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MUSIC

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In piam memoriam H.C.C. et E.H.F.

Eighteenth-Century Cathedral Music

BY

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CATHEDRAL music of the eighteenth century has for many years attracted far less critical attention than that of other periods. This is perfectly understandable, for it is music of a period which calls for no re-discovery. Much of it was printed in score in its own day, and has therefore always been readily available in the form in which it was composed; it is also near enough to us never to have been neglected to the same extent as that of earlier periods. It is not surprising that the exciting revival in performance of the incomparable beauties of the Cathedral music of the madrigalian era, to say nothing of the more recent revival—though largely outside the Church—of Restoration church music, has tended to make us accept what we know of the eighteenth century without much thought, perhaps, and certainly as arousing far less interest. Quite apart from its unquestioned artistic value, the music of those two earlier periods has a special attraction in the idioms through which it is expressed, whereas, however unconsciously, one tends to treat the eighteenth-century idiom as a 'norm' from which the others differ, or towards which they tend; and hence they engage interest more. But 'music is a constant quantity of which only the outward aspect changes from century to century.'¹ Therefore it is important, even if it is not possible to present the results of new research, or to reveal a group of forgotten masterpieces, to consider the artistic achievements of the eighteenth-century school of Cathedral composition, particularly in relation to its style and character. It is hoped that a survey concentrating on salient features rather than on the routine mention of musicians such as Kent, Dupuis, or Aylward may serve a preliminary purpose in this field.

In determining the limits of the period under discussion, one may regard the eighteenth century, musically speaking, as having begun in England about 1690. By that time the music of Purcell, Blow, and Eccles is much less marked by those features which we

¹ Hilda Andrews: Introduction to Roger North's *Musicall Gramarian* (O.U.P. 1925).

rightly consider those of the Restoration style. Amongst such features may chiefly be mentioned an astringency of texture quite abhorrent to the eighteenth century, arising from diatonic dissonances and chromatic clashes demanded by the logical independence of part-writing, or based on a combination of the various forms of the minor scale or of the key of (say) G and the mixolydian mode of C; there may also be mentioned a pleasure in the bold use of the augmented triad and in the melodic progression of the falling diminished fourth.¹ To these we should add a somewhat thick contrapuntal texture, and a harmonic structure which has little rhythmic function and does not respond to the polarities of tonic and dominant. After 1690, the whole picture changes rapidly. Blow's later anthems, his *St. Cecilia Ode* for 1700, Eccles' *Coronation Ode* for Queen Anne, and, more important, Purcell's latest works all show that in the music of established writers the old order had changed. We need merely consider the 1694 *Birthday Ode* for Queen Mary, *The Fairy Queen*, or Altisidora's song from *Don Quixote* to perceive the greater smoothness of texture; the bracing of the phrases by tonic and dominant polarities; the definition of rhythmic movement by the harmonies; the ready adoption of sequence as a device of melody; and the assumption of a distinctive mould of contour which we recognize as eighteenth century. One short example from Purcell's church music, along with two from lesser composers of a generation only beginning its career at the time of his death must suffice to illustrate this revolution in style.

EXAMPLE I.

(a)

SOLO VOICE. O sing unto the Lord. (PURCELL). &c.

the round world so sure

ORGAN. &c.

¹ All these are details which Burney hopes 'the organists of our cathedrals scruple not to change for better harmony'. [*A General History of Music*, vol. iii, p. 482 bis, 1789.]

(b)

ALTO. In thee, O Lord. (WELDON). &c.

BASS. &c.

ORGAN. &c.

(c)

ORGAN BASS: O Lord, thou hast searched. (CROFT). &c.

At the time, these elements of style appeared, of course, as novel and fashionable attributes—qualities which we can only see in them now by the exercise of a conscious effort of historical imagination. And if to us the idiom seems too smooth and somewhat over formal, we must remember that it was precisely those features of elegance and symmetry which constituted its contemporary appeal. On this general question of the style of the eighteenth century, we speak, perhaps too freely, of what English music lost by the early death of Purcell, and of how the influence of Handel to a large degree stifled native invention and diverted it into 'Handelian' channels. In this connexion, the trend of Purcell's later style (especially bearing in mind his declared admiration for 'the most fam'd Italian Masters'¹) makes it likely that had he lived another twenty years there would have been few differences between his style and that of the great Saxon upon his arrival here. Purcell's notable advantage would have been in his expression of the energies of English words, and it was Handel's deficiency in this direction alone that made his example damaging. If Purcell's works point to the unmistakable transition to the eighteenth-century style, then those of Croft and Eccles, both of whom link Purcell to Handel, show without a doubt that English music was

¹ Henry Purcell: Preface to *Sonnatas of Three Parts*, 1683.

approximating to the style which Handel brought with him. It would seem, therefore, that his influence on English music was not to impose one style whilst stifling a native idiom, but to provide a masterly fulfilment of the style to which English music was tending, but in which, since the death of Purcell, it had had no great genius to lead it.

There is one further general aspect of style worth consideration. It has been said of eighteenth-century Cathedral writers, for example Greene, that their style is secular, a term used to indicate its unsuitability for its purpose. No doubt its prominent use of solo voices in aria-like passages, and its general melodious quality as well as regularity of rhythm and accent lie behind this view; and certainly it presents as great a contrast with the church music of the madrigalian era as Mozart's C minor Mass does with the *Missa Assumpta est Maria* of Palestrina. It is, perhaps, necessary to ask ourselves whether we have not formed a habit of mind which tends to rule out solo singing as less devotional than choral singing in cathedral choirs. And certainly, on the question of whether the style of writing, melodically or rhythmically, is secular or not, we must remember that neither Bach nor Handel, nor any other composer of the day, would concede any distinction between a sacred and a secular style. We ought not, then, to judge these works by a conception foreign to them.

In harmonic vocabulary, contrapuntal grammar, and moulding of phrases, eighteenth-century style is so familiar that it may obscure judgement upon artistic worth. That familiarity lies behind much unthinking acceptance of part of the eighteenth-century repertory which falls short of the best. Of course there have always been writers who have failed to invest the idiom of their time with musical significance: Turner and Tudway are examples of prolific composers of the late seventeenth century who have expressed nothing vital, yet employed the common speech of their day. The eighteenth century is no exception. Indeed, it almost seems that its style lent itself too readily to composers who, without any imagination, could construct a thoroughly vocal contrapuntal texture, full of sequences and imitations, on a very simple harmonic structure, using quite dull themes:

EXAMPLE II.

(a)

God is gone up with a merry noise. (CROFT).



(b)

Be thou my judge. (BOYCE).



If Croft and Boyce provide examples of this type, what is to be said of William Hayes, Benjamin Cooke, or Thomas Kelway? The second- and third-rate music of the Restoration period is not sung, merely because, at that time, counterpoint did not roll along in that inevitable way which eighteenth-century composers contrived. Therefore we only sing such Restoration music as communicates significance, imagination, and vitality. But from the host of lesser writers of the following century, singers will accept their jejune invention and enjoy it notwithstanding the dryness of its 'points', little wedded to the words, which are indeed often mechanically fitted to a phrase in order to make it long enough to do its duty in the texture.

* * *

Following considerations of style, then, William Croft (1678–1727) and John Weldon (1676–1736) may unreservedly be classified as the earliest eighteenth-century Cathedral composers. The examples already quoted, if not sufficient to establish this point, may be considered along with the direct use of tonic and dominant harmonies at the E major chorus 'Cry aloud and shout' in Croft's 'O Lord, I will praise thee', and phrases such as the fugato subject at the end of Weldon's 'Hear my crying'.

There is, of course, room for divergence in such a classification, and Dr. Heathcote Statham in his pamphlet on 'Restoration Church Music'¹ regards Croft as a transitional composer. Sometimes the same view is expressed concerning the shorter lived Jeremiah Clarke: but Clarke is so negligible a church composer (notwithstanding the inclusion of some of his anthems in Boyce's *Cathedral Music*, and all the anecdotalage of Bumpus's *History of English Cathedral Music*) that it is not worth while to discuss the matter where he is concerned. 'I will love thee', his only anthem worth consideration, would undoubtedly classify him as transitional.

Weldon was amongst the earliest composers to write a set of 'solo' anthems, which he designed for the fine singer Richard Elford; but these have not justified him in the taste of posterity. The small note-for-note syllabic anthems, 'O praise the Lord' and 'O praise God in his holiness', though no doubt possessing a certain usefulness, do not merit any critical examination. 'In thee O Lord', from which a phrase has already been quoted, exhibits all the characteristic smoothness of the eighteenth century. 'Hear my crying' is a work of more imagination, basing its counterpoint on a direct treatment of the words not lacking in expression; and never pressing the texture beyond what the words will bear.

The appearance of Croft's *Musica Sacra* (1724) registers an important landmark in the publication of English Cathedral music. In his Preface the composer argues cogently as to the advantages of printing in score as against parts. The appearance of thirty of his anthems in this dignified format has invested them with an importance which few of them deserved intrinsically. These, and his other unpublished anthems, fall readily into the two classes of those in the 'full' style and those largely for solo voices. If the first leads too easily to a sonorous counterpoint of little import, the

¹ Church Music Society Occasional Paper No. 19 (O.U.P.).

second, by calling for the creation of melody, challenges the composer on a weaker point. For it must be recognized that here Croft falls far short of the best. His invention tends to be dry and mechanical, proceeding stiffly from one point to another, lacking in compelling forward movement. The phrases want suppleness, and are not much informed with feeling. 'Whither shall I go then from thy spirit?' (out of 'O Lord, thou hast searched me out'), though certainly not in the first flight of melody, represents his best vein. A less well-known instance, again worthily showing him above his usual level, is the bass section 'Thou art about my path' from the same work. Turning to the full anthems, the weakness of 'God is gone up with a merry noise' is immediately apparent on hearing the stiff and inexpressive phrase on which it is based, an impression confirmed by the vocally effective counterpoint which conceals the emptiness of its contents. Surely this can owe its popularity solely to the fact that it is in four parts only, and easy to sing. Of the rest, the eight-part setting of 'Hear my prayer' is an essay in what must by 1724 have seemed an archaic style, recapturing something of the more contemplative, introspective atmosphere of the early Restoration full anthems, and, probably not by accident, employing something of the same idiom. As the work by which Croft perhaps most of all deserves to be remembered as a Cathedral composer, one may point to 'O Lord, rebuke me not', in six parts. The opening subject grows out of the words like an emotional intensification of the normal speech-stress, and fits them admirably and expressively, and, though all have not that same merit, the remaining contrapuntal 'points' have a certain flexibility, whilst the fluid clarity of the newer style of counterpoint serves a genuine quality of expression. The weakness in the mechanical 'verse' section in the middle, in which his imagination deserts him, may be forgiven because of the function of this part in the structure as a whole before the return of the fine opening phrases set to new words.

Croft has always occupied considerable space in any history of English music, for reasons which the present writer finds himself unable to share. It is only right, therefore, to recall Ernest Walker's judgement that 'in the long roll of English church musicians there are very few who are more deserving of our sincere and cordial respect' and that 'in sober dignity and quietly sincere musicianship

he is, when at his best, a true successor to fine traditions'.¹ Yet it seems clear that he never grasped the essentials of the new style sufficiently to express himself in it with ease, and hence his mechanical invention and florid bustling. In the climate of 1675, he would have been more at home.

Maurice Greene (1695-1755) was sufficiently Croft's junior to benefit from the stability which the new style had achieved, and from the important impetus which Handel afforded. In his works, the style is sifted so that the dross is drained away, and its strength, clarity, purity, and suppleness are seen. Because it takes a man of ability to penetrate to the heart of the models he studies, it is not derogatory to Greene to say that he benefited both from contemporary influence and from his studies in earlier English church music. His works contain enough evidence of independent personality, so that when a recent discerning writer, Mr. Richard Graves,² remarks that 'familiarity with the great Elizabethans must have been largely responsible for the purity and excellence of his own contrapuntal work', he must not be taken to mean that Greene in any way directly imitates them, for he never writes in an archaic style.

One may first of all consider his music for the solo voice. Both Ernest Walker³ and E. H. Fellowes⁴ agree in the view, which is not in dispute, that his full anthems are the best. But the 'verse', or 'solo' anthems as by then some of them were called, contain such a wealth of music that one may plead for a consideration of it uncoloured by any predilection for the full style merely as such. His standard is not well represented by the well-known extract, 'Thou visitest the earth', from 'Thou O God art praised in Zion', and we shall do better to examine 'I will lay me down in peace', which comes from 'O God of my righteousness'. (It is a great pity that the recording of this aria by Kathleen Ferrier is no longer obtainable.) 'Acquaint thyself with God' has a fine counter-tenor aria with an important organ accompaniment. The same voice in 'Lord, how are they increased?' has a melody of serene loveliness to the words 'I laid me down and slept'. 'The sun shall be no more', from 'Arise, shine', is another example of especial quality, this

¹ *A History of Music in England*, 2nd edition, p. 218 (O.U.P.).

² *The Musical Times*, January 1950.

³ *Op. cit.*, p. 220.

⁴ *English Cathedral Music* (Methuen), 1941, p. 180.

time for soprano, in the same anthem as the lovely tenor movement, 'The gentiles shall come'. Thus, one can hardly agree unreservedly with Ernest Walker's pronouncement that the majority of Greene's 'verse' anthems 'are marked by a sort of mechanically monotonous style', although one hesitates to contradict so good a judge.

It is no part of the present thesis to detract from the great value of the much smaller group of full anthems, but rather to point to Greene's manysidedness; for he was a masterly and expressive contrapuntist. And it must be remarked, before passing on to the full anthems, that, of course, concerted and choral movements play their part in the works from which these solos are derived. Both the choral conclusion of 'Arise, shine', and the imaginative movement, 'Like as smoke vanisheth', in 'Let God arise', are worth study in that connexion.

The great full anthems are by no means uniform in style. An examination of 'O clap your hands' (five voices), 'Lord, how long wilt thou be angry?' (five voices), and 'Lord, let me know mine end' (four voices) show not only his complete assurance of technique but range of expression. Indeed, one might well say that in style and texture these last two works, together with the noble and majestic eight-part 'How long wilt thou forget me?' constitute the standard model of the eighteenth-century Cathedral style. 'How long wilt thou forget me?' is in fact so completely confident in its handling of the texture, so finely expressive of its text, and, in its final chorus, so easily the equal of Handel on his own ground, that the notable stature of its composer can hardly be denied. If indeed, as Mr. Bumpus considered,¹ Greene, being 'avowedly a man of more secular habits', lacks a solemnity which is to be found in Croft, then these splendid works give ample cause for gratitude for it. 'Lord, let me know mine end', a masterpiece with few peers since the death of Byrd and Gibbons, shows that Greene (to adapt words used of Boyce by Burney) was no mere servile imitator of Handel. One recalls the solemn tread of those unvaried crotchets of the organ bass—it cannot be sung *a cappella*—and the way in which the bright major duet for two trebles provides a contrast without the slightest sign of that incongruity which mars Croft's 'O Lord, rebuke me not' at a similar point; and also the bold 'And now, Lord, what is my hope?'. Attention may be drawn to the great artistry

¹ *Op. cit.*, vol. i, p. 250.

of the ending—the pregnant neapolitan sixth, and the two crotchet rests in all voice parts whilst the organ bass pursues its inexorable movement. Such phrases as the following have a quality of inevitability not shared by contrapuntal points such as those in Example II:

EXAMPLE III. Lord, let me know mine end. (GREENE).

(a)

Hold not thy peace at my tears, Hold not thy peace at my

ORGAN. Hold not thy peace at my tears

peace at my tears

tears &c.

&c.

(b) (Ibid.)

that I may re-cov - er my strength

&c.

Space will not permit detailed examination of other works, and it is better that the reader should turn to Greene's pages himself; but it is impossible not to refer to the admirable 'O clap your hands' if only because the note of ringing jubilation is so rarely struck with success in our Cathedral music. And, as indeed with Croft and Boyce, it must be remembered that his printed collection, *Forty*

Select Anthems (1743), does not include by any means the whole of his work. 'Bow down thine ear', for example, is an instance of a good work outside that collection. So far from having 'neglected or more or less frittered away a very splendid talent' Greene may claim to have provided the most important settings of the English Bible in the eighteenth century other than those of Handel himself.

Here the opportunity must be taken to say that, although published in score by the composer himself, such music as this requires artistic and discerning editing if its worth is to be appreciated. Just as the music of the madrigalian period has been brought vividly before us by the exercise of scholarship which has perceived and interpreted its special idiom, so the music of Greene, and others of his time, needs fine musicianship to clothe the figured bass provided for the organist. As presented in the score, nearly half of what is vital to it in performance is missing, and Greene certainly cannot be judged except through such work as Dr. Bullock has provided for the organ in 'Lord, let me know mine end', or Dr. Roper in the solo 'Praise the Lord' from 'The Lord's name be praised'. The uniform crotchet flow of the bass of the one, and the unpromising group of short-breathed sequential snatches forming the ostinato-like bass of the other are 'realized' with imagination which transforms the effect. One could wish that much more of the standard eighteenth-century repertory could be so treated. This is particularly true of Boyce, whose works still circulate largely in the edition prepared by Vincent Novello in the early nineteenth century.

William Boyce (1710-70) has always, to a far greater degree than Greene, been an accepted figure in English musical history. Yet his Cathedral music, taken as a whole, is on a somewhat lower plane. Inequalities, of course, there are in plenty in Greene's work, but in general character it is the creation of a more inventive and imaginative writer than Boyce proved himself to be in the same field. Of his most important works, it is in 'O where shall wisdom be found?' that Boyce shows how he can illuminate his text; in 'I have surely built thee an house' that he proves to be the repository of the great declamatory tradition of Purcell, which largely passed Greene by; and in 'Turn thee unto me' that he reveals the easy grace of the accomplished contrapuntist. These three fine anthems are head and shoulders above his usual level, and on them

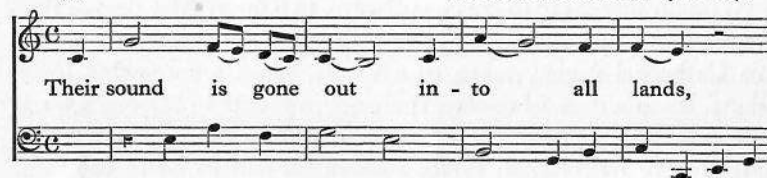
his reputation rests. Yet even they do not avoid some of his characteristic weaknesses. The verse trio 'For he cometh', in 'O where shall wisdom be found?' is not without awkward stiffness, and the 'Hallelujahs' of 'I have surely built thee an house' are quite conventional, showing Restoration influence in its less admirable aspect.

An expressive work which might take its place occasionally beside these is the neglected 'Lord, who shall dwell in thy tabernacle?'; and the earnest 'Save me, O God' is a sincere and useful work. 'Lord, what is man?' (somewhat adapted in the modern octavo edition) is one of the better examples of his writing for the solo voice, eloquent in supplication. The large-scale verse anthem 'The heavens declare the glory of God' with its prominent A.T.B. trios, and conventional dotted note *Hallelujah* is very much the Restoration tradition embodied in contemporary dress. The direct vigour of the opening movement completely justifies itself, but the uninspired triple-time verse 'There is neither speech nor language' displays all its machinery. The solo 'Their sound is gone out', after a promising beginning, continues mechanically at the words 'and their words unto the ends of the world', at which point the movement of the rhythm is interrupted. Inability to follow up a good start, and forge a phrase which will match the idea, is a weakness which strikes one elsewhere in Boyce, and two examples may be compared.

EXAMPLE IV.

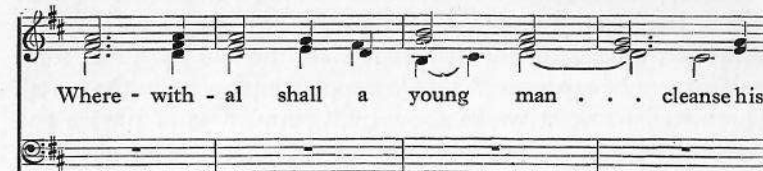
(a)

The heavens declare. (BOYCE).



(b)

Wherewithal shall a young man. (BOYCE).



Though his outlines are smoother, Boyce, like Croft, is dogged by a good deal of stiffness in invention. And his pages contain so much of that sort of counterpoint which smacks of the examination question requiring the candidate to 'continue in the following style for sixteen bars'. One recalls the fugued 'Young men and maidens' from 'O be joyful in God', and many a phrase of the kind quoted in Example II (b).

Here Boyce is the victim of an element in eighteenth-century style which has already been noticed, and which enabled him to carry on with fatal ease and acceptance when the light of imagination failed. If some of it were put side by side, anonymously, with something like 'O worship the Lord' by humdrum William Hayes, there would be no characteristic imprint by which to distinguish the two. So it is that on the larger canvas of the eight-part 'O give thanks', he is limited to a massive effect of choral euphony without distinction.

Jonathan Battishill (1738-1801) was Boyce's younger contemporary, but his career as a composer ended soon after Boyce's death, since he did not write in the last thirty years of his life. From his own day, 'Call to remembrance' has been a standard work. 'O Lord, look down from heaven' (written in 1765 just after his twenty-seventh birthday) has more recently won and deserved

a secure place for itself. Consideration of these two anthems, if no others, lends point to Dr. Busby's claim, in his Memoir of the composer, that Battishill's writings were marked by 'great force and justness of expression', and 'a happy contrivance in the parts'. These well-wrought works show both suppleness of phrase and purity of style in a remarkable degree. In 'Call to remembrance', the mellifluous charm and simple vocabulary of the graceful trio which begins the second half must not blind us to the plasticity of the part-writing or the exquisite, tender beauty of its expression. He successfully steers clear of over-sweetness on the one hand, and the commonplace on the other, in a style which could easily become wearisome in less judicious hands. To omit this trio in performance, and to pass directly to its extension and enlargement for the five- (sometimes six-) part chorus is like giving a development section without the exposition. 'O Lord, look down from heaven' provides not only accomplished counterpoint, but striking use of homophony and harmonic colouring. In the block harmonies and the long passage over the organ dominant pedal before the end, we have a section of powerful expression and rare beauty. This, with Greene's 'Lord, let me know mine end', is one of the finest pieces of cathedral music in our period.

Battishill's output of anthems was not large. Of his full anthems, the five-part 'Save me, O God' might be worth occasional revival; but his verse anthems are marred by over-prolonged florid passages, extended beyond what they will really bear. His setting of 'The heavens declare' makes an interesting comparison with Boyce's anthem in the same key. In the opening, Battishill fails to do better than a stiff fugato. A verse in triple time for A.T.B., though more graceful than Boyce's, is but little more expressive. 'Their sound is gone out', for bass solo, is an example of that excessive floridity already mentioned. So far, then, it is all quite conventional; but in the concluding *Hallelujah*, Battishill breaks away completely from the style adopted by Boyce, and produces, with ringing phrases, bold outline and confident tread, a majestic chorus in five parts. Though only marked *moderato*, it calls for brilliance and agility in the chorus, especially from the basses, who need high F's and G's, and must deal with the stride of an almost instrumental bass. It also requires a large choir, because of the number of powerful phrases delivered by a single voice-part.

His other extended work in the cathedral style with verses is 'Behold, how good and joyful'. Like 'The heavens declare', this is not in the same class as the chief two anthems. The long flowing counter-tenor solo 'For the Lord is gracious' may, however, serve to remind us that Battishill was a song-writer of talent. There is an easy grace in the trio 'It is like the dew of heaven'; but the anthem nowhere lifts itself to real distinction.¹

Surveying the whole field of Cathedral music in the eighteenth century, a number of considerations immediately present themselves. In the first place, it is a striking feature that in so large an output there should be so few shining examples of real worth, and so much that is pedestrian, leaving the mind, as Sir John Hawkins put it, exactly as it found it. Here there is a decided point of contrast with the Restoration period. Then, so far as we can judge from halting technique, there was imagination in plenty; it was uncertainty of style and unsure technique that dogged the school surrounding the young Purcell. Now, however, style is clarified and codified; composers are well versed in the technique; but they cannot infuse it with expression, and, through want of imaginative power, they fail to make it glow from within, or allow it to take wings. In short, they invent rather than compose. And Cathedral music, like Sir Roger de Coverley's religion, assumes a respectable, low-temperated sobriety.

The failure is most striking in the composition of Services. No one can pretend that Boyce in A, Travers in F, or Kelway in B minor are really worthy of our noble Prayer Book liturgy, or that, considered simply as music, they would have survived for long. And it was not a period which by any means neglected Service composition. Whilst on the one hand the chief writers, Greene and Battishill, almost entirely disregarded it (Greene wrote an unimportant Service in C), the lesser figures cultivated it with deadly assiduity, from Croft to Arnold. It is amazing to think that the eighteenth century did not produce one really good cantata-style setting of the Canticles, doing for the English liturgy what continental composers of the Mass were doing for the Roman rite. In our liturgical music, the grave, classic beauty of Croft's Burial

¹ It should be noted that the octavo edition by Sir Frederick Bridge (Novello & Co., Ltd.) transposes the anthem down a semitone, omits both solos, and—incredibly—transforms the trio into a quartet, irrevocably damaging Battishill's characteristic texture and even changing the bass.

Service stands apart. Here, in the melting of one chord into another, each placed with unerring fitness and loveliness, Croft found a voice suited to himself: but it is hardly the voice of the eighteenth century, any more than is Handel's 'For as in Adam all die'.

A third remarkable feature is the relative failure of the school as a whole to achieve real distinction in the aria. Few of the fine movements of the century's Cathedral music are to be found in solo passages—and this in the age pre-eminent for music for solo voice, and with the example of Handel, one of the greatest of its masters, constantly before it. Greene, for all Handel's gibe to the effect that his music 'wants air', is the most successful in this field. One thinks of Boyce's counter-tenor solo 'O turn away mine eyes' with real delight, but it stands almost alone in his work. This reflection is still more astonishing when it is remembered that this is the period of Arne's 'Comus', the secular works of Boyce himself ('Solomon', not being Cathedral music, may be included amongst them) and the songs of Hook, Shield, Dibdin, and Battishill.

In a changed dress, the continued vitality of the 'full' style is amply demonstrated. Here alone does Croft, for example, in any sense achieve an integrated expression; in this does the young boy Stroud find the medium for his 'Hear my prayer'; in it Battishill, the successful theatre composer, adds to the repertory two of its finest works; and Greene's best anthems employ that style. But after Croft it is no longer with organ *ad libitum*. The organ part, even though indicated by figured bass alone¹ is essential. One recalls the independent organ bass, so full of character, in 'Lord, let me know mine end', or the pedal points of Battishill's anthems, which cannot be sung unaccompanied.

In the general style, there is, unhappily, at least as much stiffness as there is of grace—and even then the graceful can easily slip into the featureless. But where it is kept in control, the sweet charm of such things as Nares's 'The souls of the righteous', 'The sorrows of my heart' from Boyce's 'Turn thee unto me', or the trio in 'Call to remembrance' is something quite as characteristic of our period as the false relation is of Purcell's.

¹ The earliest edition of Battishill's 'Six Anthems' (1804) contains a rudimentary organ part.

But if in quantity its achievement is small, the century gives us, in quality, a handful of noble works which, distinctive in voice, take their place as of right in a noble heritage. And, keeping Battishill's two masterpieces steadily in mind, it is Greene who emerges as the great figure of the period in this special field. Boyce's special gifts find better expression in his direct and vigorous instrumental music than in Cathedral music. It is Greene who transmits to us the great tradition inherent in our Cathedral heritage, and which, constantly renewed, has found its expression now in one style, now in another, but whose power he, chiefly amongst eighteenth-century figures, is able to communicate to us in his own terms.

APPENDIX 'A'

In addition to the collections of Cathedral music by Boyce and Arnold, as well as Page's *Harmonia Sacra*, all of which were anthologies of other men's works, the eighteenth century saw the publication of various volumes by contemporary composers, of which the following list will give some idea:

ALCOCK, JOHN. A Morning and Evening service in E minor	1753
A Collection of Six and Twenty Select Anthems in Score to which are added a Burial Service, &c.	1771
Six New Anthems . . . with two hautboys and a bassoon, figured for the organ	n.d.
BATTISHILL, JONATHAN	
Two Anthems as they are sung at St. Paul's Cathedral	1770?
Six Anthems (ed. Page)	1804
BECKWITH, JOHN. Six anthems in score	1785
BOYCE, WILLIAM. Fifteen Anthems together with a Te Deum and Jubilate in score	1780
A Collection of Anthems and a Short Service in score	1790
CROFT, WILLIAM. <i>Musica Sacra</i> , or Thirty Select Anthems in Score . . . to which is added the Burial Service. 2 Vols.	1724
DUPUIS, THOMAS SANDERS	
Cathedral Music in Score. 3 Vols. (ed. Spencer)	1797
EBDON, THOMAS. Sacred Music composed for the Use of the Choir of Durham	1790?
A Second Volume of Sacred Music	1811?
GREENE, MAURICE. Forty Select Anthems. 2 Vols.	1743
Six Solo Anthems	1741
HAYES, PHILIP. Eight Anthems	1790?
HAYES, WILLIAM. Cathedral Music in score (ed. Philip Hayes)	1795
NARES, JAMES. Twenty Anthems in Score. 2 Vols. (ed. Ayrton)	1778-88
WELDON, JOHN. Divine Harmony, or Six Anthems for a Voice alone	1720?

APPENDIX 'B'

Chronological list of modern editions of eighteenth-century Cathedral music

(in print, so far as can be ascertained, 1951)

WELDON, JOHN (1676-1736)	HAYES, WILLIAM (<i>cont.</i>)
Hear my crying. ¹	O worship the Lord.
In thee, O Lord.	Praise the Lord.
O praise God in his holiness.	Save, Lord, and hear us.
O praise the Lord.	
CROFT, WILLIAM (1678-1727)	BOYCE, WILLIAM (1710-70)
Morning Service in A.	Morning Service in C.
Burial Service in G minor.	Morning Service in A.
Cry aloud and shout.	Blessing and glory.
God is gone up.	Blessed be the name.
Hear my prayer, O Lord. ¹	By the waters of Babylon.
O Lord, thou hast searched me out. ¹	I have surely built thee an house.
O Lord, rebuke me not. ¹	Lord, what is man?
	O praise our God.
GREENE, MAURICE (1695-1755)	O where shall wisdom be found?
Arise, shine O Zion. ¹	Remember, O Lord (<i>from</i> Lord,
God is our hope.	thou hast been our refuge).
How long wilt thou forget me? ¹	Save me, O God.
I will sing of thy power.	The heavens declare. ¹
Let God arise.	Turn thee unto me.
Lord, how long wilt thou be angry? ¹	NARES, JAMES (1715-83)
Lord, let me know mine end.	Morning Communion and Evening
O God of my righteousness.	Service in F.
O Lord God of Hosts.	Blessed is he that considereth.
The Lord will deliver the righteous	The Lord's delight is in them (Bos-
(Bosworth).	worth).
KENT, JAMES (1700-76)	The souls of the righteous (1) edited
Blessed be thou.	Novello.
Hear my prayer.	The souls of the righteous (2) edited
Thine, O Lord, is the greatness	Bairstow (Banks & Son).
(Bosworth and Novello).	
TRAVERS, JOHN (1703-58)	BATTISHILL, JONATHAN (1738-
Morning and Evening Service in F.	1801)
Ascribe unto the Lord.	Behold how good and joyful.
	Call to remembrance.
	O Lord look down from heaven.
HAYES, WILLIAM (1707-77)	ARNOLD, SAMUEL (1740-1802)
Evening Service in E♭.	Communion Service in A.
Arise ye people.	Who is this that cometh?
Great is the Lord.	

¹ Published by the Oxford University Press; otherwise, except where stated, the publishers are Messrs. Novello & Co., Ltd. All editions are octavo.

The following extracts are all published as octavo unison songs:

CROFT

Whither shall I go then from Thy
Spirit? (O.U.P.).

BOYCE

O turn away mine eyes (O.U.P.).

GREENE

Seven Sacred Solos (high or low
voice) (Bosworth).
My lips shall speak (O.U.P.).

GREENE (cont.)

O give me the comfort (O.U.P.).
Praised be the Lord (O.U.P.).
Salvation belongeth unto the Lord
(O.U.P.).

The sun shall be no more (Bos-
worth, Curwen, O.U.P.).

Thou openest thine hand (O.U.P.).
Thou visitest the earth (Bosworth,
Novello).

As a two-part song:

GREENE: Then will I talk (Curwen).

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