the Clarke verse anthem. Most of the triple movement in this work is in $3/2$, and if one applies the same relationship between duple and triple as suggested above for Weldon’s *Hear my crying* (since the main unit in duple time is the crotchet), then it may well be that the $3/4$ was intended to occupy a similar relationship to the faster duple time section in c . Thus the work opens with a fairly brisk tempo in $3/4$, and the $3/4$ bar becomes the same length as a half-bar in bar 33. A slower triple time than that at the start is then taken up in bar 64 at the $3/2$, and this bar length becomes the half-bar length at bar 129.

Dotted rhythms were always notated with a single dot but stylistic convention demanded that many dots would have been lengthened in performance, either to produce the pointed double dot, or a more lilting dance-like rhythm in triplets. Specific alterations of this sort seem clear enough when conflicting rhythms occur in parts simultaneously (e.g. bar 60 of Turner’s *My soul truly waiteth*), but other more general alterations might also be made: dance-like triplets can be used through-out the final section of Turner’s anthem to reflect the joyful text (and to provide an effective solution to the unorthodox tenor part at the final cadence).

Restoration singers would have embellished their solos as a matter of course, with extempore ornamentation which might include the backfall and forefall (appoggiaturas from above and below) the slide (a rapid scale of a third, leading up or down to the main note) and the trill (both with and without upper note). Weldon’s *Hear my crying* contains examples of at least two of these three standard types of ornamentation. Gostling’s score of the work carries a number of backfalls (implying the use of quaver appoggiaturas) and a written-out slide appears in the alto part in bar 22, whilst trills may be implied by the shape of the figure used at the start of the verse “O set me up” (bar 24).

Ornaments were generally intended as an expressive device; contemporary writers cautioned singers against their over-use, and modern performers should also heed this advice. However, the increased theatricality of the style of church music of the period, as described above, must surely have helped rather than hindered the cause of vocal embellishment. Ornaments also appear in the organ scores of the period, as can be seen here in the verse anthems by Purcell and Tudway. Purcell’s table of ornaments, first published in 1697, indicates that the

“Shake”, the old English sign of the double stroke, refers to a trill beginning on the upper note. Other scores reveal that further types of ornaments were also employed, such as the “Beat”, a forefall followed by what is now called an inverted mordent. For a full discussion, see H. Diack Johnstone, “Ornamentation in the Keyboard Music of Henry Purcell and his Contemporaries” in *Performing the Music of Henry Purcell*, ed. M. Burden (Oxford, 1996).

Editorial Policy

The sources used in this volume have been selected on the grounds of their proximity to the time and/or location of a work’s composition. Only those directly used in the compilation of each edition are listed.

Original note values have been retained; barring, beaming and slurring have been regularised. Key signatures, accidentals and clefs have been modernised (the original clefs for the alto and tenor parts being C3 and C4 respectively in all principal sources, unless otherwise noted); redundant accidentals have been tacitly removed, and accidentals silently added where required by the regularisation of barlines. All works are at their original written pitch; original time signatures are shown above the keyboard part. Standard modern part names have been adopted (thus, “Countertenor” is designated “Alto”; “Treble” as “Soprano”). Chorus/verse indications and spelling have been modernised and standardised. Only figuring found in the sources is reproduced: errors have been tacitly corrected, but no “missing” figures have been added. Organists should take account of the vocal parts, and not rely solely on the incomplete figuring. Purely editorial interventions, including continuo realisations, are shown in small type or enclosed in square brackets. All other departures from the copy text (apart from the standard apparatus described above) are detailed in the Commentary.

Acknowledgements

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Keri Dexter and Geoffrey Webber
Oxford and Cambridge, August 2006

CRITICAL COMMENTARY

The commentary records the original source reading at all points where the printed edition departs from the copy text *and* this difference is not due to the standard editorial procedures detailed in the preface. Unless otherwise indicated, variant readings in other listed sources are noted only where they occur at the same points as variants in the copy text; or where they have informed the editors' choice of reading.

Abbreviations: S, soprano; A, alto; T, tenor; B, bass; Orgr/Orgl organ right/left hand; Bc, basso continuo; Me, medius; Ct, countertenor; *br*, breve; *sbr*, semibreve; *m*, minim, *cr*, crotchet; *q*, quaver; *sq*, semiquaver; *dsq*, demi-semiquaver; *c.*, dotted crotchet (*etc.*); k-s, key signature

Pitch is denoted by standard Helmholtz notation (octaves reading upwards from 8' pitch are C, c, c', c'', and each octave symbol remains in force from C to the B above. Middle C = c').

System of reference: bar.part.symbol (including tied notes and rests). Thus, "106.B.2: from **BC**; *m* d (-*ber*), *cr* d (*but*) **A**" means that the 2nd symbol of the bass part in bar 106 is taken from sources **B** and **C**, rather than the copy text, **A**, whose reading is as follows: the syllable "-ber" set to a minim d, followed by the word "but" set to a crotchet d (example from Croft, *We will rejoice in thy salvation*).

Library Sigla: *Cfm* – Cambridge, Fitzwilliam Museum; *Ckc* – Cambridge, King's College (Rowe Library); *Cu* EDC – Cambridge, University Library (Ely Cathedral Dean & Chapter Archives); *H* – Hereford, Cathedral Library; *Lam* – London, Royal Academy of Music; *Lbl* – London, British Library; *Lcm* – London, Royal College of Music; *Ob* – Oxford, Bodleian Library; *SGC* – Windsor, St George's Chapel Archives; *Y* – York Minster; *US-AUS* – University of Texas at Austin, Harry Ransom Humanities Research Center; *US-Cn* – Chicago, Newberry Library

Clarke, *Praise the Lord, O Jerusalem* (p.9)

Sources

A. *US-AUS* Pre-1700 85 (The "Gostling" Manuscript), reverse, pp.173–5. Score; anthem copied c.1698–1702 by John Gostling.

This anthem was copied widely in the early 18th century with numerous minor variants, generally in the form of added passing notes and repeats. This edition uses the earliest known reliable source, that by Gostling. The organ part is editorial.

Variants

Pause marks found in **A** at bars 27, 34 (sic) and 41 have been removed.

Clarke, *Praise the Lord, O my soul* (p.14)

Sources

A. *US-AUS* Pre-1700 85 (The "Gostling" Manuscript), pp.198–205. Score; anthem copied c.1702–5 by John Gostling.

B. *Ob* Tenbury MS 1180, pp.239–45. Organ book in the hand of John Gostling, copied c.1705–13.

C. *Lbl* RM.27.a.12, pp.122–3. Chapel Royal lute book; anthem copied in early 18th century by John Church. Bass line with extensive figuring.

D. *Lbl* RM.27.a.1, f.16v. Countertenor decani partbook; anthem copied in early 18th century by John Church. Chorus only.

Sources consulted but not collated: *Ob* T 1176–9 (companion partbooks to **B**; SATB verse and chorus); *RM* 27.a.2–11 (other contemporary Chapel Royal partbooks, containing A verse and SATB chorus); *Cfm* 152 (incomplete organ part in hand of John Church); and two early 18th-century scores derived from **A** (or a common source): *Ob* T 1031 (copied by Charles Badham), and *Ob* Mus.c.58.

A provides the copy text, with minor corrections from **B** and **C** as detailed below. The right hand of the organ ritornelli is written on the same stave as the upper-most vocal line. Where such an arrangement results in the omission of rests, these have been added silently. During long melismas, Gostling often uses a single line to serve both as a slur, and as a tie between constituent notes; separate lines have been supplied without comment. Figuring from **B** and **C** has not been reproduced, but has been incorporated silently into the editorial realisation.

Variants

22.Orgl.2–5: also *m* B flat in **AB**

26: 3 flat k-s scratched out in **A**; no k-s in **B**; marked "key alters" in **C**

37.Bc.4–38.Bc.1: tie from **BC**; missing from **A**

41.T.1–3: main text in **A** gives a, but with "directs" on d'

42.T.1–4: main text in **A** gives b, but with "directs" on e'

61.Bc.3: figuring from **BC**; "6" in **A**

64: solo written in C3 clef in all sources consulted, and marked "M^r Barns or Elford" in **AB**, a reference to the Chapel Royal countertenors Charles Barnes and Richard Elford. However, the later (unattributed) solo at bar 149 is written in a C4 clef, and the overall range of the two seems more suited to a high tenor than a falsettist. It should be noted that the partbooks at St George's Chapel, Windsor – where he was also a lay clerk – suggest that Elford sang both countertenor *and* tenor. Archival evidence suggests that several other 17th-century Windsor lay clerks also sang both parts/voices.

78.Orgl.2: *m* in **AB**

86.Bc.3–4: from **C**; *cr. q* in **AB**

91.Bc.2–4: from **C**; *q* d flat (no accidental), *cr. c. q* d flat in **AB**

93.Bc: 1st-time bar from **BC**, where repeat is written-out in full; **A** gives 2nd-time bar only, with X marks before 3rd beat of bar 84

94.Bc.3: from **C**; no accidental in **AB**

95.Orgl.3: no accidental in **AB**

109.Orgl.1: *m* in **AB**

118.T.3 and 124.T.3: no accidental in **AB** or associated partbooks

125–126.Bc: from **B**; **AC** as per bars 119–120 (final note *sbr c* in **C**)

138.S.1–2: *cr.* in **AB** and associated partbooks

147.A.3: from **D**; *cr f'*, *cr e'* natural in **A**

152.Bc.1–2: from **B**; *m e* natural in **AC**

191: repeat not written out in **A**; marked "Cho: as before"; written out in **B**; no repeat in **C**

198.Orgr.1: from **B**; *q* in **A**
 208–210: Bc and B share stave in **A**, with directs on upper octave *f* in 208. **BC** and associated bass partbooks give *f* only.
 226.S.1–2: *sbr* **A**

Croft, *Hear my prayer, O Lord* (p.26)

Sources

A. William Croft, *Musica Sacra* (London, 1724), Vol. 1, pp.31–9. Printed score (no separate Bc).

B. *Ob* MS Don.c.19, ff.48v–51r. Roughly copied score, without Bc, in hand of James Kent, with alterations by William Croft.

C. *Ob* T 797–803. Partbooks copied by John Gostling. Anthem copied pre 1713, into reverse end of partbooks. 797 (Can Me), pp.14–15 [S2]; 798 (Dec Ct), pp.17–18 [A1]; 799 (Can Ct), pp.17–18 [A2]; 800 (Dec T), pp.17–18 [T1]; 801 (Can T), pp.14–15 [T2]; 802 (Dec B), pp.16–17 [B1]; 803 (Can B), pp.14–15 [B2].

A provides the copy text, with minor printing errors corrected as noted below. Antiphonal indications in [] are editorial; all others appear in **A** and/or were added to **B** by Croft. All sources have a key signature of 2 flats, making “*a*” natural unless otherwise indicated.

Variants

2.A.1–2: from **BC**; *m* in **A**
 7.S2.1–2: tie from **BC**; missing from **A**
 22.T2.1–23.T2.2: from **C** and implied in **B** by Croft’s annotations; missing from **A** (this phrase scored for **T1** only)
 26.T2.1–2: *m* in **AC** and implied in **B**
 26.T1.3 and 26.T2.4: natural (by *k-s*) in **ABC**
 35.T and B: verse in both Dec and Can books in **C**. Can adopted for consistency with antiphonal layout in bar 37.
 37.S2: verse part in Me Can in **C**
 44.T.2: from **BC**; *m* (dot missing) in **A**
 48.S1.5: no accidental in **A**; **B** has *b’* flat at 48.2 & 48.5
 48.B.3–4: flat from **BC**; no accidental (natural by *k-s*) in **A**
 49.S2.5: *b’* flat (*i.e.* no accidental) in **ABC**
 56.T.3–4: from **BC**; *sbr* in **A**
 56.B.3–4: *sbr* in **ABC**
 70.T2.1: *m d’* (tied from 69.4) in **ABC**
 72.S1.1: flat missing (natural by *k-s*) **AB**
 72.B1.4: flat from **C**; no accidental (natural by *k-s*) in **AB**
 73.S2.3: derived from 6/4 figuring (in **A** only); *b’* in **A** (vocal parts), and **BC**

Croft, *We will rejoice in thy salvation* (p.37)

Sources

A. William Croft, *Musica Sacra* (London, 1724), Vol. 1, pp.31–9. Printed score with independent figured bass line.

B. *Ob* MS Don.c.19, ff.46r–48v. Score (with Bc in verse section only), copied by James Kent with corrections in hand of William Croft.

C. Croft, *Musica Sacra* (London, 1724), Vol. 2, pp.63–80. Printed score of Croft’s anthem, *O praise the Lord all ye that fear him*. pp.71–4 include the fugal section, “Some put their trust in horses” transposed into D minor.

A provides the copy text, with minor printing errors and imitative inconsistencies corrected as noted below. The inclusion of the anthem in a Chapel Royal wordbook printed

in 1712 provides a *terminus ante quem* for its composition. However, it is unclear whether it predates *O praise the Lord, ye that fear him* (written to mark Marlborough’s victory at the Battle of Mons, 1709), and therefore for which anthem Croft originally wrote the chorus “Some put their trust in horses”.

Variants

4.A.5–5.A.2: *cr. q cr cr* in **AB**
 12.S.5: from **B**; *f’* in **A**
 16.Bc.6–7: figuring “6” is under *b* in **A**
 18.A.5: underlay from **B**; underlaid *Lord* in **A**
 18.S.6–19.S.2: underlay from **B**; *m a’* (*God*), *cr a’ cr g’* sharp (*and*, not slurred) in **A**
 22.T.5–23.T.2: *cr. q cr cr* in **AB**
 34.T.4: natural from **B** by *k-s* (2 flats); no accidental in **A**
 36.Bc.1: the position of “#” figuring (*i.e.* *b* natural) is unclear in **A**, but 36.T.1–2 is *b* flat (no accidental) in **AB** and all other vocal sources consulted. Placing “#” on 2nd minim beat is supported by an early 18th-century organ score, *Lbl* Add. MS 30931, ff.31r–32r.
 40.S.1–2: *sbr m* in **AB**
 41.Orgr.1: *B* (*i.e.* octave lower) in **A**; *sbr*: **B** only in **B** (**G** missing)
 50.T.3–51.T.1: tie missing in **AB**
 54.B/Bc.3–4: from **B**; *m c* in **A**
 60.A.3–4: *m e’* flat in **AB**
 60.T.3–4: from **B**; *m c’* in **A**
 62.B.3–4: from **B**; *m f* in **A**
 69.T.1–3: underlay & slurring from **B**; 69.2–3 slurred in **A**
 98.T.1–2: from **BC**; *m m* in **A**
 103.S.8: from **BC**; *a’* flat in **A**
 106.B.2: from **BC**; *m d* (*-ber*), *cr d* (*but*) in **A**
 111.T.5–112.T.1: underlay from **C**; underlaid *we will* **AB**
 114.B.2–4: from **C**; *m*. (*-ber*), *cr* (*but*) in **A**; *m* (*-mem-*), *cr* (*-ber*), *cr* (*but*) in **B**
 115.Bc.5: *q e* flat, *q e* flat in **A**
 116.T.2: from **BC**; *d’* in **A**
 116.T.5: from **C**; *g* in **AB**
 116.T.6–7: rhythm from **C**; *m* (*-ber*), *cr* (*the*) in **AB**

Purcell, *O give thanks* (p.47)

Sources

A. *US-AUS* Pre-1700 85 (The “Gostling” Manuscript), reverse, pp.78–86. Score; anthem copied c.1693 by John Gostling, and bearing the inscription “Composed by Mr Purcell 1693”. Only includes partial Bc part.

B. *Cfm* 152, ff.2v–5r. Autograph organ score, dated “1693” (though probably not dated by Purcell). f.5r (bars 191, 1st time, to end) is a makegood leaf copied by John Church. In verse sections from bar 89 onwards, Purcell gives only a heavily figured bass line; a later hand has added vocal part(s) on the empty right-hand stave.

C. *Lbl* Add 30931, ff.37v–39r. Early 18th-century organ score derived from **B**.

D. *Y* MS M1(S) (“Bing-Gostling” partbooks). Anthem copied by John Gostling. M1/3 (Can T) ff.84v–85r; M1/5 (Dec Me) f.82r; M1/6 (Dec Ct) ff.59r–60r; M1/8 (Dec B) ff.56v–57r.

E. *Lcm* 1068(ii), f.1r–2v. Early 18th-century Ct partbook, hand unknown. Collated for bars 143–202 only.

A provides the copy text for the vocal parts, and for the organ ritornello at bars 137–42; **B** supplies the continuo bass throughout and the organ ritornelli at bars 109–11

and 198–202, with some material from **C** (as noted below) where page-turn corner folds are missing from **B**. Tempo indications are taken from **A** (with any variants in **B** noted below); scoring indications from **AB**.

Variants

- 2.Bc.1–2: *sbr* in **BC**
 5.Bc.1–2: *sbr* in **BC**
 6.A/T.2–9.A/T.1: slurred and underlaid from **D**; set to single syllable (*O*) and all slurred together in **A**
 10.S/A.2–13.S/A.1: slurred and underlaid from **D**; set to single syllable (*O*) and all slurred together in **A**
 13.S.2: from **D**; rest missing in **A**
 21: “Slow” **B**
 27.B.2–28.B.3: from **D**; octave higher in **A**
 29: no tempo indication in **B**
 45: no tempo indication in **B**
 64.T.2: from **CD**; *c’ A*
 69.Bc.3: from **C**; page corner missing in **B**
 89: time signature *c* in **A**; *♩* in **BCD**
 95.Bc.1–3: from **AC** (figuring from **A**); **B** has *m G*, *m F* sharp (figured “6”)
 96.Bc.1: from **AC**; page corner missing in **B**
 102.A.1–2: from **D**; tie missing **A**
 109.A/B.1–2: *sbr* in **AD**
 109–11: Ritornello starts one bar later in **A**, separated from the final vocal note (*sbr* in both voices) by a double bar. “Overlapped” version from **BC**.
 112: no new time signature in **A**; no tempo indication **BC**
 137–42.Org: main text of ritornello from **A**; **BC** supplied as *Ossia* (142.Orgl.1 missing in **B**; no ornamentation in **C**)
 152.Bc.2 following: as outlined in Preface, “loud” markings are assumed to apply to left hand only. Purcell does not indicate where the change back to “quiet” should occur: editorial suggestions given in “ ”.
 160.A.2–3: slurred and underlaid from **D**; **AE** both set “-ness” to 160.A.3 only.
 165.A.2: **A** gives both *a* and *a’*; *a’* (only) in **DE**
 167.A.4–5: *cr cr* in **AE**; *q q* (*i.e.* 1 *cr* beat missing) in **D**
 169.A.1–2: from **E**; *sbr m* in **AD**
 169.Bc.3, 171.Bc.3, 172.Bc.3, 180.Bc.3 & 186.Bc.3: figuring (in **B**) is on 3rd *m* beat (as at 178.Bc.3). Delaying until final *q* of bar avoids clash with soloist in 171 & 186.
 178.A.1–2: from **DE**; *sbr m* in **A**
 180.A.1: **A** gives both *a* and *a’*; *a’* only in **DE**
 182.A.1: **A** gives both *a* and *a’*; *a’* only in **DE**
 183.A.2: sharp from **D**; no accidental in **AE**
 183.A.7: natural [flat] from **E**; no accidental in **AD**
n.b. 187.Bc.1–188.Bc.1: This version found only in **B**; **AC** give *m A*, *m a*, *m e*, *m f*
 191.Bc.1–2: 2nd time *sbr f* in **B**
 194.Bc.1: small notes (2nd time: *m. c*, *cr d*) from **BC**
 196.A.1–3: rhythm (*cr. q m*) from **E**, the only collated source in which the vocal repeat is written out in full. **AD** give *m. cr m* (*i.e.* bar 197 (2nd-time bar)) with a X mark at 190.A.3. This produces one extra beat in the vocal part compared to the **Bc** (where the X mark in **A** is at 191.B.1 – a position consistent with the fully written-out version of the **Bc** in **BC**)
 201.Org.1–2: from **AC**; *cr cr* in **B**
 218.S.4–5 and 218.B.3–4: from **D**; *cr cr* in **A**
 229.A.8: no accidental in **AD**
 235: *br* + pause in all SATB in **A**; *br* without pause in **B**

Richardson, *O Lord God of my salvation* (p.61)

Sources

A. *Lbl* Harleian MS 7341, ff.133v–136r. Score; copied by Thomas Tudway (volume dated “1718”).

B. *Cu* EDC 10/7/20, pp.219–225 (+ insert at p.221). Score; anthem copied by James Hawkins after 1705 and possibly after 1714.

There is some uncertainty surrounding the authorship of this piece. No source directly associated with Richardson is known; many sources of this widely copied anthem attribute it to Jeremiah Clarke, whilst others refer vaguely to both composers. The two men certainly knew each other: both were choristers in the Chapel Royal (singing together at James II’s coronation in 1685); and from 1692 to 1695, both held organist posts in Winchester.

The confusion appears to centre on the middle chorus (“I am counted as one of them”), which survives in two versions: one in 4 parts; and one, with different (though related) music, in 6 parts. The only source consulted which seems to come close to implying at least an order of composition is **B**. Hawkins first copied out the anthem with the 4-part version of the chorus. He appears to ascribe the anthem to himself (as also shown in the Index), but this may be in part because he added some extra vocal lines to the final chorus (“Unto thee have I cried”). He then inserted two leaves into the book containing the 6-part setting of “I am counted as one...”. He describes it as a “New chorus”, but without mentioning a composer’s name. However, the name “Richardson” has been added in pencil at the start of the work and again at the start of the verse “Free among the dead” (immediately following the inserted chorus). This would seem to suggest that the 6-part setting is by a different composer, probably Clarke (a conclusion supported by the inclusion of the 6-part chorus in an organ book at St Paul’s Cathedral (*Lsp* organbook 5), where Clarke was organist). A similar pattern is hinted at by a mid-18th-century Hereford partbook, where “This verse by V. Richardson” has been added in pencil at the same verse, “Free among the dead” (MS 30.A.20 p.5). The confusion seems to have led several scribes to omit the middle chorus altogether (*Ckc* MS 21, *Lsp* organbook 3, *SGC* 12, 13 & 62).

Musically, it may be observed that the 6-part setting has more sustained counterpoint with regular suspensions than the 4-part one; and that the 4-part version has the more crude interpretation of “go down to the pit”, with its similar motion in 5ths. Both features would lay the 4-part music at the door of the less well-known and more provincial composer.

This edition tentatively attempts to present Richardson’s original version of the anthem, but without any great degree of certainty. The copy text is **A**, with some readings taken from **B**, as noted below. The organ part is largely editorial, but contains the few independent notes given in **A** as indicated. Hawkins may have added extra vocal parts to the final chorus because of its initially thin textures; this edition provides a fuller texture by means of a more continuo-style accompaniment.

Full list of sources consulted but not collated: *Ckc* MS 21; *H* 30.B.6 & 30.A.20; *Lbl* Egerton 3767; *Lcm* MS 1054; *Lsp* organbooks 3 & 5; *SGC* Music MSS 12, 13 & 62.

Variants

- 2.A.1–4: these notes have been erroneously copied twice in **A** over 2 systems
 34.A.5: from **B**; **A** has a' flat
 42.T.6–43.7: underlay from **B**; **A** has *cr c'* (*that*), *cr b* flat (*go*), then *cr a*, *cr b* flat, *cr a*, *cr g*, *cr f* sharp, *cr g cr f* sharp (all slurred together, underlaid *down*)
 49.T.2–3: from **B**; **A** has *cr c' cr c'*

Tudway, *I am the resurrection and the life* (p.69)*Sources*

- A.** *Lbl* Harleian MS 7341, ff.49r–50r. Autograph score (volume dated “1718”).
B. *Lbl* Add. MS 31444, pp.250–3. Autograph score.

Minor differences exist between the two autograph scores. **A** has been used as the copy text, and all differences have been noted below.

Variants

- 1: **B** has “Grave time”
 14.S.4: **B** has backfall ornament
 22.A.3–4: **B** has *m f'*
 26.A.1–2: **B** has *m f'* sharp
 34.T.4–5: **B** has *m d' m b* flat

Tudway, *I heard a voice from heaven* (p.72)*Sources*

- A.** *Lbl* Harleian MS 7341, ff.50v–51r. Autograph score (volume dated “1718”).
B. *Ckc* MSS 456 (Dec A) p.146; 457 (Dec T) p.56; 471 (Can T) p.56; 459 (Dec B) p.77; 473 (Can B) p.33. King’s College Chapel partbooks copied in the first half of the 18th century.

A is the copy text, with **B** used where **A** is inconsistent over minor details. In the score (**A**), the essential notes of the organ part appear on the soprano and bass vocal staves; the part has been completed editorially (see Preface).

Variants

- 1: **A** has “Very slow”, but this appears again at b.18. **B** has “Slow” at the start and then “Very slow” at b.18, so it would seem that an even slower tempo may have been intended at this point.
 12.A.1: from **B**; **A** has *cr g'*, *cr* rest
 15.AB.1–2: **A** has *cr*, *q* rest; **B** has *cr*, *q* rest in all voices (including T)
 16.A.1: from **B**; **A** has *cr d'* sharp, *cr* rest
 16.B.1: from **B**; **A** has *cr. b*, *q B* (*i.e.* the organ part)

Turner, *My soul truly waiteth still upon God* (p.74)*Sources*

- A.** *Lam* MS 100, pp.53–63. Early 18th-century score of unknown provenance.
B. *Lsp* MSS Alto 3 (Dec Ct) pp.31–3 [A2]; Tenor 4 (Can T) pp.31–2; Bass 3 (Dec B) pp.28–30. Cathedral partbooks; copied by John Gostling *c.*1698.
C. *Ob* T 1258, ff.87v–99r. Score; copied by Charles Badham, minor canon of St Paul’s Cathedral 1698–1716.

Although **C** is connected to St Paul’s it contains many errors (Badham being a notoriously careless copyist). The St Paul’s partbooks (**B**) contain only 3 vocal parts, but the readings they contain match closely with **A**, and so **A** has been used

as the copy text. The organ part is largely editorial but contains the few independent notes given in **A** as indicated.

Variants

- 15.A2.2: sharp from **B**; no accidental **AC**
 15.T.4: sharp from **B**; no accidental **AC**
 20:S1.1: natural from **C**; no accidental **A**
 21: Pause mark from **B** Alto partbook; missing in **AC**

Weldon, *Hear my crying, O God* (p.85)*Sources*

- A.** *US-Cn* Case 7A/2, pp.153–9. Score, copied by John Gostling *c.*1705–*c.*1715.
B. *Lbl* R.M. 27.a.1–8 (Chapel Royal partbooks) MS a.1 (Dec Ct) pp.156–8 [A]; a.2 (Dec T) pp.134–5 [T]; a.3 (Dec B) pp.80–1 [B1]; a.5 (Subdec Ct), pp.114–5 [A, chorus only]; a.6 (Subdec T) p.80 [T, chorus only]; a.8 (Subdec B) pp.102–3 [B2]. Copied by John Church, after *c.*1700.
C. *Lbl* Harleian MS 7341, ff.288v–292r. Score, in hand of Thomas Tudway; volume dated “1718”.

A is the copy text for the vocal parts and organ bass part where given in normal type. Variants have been taken from **B** and **C** as noted.

Variants

- 5.A.1–2: tie from **B**; missing in **AC**
 18–21.Org: ties editorial (though suggested by **C**)
 22.S.5: flat from **C**; no accidental **A**
 22.B1.2: flat from **BC**; no accidental **A**
 25.T.5: *b* natural in **A** suppressed; no accidental **BC**
 28.B1.2: natural from **BC**; no accidental **A**
 29.A/T.1: naturals from **BC**; no accidental **A**
 34.S.8: natural from **C**; no accidental **A**
 34.T.4: natural from **BC**; no accidental **A** (though **A** does have natural at 34.T.10)
 35.S.7: natural from **C**; no accidental **A**
 35.B1.2: natural from **BC**; no accidental **A**
 54.B2.1: natural from **BC**; no accidental **A**
 55.S.4: natural from **C**; no accidental **A**
 67.B1.4: natural from **B**; no accidental **AC**
 79.S1: underlay and slurring from **C**; **A** has *cr cr* (slurred, underlaid *cover-*), *m (-ing)*, *cr. (of)*, *q (thy)*
 79.S2.1–2: slur removed (no slur in **C**)
 79.T: underlay and slurring from **BC**; **A** has *q q cr* (slurred, underlaid *cover-*), *m (-ing)*, *cr. (of)*, *q (thy)*
 87.A.9–10: rhythm from **BC**. **A** has *q q*
 95.S.2: natural from **C**; no accidental **A**
 95.S.4: dot missing **A**; *q q C*
 96: “Slow” taken from **B** partbooks (**C** has “Slow” at b.81)
 97–8.A: accidentals (*g'* flats) missing; partly present in **BC**
 99.S1: accidentals (*c''* flats) missing **AC**
 101.S1.1: flat missing **AC**
 102.S2.4: the previous CMS edition has *c''* flat, taken from **C**. **A** was unavailable to the editors of that edition; however, their assertion that the *c''* flat was also present in a contemporary organ score of the work (*Lbl* Add. MS 30931, f.292r) is incorrect.