

**An Edition of the Cathedral Works of  
Sir John Andrew Stevenson**

**Elaine Marie Sherwin**

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NUI MAYNOOTH  
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**An Edition of the Cathedral Works of  
Sir John Andrew Stevenson**

In five volumes

**Volume 1**

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For my great aunt

Joan Margaret Thomas

1930-1937

## INTRODUCTION

This thesis presents a critical edition of the Anglican cathedral works of Irish-born composer Sir John Andrew Stevenson (1761-1833). It evaluates his contribution to that repertoire and the inclusion of his works in the programmes of various cathedrals throughout Ireland and the United Kingdom. Consideration will also be paid to Stevenson's place alongside his contemporaries and to the popularity of his works throughout the nineteenth century. Various criticisms of the composer's works will be explored.

The first chapter of the thesis outlines Stevenson's biography, focusing on him as composer both of secular and sacred music. The second chapter looks at conditions in the Dublin cathedrals c.1800. Chapter three focuses on external influences on Stevenson's compositional style, including the music of Haydn; it also appraises Stevenson's legacy and establishes him as a prolific composer whose contribution to the repertoire of Irish cathedral music was of notable importance.

A number of primary sources exist for Stevenson's cathedral works. These are considered in the second part of the thesis, which also describes the process of editing and dating the compositions following analyses of primary sources with textual commentaries. The third part of the thesis presents a critical edition of all of Stevenson's cathedral works.

The rationale behind the preparation of this edition stems from the paucity of critical editions of Irish cathedral music in general. To date the following remain the only exercises in critical editions of the works of Irish cathedral composers: Barra Boydell's editions of selected anthems from the repertoire of Christ Church Cathedral Dublin (1998)<sup>1</sup>, Gillen and

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<sup>1</sup> Barra Boydell, *Music at Christ Church before 1800: Documents and Selected Anthems, A History of Christ Church, Dublin* (Dublin: Four Courts Press, 1999).

Johnstone's *A Historical Anthology of Irish Church Music* (2001)<sup>2</sup>; Douglas Gunn's editions of individual cathedral works by Thomas Carter (c.1740-1804)<sup>3</sup>, Daniel Roseingrave (1650-1727)<sup>4</sup>, Ralph Roseingrave (c.1695-1747)<sup>5</sup> and Richard Woodward (1743-1777);<sup>6</sup> and various unpublished editions prepared as MA theses, including those studies by Carol Cunningham (1997),<sup>7</sup> Eithne Donnelly (1998),<sup>8</sup> Elaine Sherwin (2000)<sup>9</sup> and Nicola Horn (2004).<sup>10</sup> As an initial step, the number and titles of the anthems

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<sup>2</sup> Gerard Gillen & Andrew Johnstone, *A Historical Anthology of Irish Church Music*, IMS 6 (Dublin: Four Courts Press, 2001), 127-46.

<sup>3</sup> *Non Nobis Domine*, Melrose Music (2001).

<sup>4</sup> *Haste Thee O God* and *Lord Thou Art Become Gracious*, Melrose Music MM (2001).

<sup>5</sup> *Bow Down Thine Ear, Blessed Is He That Cometh, I Will Magnify Thee O God* and *I Will Cry unto God*, Melrose Music MM (2001).

<sup>6</sup> *Sing O Ye Heav'ns, O Praise God* and *O Almighty Lord*, Melrose Music MM (2001), *Veni Creator*, Melrose Music MM (2006) and 'Te Deum' from *Service in B flat*, Melrose Music MM (2009).

<sup>7</sup> Carol Cunningham, 'Selected Eighteenth-Century Anthems by Composers at Christ Church Cathedral, Dublin' (unpublished MA diss., NUI Maynooth, 1997).

<sup>8</sup> Eithne Donnelly, 'Richard Woodward: A Study of His Life and Music' (unpublished MA diss., NUI Maynooth, 1998).

<sup>9</sup> Elaine Sherwin, 'An Edition of Selected Anthems by Sir John Stevenson with Critical Commentary' (unpublished MA diss., NUI Maynooth, 2000).

<sup>10</sup> Nicola Horn, 'An Edition of Two Solo Anthems by Ralph Roseingrave' (unpublished MA diss., NUI Maynooth, 2004).

composed by Stevenson needed to be established.<sup>11</sup> Research confirms that Stevenson wrote twenty-six anthems,<sup>12</sup> eight service settings and twenty-two double chants.<sup>13</sup>

Given Stevenson's popularity both during his lifetime and throughout the nineteenth century, it is only fitting that such a study be carried out on the work of Ireland's most prolific composer of cathedral music, whose works were admired and performed throughout the main cathedrals here and across the United Kingdom.

This thesis conforms to the house style of the Department of Music, National University of Ireland, Maynooth.

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<sup>11</sup> Gillen and Johnstone incorrectly cite the anthem *Come Holy Ghost* as having been composed by Stevenson. According to Trinity College Chapel MSS 4750, 4753 (organ books); 4754-61, 4780-81, this anthem was composed by Dr. John Smith 'for the consecration of the Lord Bishop of Cork' in March 1831. Gillen and Johnstone likewise misattribute *Ponder My Words* as being by Stevenson, this presumably arising from misleading information provided by Bumpus. See John Skelton Bumpus, *Sir John Stevenson: A Biographical Sketch* (London: T.B. Bumpus, 1893), 28. They cite sources in the R.C.B. as containing parts to *Teach Me O Lord*, but a thorough analysis of R.C.B. sources has revealed that the only anthem to that title was composed by Ebdon, not Stevenson (see score book R.C.B. C6/1/24/2/18). Gillen and Johnstone list *The Lord Hath Prepared His Seat in Heaven* as a Stevenson anthem and as being contained in R.C.B. sources. The only extant setting of this anthem in the R.C.B. was composed by Thomas Kent (see organ book R.C.B. C6/1/24/2/15). See Gerard Gillen & Andrew Johnstone, *A Historical Anthology of Irish Church Music*, IMS 6 (Dublin: Four Courts Press, 2001), 144-6. Dr. John Patton refers to a supposed Stevenson anthem *Lord What Is Man?* which was performed in a cathedral in the UK in 1986, although he does not cite the exact location. Patton marks the anthem with an 'x' to indicate that it has since vanished and could not be located. It is also worth noting that this supposed anthem is not listed by Patton as having been performed before this (for example in the 1958 survey which he cites) and is not to be located elsewhere. In fact, this is not an anthem at all. The record refers to the solo bass verse 'Lord What Is Man?' which constitutes bars 128-162 of the anthem *Blessed Be the Lord My Strength*. See Patton's *A Century of Cathedral Music 1898-1998, a Comparison with Previous Music Surveys*, 98.

<sup>12</sup> Kerry Houston extends the number of anthems composed by Stevenson to '30 anthems'. However, he includes *Come Holy Ghost*, the verse 'Lord What Is Man?', *Ponder My Words* and *The Lord Hath Prepared His Seat in Heaven*. See note 11, also Kerry Houston, 'Music before the Guinness Restoration 1750-1860', *St. Patrick's Cathedral, Dublin – A History*, ed. John Crawford and Raymond Gillespie (Dublin: Four Courts Press, 2009), 298.

<sup>13</sup> Stevenson's arrangement of a Russian air in 1818 was later imposed on a text for a hymn dated 1836 entitled *Saviour Like a Shepherd Lead Us*. This hymn for children appears in a printed format in a number of *Church Hymnals* in eight representative editions between 1878 and 1960. Entitled 'Saviour Like a Shepherd Lead Us', this hymn was in F major and numbered '468' in the hymnals edited by Robert Prescott Stewart, appearing on p. 474 in hymnals dating between 1878 and 1904. In the volumes of the *Church Hymnal* edited by Charles Herbert Kitson and Charles George Marchant and published between 1919 and 1960, the same hymn is written in E flat major, numbered '632', and appears on p. 626. See **Appendix 4** and **Bibliography**.

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## ABBREVIATIONS

### *Library sigla*

GB-Lbl	London, British Library
IRL-Cab	Cashel, Bolton (Diocesan) Library
IRL-Da	Dublin, Royal Irish Academy Library
IRL-Dm	Dublin, Marsh's Library
IRL-Dtc	Dublin, Trinity College Library
IRL-DNli	Dublin, National Library of Ireland
GB-Lal	London, Royal Academy of Music Library
GB-Lrcml	London, Royal College of Music Library

### *Other abbreviations*

ADD MUS	Additional Music
CCC	Christ Church Cathedral Choir
DIT	Conservatory of Music and Drama Library, Dublin Institute of Technology
<i>FJ</i>	<i>The Freeman's Journal</i> , Dublin
HCCDD	<i>A History of Christ Church, Dublin: Documents</i>
IMS	Irish Musical Studies
<i>NGrove1</i>	<i>The New Grove Dictionary of Music and Musicians</i> , ed. Stanley Sadie, 20 vols (London, 1980)
<i>NGrove2</i>	<i>The New Grove Dictionary of Music and Musicians</i> , 2 <sup>nd</sup> ed., ed. Stanley Sadie, 29 vols (London, 2001)
NUI	National University of Ireland
<i>PMA</i>	<i>Proceedings of the Musical Association</i>

RCB	Representative Church Body Library
TCD	Trinity College Library, Dublin
UCD	University College Dublin
/	bar
<i>c</i>	crotchet
<i>c.</i>	dotted crotchet
f	refers to the opening pages beginning from the front of a manuscript
f.n.	footnote
fol	folio
L.H.	left hand
<i>m</i>	<i>minim</i>
<i>m.</i>	<i>dotted minim</i>
movt.	movement
n.d.	date unknown
<i>Org. Tr.</i>	<i>Organ Right Hand</i>
<i>Org. B.</i>	<i>Organ Left Hand</i>
<i>q</i>	<i>quaver</i>
<i>q.</i>	<i>dotted quaver</i>
<i>r</i>	refers to the opening pages beginning from the reverse of a manuscript
R.H.	right hand
<i>sq</i>	semiquaver
<i>sq.</i>	dotted semiquaver
tr.	trill
up bt.	upbeat



PART I

Sir John Andrew Stevenson  
and the Context of his Cathedral Music

## Chapter 1

### The Life and Times of Sir John Andrew Stevenson

Much of the information about John Andrew Stevenson's biography comes from nineteenth-century sources such as 'Our Portrait Gallery, Sir John Andrew, Mus. Doc.', published in the April 1851 edition of the *Dublin University Magazine*, and works by John Skelton Bumpus including *Sir John Andrew Stevenson, a Biographical Sketch* (London: 1893) and his paper 'Irish Church Composers and the Irish Cathedrals', published in the *Proceedings of the Musical Association* in 1900. It must be stressed that the accuracy of these nineteenth-century sources, particularly anecdotal information from Bumpus, cannot always be substantiated and many of the relevant documentary records have since been lost.

John Skelton Bumpus claimed that John Andrew Stevenson was born in Crane Lane off Dame Street Dublin, but there is some uncertainty about his year of birth. Most scholars agree with 1761, but Maggie Humphreys and Robert Evans in the *Dictionary of Composers in Great Britain and Ireland* suggest '1761 or 1762'.<sup>1</sup> The *Oxford DNB* cites 'November 1761',<sup>2</sup> the *Dublin University Magazine* states 'in the summer of 1762',<sup>3</sup> while Bumpus cites '...the summer of 1762 (the exact date has never been discovered)'.<sup>4</sup> The memorial to Stevenson which was erected in Christ Church Cathedral in 1843 and is now positioned in the north aisle of the building clearly states '1767', a date also proposed by Barra Boydell.<sup>5</sup> Kerry Houston favours 1761.<sup>6</sup>

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<sup>1</sup> Maggie Humphreys and Robert Evans, *Dictionary of Composers in Great Britain and Ireland* (London: Mansell, 1997), 324.

<sup>2</sup> J.C. Hadden and the Rev. Anne Pimlott Baker, 'Stevenson Sir John Andrew', *Oxford DNB* (Oxford and New York: 2004), lii, 585.

<sup>3</sup> 'Our Portrait Gallery, lxiii: Sir John A. Stevenson, Mus. Doc.', *Dublin University Magazine*, xxxvii (London: Hurst & Blackett, April 1851), 490-503.

<sup>4</sup> John Skelton Bumpus, *Sir John Andrew Stevenson, a Biographical Sketch* (London: 1893), 1.

<sup>5</sup> Barra Boydell, *A History of Music at Christ Church Cathedral, Dublin* (Woodbridge: The Boydell Press, 2004), 137.

Gillen and Johnstone cite Stevenson's year of birth as 1762,<sup>7</sup> an assertion in accordance with information dated 1819 in the hand of George Dallas Mills who commissioned a manuscript which was transcribed by John Grey: 'Morning Services and Holy Communion Services composed by Sir John A. Stevenson Mus. D.'. Mills' own handwriting declares: 'Born in Dublin 1762, Vicar Choral of St. Patrick's 1783, Vicar Choral of Christ Church 1800, received knighthood 1803, died 1833.'<sup>8</sup>

Bumpus, in 'Irish Church Composers and the Irish Cathedrals', states that Crane Lane was not identified as Stevenson's birthplace until as late as 1855, but this location appears in the memorial to Stevenson erected in Christ Church twelve years earlier in 1843.<sup>9</sup>

The composer's father, also John Stevenson, had been a coach builder in Glasgow but settled in Dublin around the middle of the eighteenth century. Upon his arrival, being a violinist, he quickly attached himself to the Dublin theatres and State Band. By October 1771, both Stevenson's parents had died of fever and he was taken under the protection of Gibson, partner of the instrument-making firm 'Woffington and Gibson' in Grafton Street. Gibson successfully sought admission for the boy into the choir of Christ Church Cathedral.<sup>10</sup>

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<sup>6</sup> Houston states: 'Stevenson's father, also John, was a violinist in the State Band and both he and his wife died of fever in 1771. Their ten-year old son was sent to Christ Church as a chorister where he received instruction from Richard Woodward and Samuel Murphy who both held positions at St. Patrick's also.' See Kerry Houston, 'Music before the Guinness Restoration 1750-1860', *St. Patrick's Cathedral, Dublin: A History*, ed. John Crawford and Raymond Gillespie (Dublin: Four Courts Press, 2009), 297. See also Bumpus, 'Irish Church Composers', 96; Lawlor, *Fasti*, 233, 238, 241, 250, 257.

<sup>7</sup> 'Responses and Chants by John Stevenson (1762-1833)', *A Historical Anthology of Irish Church Music*, IMS 6, ed. Gerard Gillen and Andrew Johnstone (Dublin: Four Courts Press, 2001), 140.

<sup>8</sup> Proctor Accounts 1600-1800 number 334 1779-80 under extraordinary expenses: '....[Paid] to John Andrew Stevenson late Chorister Bounty per Order of Chapter/ 5-0-0.'

<sup>9</sup> Bumpus, 'Irish Church Composers and the Irish Cathedrals', *PMA*, Parts I and II (London: Novello and Co., 1900), 96.

<sup>10</sup> The entry on Sir John Stevenson in *The Annual Biography and Obituary for the Year 1834* is obscure in its information about his parentage and it does not provide a date and place of birth. It makes the following statement marked with an asterisk: 'Those who knew Sir John Stevenson, in his years of boyhood say that he was the son of a professor of music, who was settled in Dublin, about the middle of the last century.\*' The asterisk leads to a curious note which reads: 'We believe that Sir John Stevenson was of Scottish parents and birth'. This statement claiming Scotland as the country of origin of both his

The history of cathedral music in Ireland up to the nineteenth century is populated largely by English singers, organists and composers. The Irish church, especially in the Pale, was strongly Anglicized from medieval times onwards, and a statute passed by a parliament at Kilkenny in 1366 prohibited all native Irish from holding ecclesiastical office: ‘It is ordered that no Irish of the nations of the Irish be admitted into any cathedral or collegiate church by provision, collation, or presentation of any person whatsoever, or to any benefice of holy church amongst the English of that land....’<sup>11</sup> According to Gillen and Johnstone, although John Stevenson is popularly credited as being the first native Irishman to serve in the choir of Christ Church Cathedral in 1771, the distinction probably belongs to some other personage.<sup>12</sup>

A significant influence on the young composer was the receiving of lessons and tutorage from Richard Woodward junior and his successor Samuel Murphy.<sup>13</sup> Stevenson

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parents is not endorsed by the article on Stevenson in ‘Our Portrait Gallery’ which states: ‘They [Stevenson’s parents] are both buried in the church-yard of Rathfarnham, from whose neighbourhood is supposed Mrs. Stevenson’s family came; he [Stevenson’s father] married her shortly after his arrival in Ireland.’ The reference to burial in the church-yard of Rathfarnham is expounded further by Bumpus in ‘Irish Church Composers and the Irish Cathedrals’ where he specifies the location ‘...not far from which the beautiful college of S. Columba now stands.’ Unfortunately, no burial records for the church of Saints Peter and Paul (first built in 1212, later rebuilt in stone and served as the Anglican Parish church until 1795 when its worshippers moved to the new Rathfarnham Parish Church in Rathfarnham Village) reveal an entry on the Stevensons. See No. XV, ‘Sir John A Stevenson, Mus. Doc.’, *The Annual Biography and Obituary for the Year 1834*, xviii (London: Longman *et al*, 1834), 243, ‘Our Portrait Gallery, Sir John Andrew, Mus. Doc’, *Dublin University Magazine*, xxxvii (April, 1851), 490 and Bumpus, ‘Irish Church Composers’, 96.

<sup>11</sup> J.A. Watt: ‘The Anglo-Irish Colony under Strain, 1327-99’, *Medieval Ireland 1169-1534*, ed. Art Cosgrove (Oxford: Clarendon Press, 1987), 389, and Gillen and Johnstone ‘Introduction: The Dublin Cathedral Repertory in the Seventeenth, Eighteenth and Nineteenth Centuries’, *A Historical Anthology of Irish Church Music*, IMS 6, ed. Gerard Gillen and Andrew Johnstone (Dublin: Four Courts Press, 2001), 13.

<sup>12</sup> Gillen and Johnstone refer to Harry Grindle’s suggestion that Richard Broadway may be more deserving of that honour in that his works could be the oldest surviving by an Irish-born church composer. Broadway was the son of Edward Broadway, organist at St. Fin Barre’s Cathedral Cork from 1712 to 1720. The works by Richard Broadway, as referred to by Gillen and Johnstone, may include an unspecified *Te Deum* and *Jubilate* with an anthem which were performed at the opening of a new organ at St. Audeon’s Church Dublin on 23 May 1756. See Gillen and Johnstone: *Historical Anthology*, 19 and Harry Grindle: *Irish Cathedral Music* (Belfast: The Institute of Irish Studies, The Queen’s University of Belfast, 1989), 163-202. See ‘Our Portrait Gallery, Sir John Andrew, Mus. Doc’, *Dublin University Magazine*, xxxvii (April, 1851), 490.

<sup>13</sup> Samuel Murphy refutes the claim that before Stevenson’s admission as choir boy in 1771, no boys of Irish parentage were admitted to the cathedral choir. Murphy succeeded Woodward junior as organist of Christ Church Cathedral on the latter’s death in November 1777. According to Barra Boydell, Murphy was baptised at St. Werburgh’s in Dublin on 3 January 1725. A choirboy at Christ Church until his voice broke in 1744, he was made a stipendiary in 1758 when he was appointed Master of the Boys. Murphy was also organist at Trinity College Chapel in 1750 and a vicar choral at St. Patrick’s from 1759. See

was serving as supernumerary at both Christ Church and St. Patrick's cathedrals from as early as 1771. Sue Brady states that John Stevenson senior was 'a friend of Richard Woodward who was organist of Christ Church Cathedral from 1763 to 1777', but it is more probable that his acceptance into the choirs was one of compassion.<sup>14</sup> It was not until the election of John Cradock to the Deanery of St. Patrick's in 1775 that Stevenson was bound stipendiary on 20 July 1775, aged thirteen (assuming, that is, that he was born in 1761 or 1762). Given that it was customary to fill vacancies in that choir with choristers from England, perhaps, as argued by Bumpus, Stevenson's early career owed much to Cradock and his wife, whose influence was later to gain Stevenson access to the 'best families' as teacher.<sup>15</sup> He is described as 'Andrew Stevenson', by which name he went up to the year 1783, when having been appointed half-vicar choral by Dean Cradock, John Andrew Stevenson appears as the signature on the roll.<sup>16</sup>

In 1781, Stevenson was bound stipendiary at Christ Church Cathedral.<sup>17</sup> Dr. Richard Woodward junior was organist at Christ Church Cathedral, musical instructor to the choristers at this period and a musician of considerable renown.<sup>18</sup> Following Woodward's early death in 1777 at the age of thirty-three, Samuel Murphy replaced him

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Barra Boydell: *A History of Music at Christ Church*, 111, f.n. 59 and Chapter Act 3, note 69. See also Carol Cunningham, 'Selected Eighteenth-Century Anthems by Composers at Christ Church Cathedral Dublin' (unpublished MA diss., NUI Maynooth, 1997) for biographical details on these composers.

<sup>14</sup> Sue Brady, 'The Songs of Sir John Andrew Stevenson', 'Introduction – Sir John Andrew Stevenson' (unpublished MA diss., NUI Maynooth, 2003), 1.

<sup>15</sup> Bumpus, 'Irish Church Composers', 97.

<sup>16</sup> 'Our Portrait Gallery, Sir John Andrew, Mus. Doc', *Dublin University Magazine*, xxxvii (April, 1851), 491.

<sup>17</sup> Proctor Accounts 1600-1800, number 331, dated 1774-5 under extraordinary expenses: ....[By Cash paid] to Mr. Thomas Gibbons for Drawing and Ingrossing [*sic*] six pairs of Indentures for Robert Hooper, Charles Hooper. John Rice, Andrew Stevenson, Edward Morgan, and John Findlater Choir Boys including Cost of Stamps 27<sup>th</sup> November 1775 3-8-3'. Barra Boydell, *Music at Christ Church before 1800: Documents and Selected Anthems, A History of Christ Church, Dublin* (Dublin: Four Courts Press, 1999), 149 and 181. See also 'Our Portrait Gallery, Sir John Andrew, Mus. Doc', *Dublin University Magazine*, xxxvii (April, 1851), 491.

<sup>18</sup> For information on Stevenson's tenure as choirboy at Christ Church Cathedral see Chapter Acts C6/1/7/6, vii, 159-160 where he is fined and admonished for neglect; vii, 82 and 191 where Stevenson is fined for non-attendance; vii, 271 where he is admonished for non-attendance and vii, 323 where choristers are permitted to assist him at a concert.

as organist and director of the boys.<sup>19</sup> There is no doubt that both Woodward and Samuel Murphy influenced Stevenson's early style of composition.<sup>20</sup> Stevenson was appointed vicar-choral at St. Patrick's Cathedral in 1783 but it was not until 1800 that he was admitted to a vicarage at Christ Church,<sup>21</sup> perhaps due to his frequent absences from duty as vicar-choral at St. Patrick's.<sup>22</sup> A probable explanation for these absences is Stevenson's activity with the military. According to Derek Collins, Stevenson served for a time in the yeomanry, was elected a Junior Lieutenant in the Second Company of the Stephen's Green Infantry in November 1797 but was free of military commitments by the end of 1798.<sup>23</sup>

A select number of the cathedral choir members had always assisted in the choral performance of Matins in the chapel of Trinity College on Sundays at a quarter to ten, and during the tenure of his stalls at St. Patrick's and Christ Church cathedrals Stevenson was one of these. He married Ann Singleton, a twenty-two-year-old widow, in 1786. She died in 1802 leaving two sons and two daughters.<sup>24</sup> In 1791 the degree of Doctor of Music, *honoris causa*, was conferred on Stevenson by the University of Dublin. He was knighted on 27 April 1803 by the Lord Lieutenant of Ireland, Philip

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<sup>19</sup> According to Bumpus, Murphy was himself a chorister boy of St. Patrick's Cathedral in 1742 and it is quite probable that he sang in the first performance of *Messiah* under Handel. See *Sir John Stevenson, a Biographical Sketch* (London: 1893), 4.

<sup>20</sup> For biographical details on Woodward junior and Samuel Murphy, see Barra Boydell, *A History of Music at Christ Church*, 190. See also Carol Cunningham, 'Selected Eighteenth-Century Anthems by Composers at Christ Church Cathedral Dublin' (unpublished MA diss., NUI Maynooth, 1997), 38-56.

<sup>21</sup> For information on Stevenson's tenure as vicar choral see Chapter Act C6/1/9/1 viii, 137 and 139 dated Thursday 6 March 1800: 'Agreed and ordered that Dr. John Andrew Stephenson [*sic*] one of the stipendiaries of this Church be and he is hereby elected and appointed a Vicar Choral of this Cathedral in the room of Mr. John Mathews late Vicar Choral deceased.'; Chapter Acts C6/1/7/6 viii, 156 where Stevenson is permitted to assist at two charity sermons; C6/1/7/6 viii, 190 and 439 where Stevenson is cited to appear before the Chapter; C6/1/7/6 viii, 441, where Stevenson is excused on apology. See also C6/1/7/6 ix, 131, when his anthems are purchased for use in the cathedral and C6/1/7/6 ix, 303, when some of his music is to be transcribed; C6/1/7/6 x, 171 when Stevenson is permitted to employ a substitute and C6/1/7/6 x, 95 when the copyist John Grey is paid for transcribing his music.

<sup>22</sup> Kerry Houston, *St. Patrick's Cathedral, Dublin: A History*, 297.

<sup>23</sup> See Derek Collins, Chapter 5 'Private Concerts: an Unseen Tradition', 'Concert Life in Dublin in the Age of Revolution', (unpublished PhD diss., QUB, 2001), 136.

<sup>24</sup> Sue Brady refers to an 'Anne Butler'. See 'Introduction – Sir John Andrew Stevenson', 'The Songs of Sir John Andrew Stevenson' (unpublished MA diss., NUI Maynooth, 2003), 2. The Irish Records Reports vol. 8, appendix to xxvi (1895) record a marriage license issued to an Ann Morton and William Singleton in 1780. A marriage license was then issued to an Ann Singleton and a John Andrew Stephenson [*sic*] in 1786.

Yorke, Earl of Hardwicke, for the composition of the glee *Give Me the Harp of Epic Song* – a translation by Thomas Moore from *The Ode of Anacreon*.<sup>25</sup> Most importantly, on Christmas Day 1814, during the administration of Earl Whitworth as Lord Lieutenant, the newly-erected Chapel Royal of Dublin Castle was opened, of which Stevenson was appointed the first musical director and, according to Husk, the first organist.<sup>26</sup> However, this claim, which also appears on the memorial tablet at Christ Church Cathedral, is not corroborated by the succession of organists compiled by John Finlayson in 1852, where the organist for the period 1814-33 is stated to have been James Duncan. As a youth, Stevenson obtained the Amateur Society's prize for a four-part glee *One Night When All the Village Slept*.<sup>27</sup>

As a youth, he is said to have astonished the playwright John O'Keeffe<sup>28</sup> by composing incidental music for his piece *The Dead Alive* in 1780, which was performed

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<sup>25</sup> The knighthood is said to have taken place during a meeting of the Irish Harmonic Society in 1803 when the viceroy Lord Hardwicke conferred a knighthood on Stevenson there and then. On Stevenson's knighthood see 'Our Portrait Gallery', 494-498; *Sir John Stevenson*, 11, 16-24. Bumpus, 'Irish Church Composers' refers to a couplet which was popular after Stevenson's knighthood: 'We all of us know there's a Knight in the Shire, But who ever heard of a Knight in the choir?' Kerry Houston affirms that the decision did not meet with universal approval. He claims that if Stevenson had not been knighted, he would have been as obscure as an 'officious pawnbroker' and 'remained a solemn psalm singer.' See Kerry Houston, *St. Patrick's Cathedral, Dublin: A History*, 297. *The Dublin Satirist* refers to the award being made 'in a giddy moment of mirth and revelry.' See C.V. Stanford, *Pages from an Unwritten Diary* (London, 1914), 22. Bumpus suggests that the award of the knighthood was in recognition of Stevenson's collaboration with Moore rather than his glee compositions; Bumpus, 'Irish Church Composers', 97-98. See also *Dublin Satirist*, Nov. 1800, 39; Arbuthnot, 'Vicars Choral', 60-61. However Grindle agrees that the knighthood was bestowed on Stevenson due to his composition of the glee *Give Me the Harp of Epic Song*. See W.H. Grindle, *Irish Cathedral Music*, 250, f.n. 48. Derek Collins suggests that the award of the knighthood was an exceptionally generous response to the composition of just one glee and that it was more likely a recognition of Stevenson's broader role as composer. Collins goes on to suggest that the knighthood may have been proposed by some of the Irish Harmonic Society's influential members rather than the sole decision of Lord Lieutenant Earl Hardwicke. See Collins, Chapter 6 'Concert Series', 'Concert Life in Dublin', 154, f.n. 89.

<sup>26</sup> W.H. Husk *et al* – 'Sir John Stevenson', *NGrove1*, xviii, 136.

<sup>27</sup> Some of Stevenson's most popular music is to be found in his catches and glees. Two sets of his glees exist in the National Library of Ireland. The first is dedicated to the 'Noblemen and Gentlemen of the Amateur Society', c.1785. The second, dedicated to Lord Viscount Valentia, c.1795, contains *With Tender Lambkins*, a particularly admired glee. See N.L.I. Collection Catalogue: N.L.I.: J.M. 5457 and N.L.I.: Add. Mus 7383 respectively. It is written for three voices without accompaniment and in keeping with his other works, the music circles around the tonic and dominant keys with contrasting dynamic markings. Triplets and ornamentation are assigned to the treble voice throughout the piece. See Grindle, *Irish Cathedral Music*, 250, f.n. 48.

<sup>28</sup> John O'Keeffe was born in Dublin in 1747 and died in 1833. He wrote more than thirty-five farces, comedies and operettas, some of which held the stage for many years. See Sue Brady, 'The Songs of Sir John Andrew Stevenson', 14. This piece of incidental music made a considerable impact on John O'Keeffe who later recalled: 'I had given them to be set to a very young gentleman; his name was

with success in June 1781.<sup>29</sup> Lauded by O’Keeffe as a composer of ‘sacred and sublime melody’, Stevenson was well renowned for his symphonies (i.e. piano introductions) and accompaniments to Thomas Moore’s *Irish Melodies*, his cathedral works and his composition of more than three hundred individual secular pieces.<sup>30</sup> Exclusively a composer of vocal music, his works (in addition to his cathedral music) include airs, ballads, canons, canzonets, catches, duets, glees, odes, operas, madrigals, part-songs, rondos, songs written for either a soloist or for two or more voices and symphonies and accompaniments to airs.<sup>31</sup>

As already stated, Stevenson was knighted for his composition of *Give Me the Harp of Epic Song*, a translation of the second *Ode of Anacreon*.<sup>32</sup> He was much renowned for his composition of glees.<sup>33</sup> In total, he is said to have composed 173 glees

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Stevenson. He composed some of the airs and played and sang them to me at my house in Capel Street, and very beautiful they were.....the youthful musical genius of that day is now the admired Sir John Stevenson, the composer of sacred and sublime melody.’ See John O’Keeffe: *Recollections* (vol. 1, p. 403, 1826). See also Bumpus, ‘Irish Church Composers,’ 97.

<sup>29</sup> John Stevenson’s earliest involvement in the writing of music for opera was with John O’Keeffe. The additional songs he wrote to O’Keeffe’s operatic farces are among the most popular of his works. *The Son-in-Law* and *The Dead Alive* date from 1780 while *The Agreeable Surprise* was written the following year in 1782. Music for *The Son-in-Law* was penned by Dr. Samuel Arnold three years before Stevenson’s version, as was *The Agreeable Surprise* in 1781. See Brian Boydell, *Rotunda Music in Eighteenth-Century Dublin* (Dublin: 1992), 212.

<sup>30</sup> W.H. Husk, *et al*, *NGrove2* xviii, 136, 95 and Sue Brady, ‘The Songs of Sir John Andrew Stevenson’, 10-20.

<sup>31</sup> Stevenson composed eleven airs, seventy-three ballads, twenty-four canzonets, two catches, thirty-two duets, forty glees, three madrigals, ten operas featuring ten songs, ten part-songs, four rondos and canons and over sixty-nine songs and a further sixteen uncategorized songs. See Sue Brady, ‘The Songs of Sir John Andrew Stevenson’, 10-20.

<sup>32</sup> N.L.I.: J.M. 1978 (Dublin, Rhames, c.1804). On Stevenson’s celebrated collaboration with Thomas Moore (1779-1852) see ‘Our Portrait Gallery’, 494-8; *Sir John Stevenson*, 11, 16-24.

<sup>33</sup> As vicar choral, Stevenson was a member of the Hibernian Catch Club whose membership according to Collins comprised those ‘of the first rank and consequence’. See Collins, Chapter 5 ‘Private Concerts: an Unseen Tradition’, ‘Concert Life in Dublin in the Age of Revolution’, (unpublished PhD diss., QUB, 2001), 136. Stevenson, among others, composed glees, catches, madrigals and part songs for the club, the content of which according to Barra Boydell was ‘often of a ribald nature quite foreign to their professional duties’. See Boydell, ‘The Flourishing of Music, 1660-1800’, *Christ Church Cathedral Dublin, A History*, ed. Kenneth Milne (Dublin: Four Courts Press, 2000), 301. See also Jeremy Dibble, *Charles Villiers Stanford, Man and Musician* (Oxford: Oxford University Press, 2002), 20. Stevenson was also active member of the Dublin Anacreontic Society. See Catherine Ferris, Chapter 3, ‘Case Study: Dublin Music Societies, 1840-1844’, ‘The Use of Newspapers as a Source for Musicological Research: A Case Study of Dublin Musical Life 1840-44’ (unpublished PhD diss., NUI Maynooth, 2011), 78-79, 92 and 103.

and catches.<sup>34</sup> In 1775 he was awarded the Glee and Catch Club's prize for the glee *One Night When All the Village Slept*;<sup>35</sup> other glee and catch<sup>36</sup> compositions include *Alone on the Sun-Beaten Rock*, *Buds of Roses* (which was awarded the gold medal by the Glee and Catch Club in 1813) and the tuneful catch *Come Buy My Cherries*, popularly known as *The Dublin Cries*.<sup>37</sup> Stevenson's songs include, among others, *Faithless Emma*, *Dearest Ellen* (popularly known at the time from its opening line 'When the rosebud of summer') and *O Ever Skilled*, written before Stevenson received his knighthood.<sup>38</sup> Stevenson also wrote additional songs for Shadwell's *Psyche* and for J. Kenny's *False Alarms*. He set music to David Garrick's libretto *Cymon*, a work which had been previously adapted by Michael Arne and subsequently arranged by Sir Henry Bishop, and an opera called *The Out-post* with a libretto by William Smith Junior (1818).<sup>39</sup>

Along with John Braham, Thomas Carter, Thomas Cooke, Michael Kelly and William Rooke, Stevenson was one of the most prominent opera composers of the late

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<sup>34</sup> See J.C. Hadden, 'Stevenson, Sir John Andrew (1761-1833)', Rev. Anne Pimlott Baker, *Oxford D.N.B.* (Oxford: Oxford University Press, 2004), lii, 585.

<sup>35</sup> N.L.I.: Add Mus. 9109 (Dublin, Willis, c.1827). Stevenson also won a prize for the Amateur Society. See Bumpus, *A History of English Cathedral Music*, 3.

<sup>36</sup> Stevenson wrote, among others, two catches: *Come Buy My Cherries* subtitled *The Dublin Cries*, N.L.I.: J.M., 2509 and *Here Each Lad May Toast His Lass* NLI: JM 2651. The former written for four voices was particularly popular and dedicated to Mrs. Stace of Woolwich.

<sup>37</sup> Stevenson was a promoter and a member of a number of musical clubs. Together with John Spray, he founded The Irish Harmonic Society on Saturday 22 January 1803 which, according to Catherine Ferris, was a private glee club active until 1810 for the promotion of good fellowship and harmony. See Catherine Ferris, 'The Use of Newspapers', 78 and Derek Collins, 'Concert Life in Dublin', 134.

<sup>38</sup> The manner in which Stevenson composed *Faithless Emma* exemplifies the facility and rapidity in which he wrote. One evening in c.1805, Stevenson and Spray joined Mr. (afterwards Sir) George Alley for a meal. Through the course of the evening Stevenson is reputed to have complimented Spray's interpretation of Croft's anthem *O, Lord Thou Searchest Me* and in response, Spray suggested that Stevenson should write a song for him to sing. Alley wrote the words, Stevenson set them to music and subsequently Spray sang *Faithless Emma* and on numerous occasions afterwards he performed this piece for both public and private recitals. See A.G. Holliday: *The Dublin University Magazine*, xxxvii, 499. There were many performances of *Faithless Emma* both in Ireland and England and it was 'sung with great applause by Mr. Spray at the Music Hall Liverpool' c.1811. N.L.I.: Add. Mus.10, 440. According to Sue Brady's analysis, *Faithless Emma* is in ternary form with a coda at the end of each verse (A,A,B,A, coda). The introduction quotes the opening phrase of the song followed by a brief variation of this phrase and ends in a perfect cadence in the tonic key of C major. As in much of Stevenson's music, the brief piano interludes connect the second A section and B section. This is followed by what Brady refers to as a 'discreet gesture' leading back into the A section. See Sue Brady, 'The Songs of Sir John Andrew Stevenson', 23.

<sup>39</sup> T.J. Walsh, *Opera in Dublin 1798-1820: Frederick Jones and the Crow Street Theatre* (New York: Oxford University Press, 1993), 58. *Cymon* and *The Out-post* are not listed in *NGrove2* nor are they mentioned by Bumpus. See Sue Brady, 'The Operas' in 'The Songs of Sir John Andrew Stevenson', 14.

eighteenth and early nineteenth centuries active in Dublin, supplying the music for no less than ten full operas.<sup>40</sup> The libretto for the comic opera *The Contract* was written by Robert Houlton and is considered to be his first successful effort for the Dublin stage.<sup>41</sup> It was first performed at the Smock Alley Theatre on 14 May 1782, performed five times the following year and revived again in 1785.<sup>42</sup> Stevenson composed music for the comic opera *Love in a Blaze* after Lafont, with a libretto by Joseph Atkinson; this was first performed at the Theatre Royal in Crow Street Dublin on 29 May 1799.<sup>43</sup> He also wrote the music for another comic opera, *The Bedouins* or *The Arabs of the Desert* with a libretto by Eyles Irwin, which was first performed on 1 May 1801 at the Theatre Royal, Crow Street, Dublin.<sup>44</sup> The 1810 melodrama *The Patriot* or *Hermit of Saxellen*, with a libretto by H.B. Code, contains no incidental music but does feature some songs by Stevenson which were published separately.<sup>45</sup>

In 1811 Stevenson wrote the music to a play called *The Border Feuds* or *The Lady of Buccleuch* based on the poem *The Lady of the Lake* by Sir Walter Scott. This was first performed on 3 May 1811 at the Theatre Royal. The dramatic romance *The Spanish Patriots* with its libretto by H.B. Code was first performed in 1812. However, it received a disappointing response. In 1813 Stevenson wrote *The Burning of Moscow* or

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<sup>40</sup> T.J. Walsh, Chapter 14 'Not a Word of Italian 1782-1784', *Opera in Dublin 1705-1797: The Social Scene*, 228.

<sup>41</sup> According to Ita Hogan, this has been attributed to the composers who worked in collaboration on the opera, namely Philip Cogan, Tommaso Giordani and John Andrew Stevenson. See *Anglo-Irish Music* (Cork: Cork University Press, 1966), 129.

<sup>42</sup> For the cast for the first performance, see *Hibernian Journal* dated 8 May and 10 May, 1782.

<sup>43</sup> *Love in a Blaze* was received with great applause and had a '...lively and sentimental dialogue appropriate to the several characters, adorned with elegant songs and choruses.' See *Freeman's Journal* dated 21 March 1799.

<sup>44</sup> Irwin was an orientalist and writer who was born in Calcutta and died in England. The production of the comic opera *The Bedouins* or *The Arabs of the Desert* was elaborate, with scenery designed by Mr. Chalmers and Filippo Zafforini, and machinery by Peter Martinelli. See T.J. Walsh, *Opera in Dublin 1798-1820*, 20.

<sup>45</sup> Axel Klein, 'Stage Irish or the National in Irish Opera 1780-1925', *The Opera Quarterly*, vol 21, no 1, (O.U.P., Winter 2001), 27-67. A glee from *The Patriot* entitled 'See Our Oars with Feather'd Spray' was performed on 11 August 1814 at the Rotunda for Madame Catalini's Dublin Concerts. See T.J. Walsh, *Opera in Dublin 1798-1820*, 251.

*The Russian Sacrifice* to a play by H.B. Code.<sup>46</sup> Also in 1813 he wrote music to *Edwin and Angelina* inspired by a work by Oliver Goldsmith. *Cymon* was first performed at the Theatre Royal on 9 May 1815.<sup>47</sup> In 1818 *The Outpost* was composed with words by William Smith Junior and was first performed on 11 April 1818.<sup>48</sup> Stevenson's final opera, *The Cavern* or *The Outlaws* with a libretto by S. Isdell, was first performed on 22 April 1825.<sup>49</sup>

Stevenson is perhaps best known for his collaboration with Thomas Moore (1779-1852) in several musical works where he provided accompaniments: *Irish Melodies* (1807-34) nos. 1 to 4 (1808-12), nos. 5 to 7 (1813-18), nos. 8 and 9 (1821-24) and no. 10 and *Supplement* (1834); *The Sacred Melodies*, published in periodical numbers from 1808, and *National Airs* (first edition 1815, using a selection of airs from different countries). 'Oft in the Stilly Night', a Scotch air from *National Airs*, was arranged by Stevenson in 1818. It is said that he was first introduced to Moore by the Rev. Mr Cradock, assistant librarian of Archbishop Marsh's Library, at a party hosted by Mr Ferns, the verger of St. Patrick's.<sup>50</sup> Moore had been given the benefit of constant access to the library where he translated, among other works, *The Ode of Anacreon*. On one occasion in 1798 Moore and Stevenson joined Ferns, when Moore recited some of his translations which were subsequently published in 1800. Moore and Stevenson began a

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<sup>46</sup> According to Sue Brady, a piece of particular interest in *The Russian Sacrifice* is 'The Fisherman's Glee'. It is scored for treble, contra-tenor, tenor and bass with piano accompaniment in compound duple time. Harmonically, it keeps to the tonic G major and dominant keys. The most attractive element is the descending bass line with broken arpeggios in the piano accompaniment (bars 11-15) before a modulation to the dominant in the middle section. See Sue Brady, 'The Songs of Sir John Andrew Stevenson', 17. See also N.L.I.: Add. Mus. 12, 447.

<sup>47</sup> The opera *The Outpost* is not mentioned in *NGrove2*. See Eric Walter White, *A History of English Opera* (London: Faber, 1983), 249. The following appeared in the *Freeman's Journal* dated 25 May 1815: 'Sir John has been hitherto more decidedly known to us as composer of the most delightful and popular ballads in the English language. In this opera [*Cymon*] he has taken a higher flight and has executed some pieces that equal the loftier productions of the Italian school.'

<sup>48</sup> This opera is not mentioned in *NGrove2*. According to Sue Brady, the music is said to have been in some instances beautiful, but the libretto was of extensive length and difficult to follow. As a result it subsequently disappeared from performance. See Sue Brady, 'The Songs of Sir John Andrew Stevenson', 18 and T.J. Walsh, *Opera in Dublin 1798-1820*, 206.

<sup>49</sup> T.J. Walsh, *Opera in Dublin, 1798-1820*, 206.

<sup>50</sup> See Ronan Kelly, Chapter 4 'Anacreon Moore and Thomas Little', *Bard of Erin: The Life of Thomas Moore* (Dublin: Penguin Ireland, 2009), 75.

collaboration whereby traditional Irish airs were set to words by Moore and harmonized and arranged by Stevenson. Stevenson's arrangements of Moore's *Irish Melodies*, despite gaining notable acclamation, also received much criticism, particularly from Edward Bunting who accused Stevenson of tampering with and altering the original character of the melodies, a number of which he had himself collected. Differences arose between Moore and Stevenson, as may be seen in the correspondence of Moore edited in 1852 by Lord John Russell, and after the seventh number of *Irish Melodies*, the music was instead provided by Sir Henry Bishop (1786-1855).<sup>51</sup> Despite this, Thomas Moore wrote a memorial poem for Stevenson entitled 'Silence Is in Our Festal Halls'.<sup>52</sup> A tribute was also paid to Stevenson by Moore in the last of the *Irish Melodies* which reflects the sentiments of the author and those who admired Stevenson's work:

Yes, Erin, thine alone the fame, -  
Or if thy bard have shar'd thy crown,  
From thee the borrowed glory came,  
And at thy feet is now laid down;  
Enough, if Freedom still inspire  
His latest song, and still there be,  
As evening closes round his lyre,  
One ray upon the chords from thee.

Sir John Andrew Stevenson died on 14 September 1833 at Headfort House in Kells, Co. Meath at the home of his daughter Olivia and seat of her husband, the Marquis of Headford. He was buried in St. Mary's Church, Painestown, Co. Meath, although there is no inscription to his memory at the church. In 1843, ten years after Stevenson's death, a marble cenotaph sculpted by Kirk Thomas was erected in the Musicians' Corner at Christ Church Cathedral.

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<sup>51</sup> See Kelly, *The Bard of Erin*, 221, 256, 274 and 324.

<sup>52</sup> *Ibid.*, 503.

The memorial to Stevenson in Christ Church reads as follows:

JOHN ANDREW STEVENSON. Knt. Mus. Doc. Born at Crane Lane , Dublin 1767<sup>53</sup> who, as a chorister, vicar choral, and composer, gave his service to this Cathedral throughout his life; being the first native of Ireland admitted to office in the choir of Christchurch<sup>54</sup>. In its library he has left eight services and twenty-eight anthems, following the style of Hadyn [*sic*] his ideal master. Of secular music he contributed to the British school compositions consisting of songs, glees, and madrigals whose charm still survives for lovers of melody, and was widely known by his adaptation of Irish melodies to the lyrics of THOMAS MOORE. He also held the offices of vicar choral of St. Patrick's, organist of the Castle Chapel<sup>55</sup>, and master of the state band of musicians. He died September the 14<sup>th</sup> 1833, and is buried at St. Mary's Painestown Co Meath.

This Monument, erected by public subscription, 1843, was replaced in the restored Cathedral and inscribed by his lineal descendants and his successors in the service of Christchurch of the Holy Trinity who still love his music and reverence his Genius.

ANNO SALUTIS MDCCCXCVI

In January 1858, twenty-five years after Stevenson's death, a meeting of the members of both cathedral bodies was held to consider the erection of a memorial to Stevenson in St. Patrick's Cathedral. Following a lecture given by Sir Robert Stewart on 'Irish Music and Musicians' in 1863, funds were raised to erect a stained glass window in honour of Stevenson's memory.<sup>56</sup> This was placed in 1864 in the south aisle

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<sup>53</sup> The tablet clearly states '1767' yet Gillen and Johnstone print '1762' in *Historical Anthology*, 140.

<sup>54</sup> The circumstances (of which no official records survive) in which Stevenson reputedly overcame the centuries-old exclusion of Irish nationals from the Dublin cathedrals are related in an article in the *Dublin University Magazine* of 1851, whose anonymous author claims to have been personally acquainted with Stevenson. See *Historical Anthology*, 141 and 'Our Portrait Gallery, 1xiii: Sir John A Stevenson, Mus Doc', *Dublin University Magazine*, xxxvii (1851), 490-491. See also John S. Bumpus: *Sir John Stevenson, a Biographical Sketch* (London: Thomas B. Bumpus, 1893), 1-2.

<sup>55</sup> The claim made on the memorial tablet that Stevenson was organist of the Chapel Royal at Dublin Castle is not corroborated by the succession of organists compiled by John Finlayson in 1852 (where the organist for the period 1814-1833 is stated to have been James Duncan). For further bibliographical information on Finlayson (b. 1811, d. 21 May 1882) see W.J.R. Wallace ed. *Clergy of Dublin and Glendalough* (Belfast: Ulster Historical Foundation, 2001). See also 'Our Portrait Gallery, 1xiii: Sir John A Stevenson, Mus. Doc', *Dublin University Magazine*, xxxvii (1851), 493; *Sir John Stevenson, a Biographical Sketch*, 5-6; *Music at Christ Church before 1800*, ed. Barra Boydell (Dublin: Four Courts Press, 1999), 150, 181, 267; Hugh Jackson Lawlor: *The Fasti of St. Patrick's, Dublin* (Dundalk: W. Tempest, 1930), 233, 243; John Finlayson, ed.: *A Collection of Anthems as Sung in the Cathedral of the Holy Trinity, Commonly Called Christ Church (Her Majesty's Chapel Royal), in the Collegiate and Cathedral Church of St Patrick, in the Chapel Royal, Dublin Castle, and in the Chapel of Trinity College Dublin* (Dublin: George Herbert, Grafton Street, Sold by Robinson and Bussell, 7 Westmoreland Street, 1852), 30-31.

<sup>56</sup> For biographical details on Sir Robert Prescott Stewart, see Lisa Parker, Chapter 1 'Introduction', 'Robert Prescott Stewart (1825-1894): A Victorian Musician in Dublin' (unpublished PhD diss., NUI Maynooth, 2009), 1-25.

of the nave of St. Patrick's Cathedral, then under restoration.<sup>57</sup> At the end of the nineteenth century Sir John Andrew Stevenson was described by Bumpus as 'the acclaimed *facile princeps* of his day'.<sup>58</sup>

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<sup>57</sup> In a letter to his pupil Edith Oldham dated 24 November 1883, Stewart wrote: '...but after delivering about six annual sets of lectures - 36 in all, I got disgusted with the Dubliners, who flocked in great crowds to *gratis* lectures, but attended very badly when I wanted to raise funds for my two memorial windows to Stevenson and Balfe, although I kept the tickets so low that 6d. admitted to hear my lectures, illustrated by specimens of the best musicians and full of local chat of days gone by, without any political or religious tint (or *taint* if you prefer the word). Feeling after this that it was only whiskey and furious political harangues that the Irish want, I made a resolution never to give them another free lecture, and I won't! See Lisa Parker 'For the Purpose of Public Music Education: the Lectures of Robert Prescott Stewart', *Music in Nineteenth-Century Ireland*, IMS 9, ed. Michael Murphy and Jan Smaczny (Dublin: Four Courts, 2007), 202.

<sup>58</sup> Bumpus, 'Irish Church Composers', 95. See also *Sir John Stevenson, a Biographical Sketch* (London: T.B. Bumpus, 1893).

## Chapter 2

### Contextualising Stevenson – The Dublin Cathedrals c.1800

As noted by Crawford and Gillespie, Dublin is an unusual city in having two Anglican cathedrals within a few hundred yards of each other, St. Patrick's Cathedral and the diocesan cathedral of Christ Church.<sup>59</sup> An assessment of the circumstances at both Dublin cathedrals at the period in question is necessary in order to contextualize Stevenson and his cathedral compositions.

As Grindle states when discussing the political and social environment in eighteenth-century Ireland: 'Between the end of the revolutionary war (1691) and the insurrection of 1798, there was no general threat to the existing order'.<sup>60</sup> Dublin was second in importance to London in the British Isles and enjoyed its golden age during this period. All the arts benefited from the patronage of a highly cultivated society whose fine contribution of architectural buildings is still the pride of Dublin today. A glimpse through copies of the *Freeman's Journal*, for example, reveals that theatre- and concert-going was very much a feature of life for the fashionable public.<sup>61</sup> Barra Boydell also comments about this period of composition at the Dublin cathedrals:<sup>62</sup>

This vibrant musical life within the wider city was reflected in a period of notable musical activity at Christ Church, in particular during the century between Ralph Roseingrave's appointment as organist in 1727 and the death in 1833 of John Stevenson, vicar choral and composer of anthems and services which would remain amongst the most popular in the repertoires of the Dublin cathedrals throughout the nineteenth century. The long eighteenth century, whose conclusion can be marked at Christ Church not only by the death of Stevenson and the passing in the same year (1833) of the Irish Church Temporalities Act which reduced the autonomy and status of the cathedral, but in the wider context also by the end of the Georgian

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<sup>59</sup> *St. Patrick's Cathedral Dublin, a History*, ed. John Crawford and Raymond Gillespie (Dublin: Four Courts Press), jacket.

<sup>60</sup> Grindle, *Irish Cathedral Music*, 37.

<sup>61</sup> See further Brian Boydell, 'The Calendar' and Appendix VI 'Summary of Periods or Seasons', *A Dublin Musical Calendar 1700-1760* (Dublin: Irish Academic Press, 1988), 29-256 and 308-318 and the same author, Chapter IX 'Music Performed at the Rotunda Concerts – Changes in Musical Taste', *Rotunda Music in Eighteenth-Century Dublin* (Dublin, Irish Academic Press, 1992), 148-160. See also T.J. Walsh, Chapter 7, 'The English Taste in General 1750-1761', *Opera in Dublin 1705-1797: The Social Scene* (Dublin: Allen Figgis, 1973), 79-91.

<sup>62</sup> Barra Boydell, *A History of Music at Christ Church*, 101-102.

era with the death of George IV in 1830, marks a period of excellence for the cathedral's music.<sup>63</sup>

A series of events at the end of the eighteenth century brought about the decline in both the prosperity and the importance of the Dublin cathedrals. Regarding the fate of Christ Church Cathedral, the Sessions court was moved to Green Street and the old law courts were forsaken in 1796 for the new ones on Inn's Quay. The executive, in the person of the viceroy, rarely visited the cathedral for the Sunday morning service after 1814, when the new chapel at Dublin Castle was erected.<sup>64</sup> The Act of Union (1800) effected a further reduction in the importance of Christ Church Cathedral and according to Kerry Houston withdrew some of the confidence which had been a hallmark of the musical establishment at St. Patrick's Cathedral since the restoration of Charles II in 1660.<sup>65</sup>

By the end of the eighteenth century St. Patrick's Cathedral was suffering a decline, its appearance resembling a ruin due to neglect.<sup>66</sup> Grindle refers to the Chapter's complaint made to the Lord Lieutenant in 1784 regarding the frequent flooding of the area, and likewise to the Irish House of Commons in 1785 and 1791. The dilapidation was such that the south wall and roof of the nave were reported by the cathedral architects in 1792 to be in a ruinous state, the wall being two feet out of the perpendicular. Services were suspended while the roof was maintained by wooden supports until reparation could take place. Such was the damage that in 1805 the Lord

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<sup>63</sup> In contrast, a general decline of standards in English cathedral music arose out of a combination of the declining real incomes of choir members leading to disinterest and disaffection and the prevalent stagnation of cathedral practice as articulated in Temperley, *The Music of the English Parish Church*, 'Music in Church', 358-359.

<sup>64</sup> Grindle, *Irish Cathedral Music*, 55-57.

<sup>65</sup> See Kerry Houston, *St. Patrick's Cathedral Dublin: A History* (Dublin: Four Courts Press, 2009), 294. Stevenson is credited by Collins with reviving the subscription series in the Rotunda Lying-In Hospital following The Act of Union in 1800 and a return to political stability. He asserts Stevenson's subscription series in 1805 was breaking a cycle of inactivity which characterised the early years of the 1800s and provided a stimulus for other musicians to resume concert promotion. See Collins, Chapter 6 'Concert series', 'Concert Life in Dublin', 150 and 164.

<sup>66</sup> Grindle, *Irish Cathedral Music*, 55-57.

Lieutenant, the Earl of Hardwicke, estimated the cost at £16,000 for essential temporary repairs and for that reason suggested the building be replaced.<sup>67</sup> Following a visit in 1808, the Duke of Bedford agreed with this sentiment while the chapter for the same year recorded that the cathedral was ‘in a dangerous state of decay.’<sup>68</sup>

However deteriorated the cathedrals were in appearance, musical activities and standards flourished. An increase in the purchase and copying of music took place, not to mention the purchasing of published sets of cathedral music.<sup>69</sup> Barra Boydell states that ‘it is notable in the lists of subscribers to many of these [published] volumes [of cathedral music] that Christ Church bought as many copies as or more than most English cathedrals’.<sup>70</sup> Kerry Houston states that ‘Music at St. Patrick’s was of a comparable standard with cathedrals of the first rank in England and far ahead of the more provincial ones’.<sup>71</sup> In short, circumstances at the Dublin cathedrals during the period when Stevenson was living and working as a composer were certainly not as depressed as at English cathedrals. John Stevenson was living proof that organists and choir members were enhancing their incomes and musical careers in their contribution to the active public musical life of Dublin in the later eighteenth century. As Houston remarks, ‘Very comfortable livings were available by combining posts at St. Patrick’s and Christ Church and the many opportunities for engagement in the secular concert life

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<sup>67</sup> *Ibid.*, 57. The reparation was finally carried out due to the patronage of Benjamin Lee Guinness (who was later knighted) and was completed by 1865, having begun four years earlier. See also Michael O’Neill, *Marks of Unheeded Dilapidation: The Nineteenth- and Early Twentieth-Century Restorations* (Dublin, 1991), 1.

<sup>68</sup> R.C.B. C2/1/3/10, 262.

<sup>69</sup> As apparent in Chapter Acts 185, 202, 326 and 333. See Boydell, *Music at Christ Church*, 95.

<sup>70</sup> *Ibid.*, 95. Not to mention the extensive surviving collection of hand-copied music by transcribers such as John Matthews (d. 1799) in the last quarter of the eighteenth century. See Chapter Acts 231-232, 245, 333f.

<sup>71</sup> Kerry Houston, *St. Patrick’s Cathedral, Dublin: A History*, 286.

of the city provided a further enticement for singers to come to Dublin notwithstanding the disapproval of deans and chapters.<sup>72</sup> According to Barra Boydell:

If anything one gets the impression of a particularly active and positive era in music at Christ Church cathedral during the second half of the eighteenth century, a period when the city was enjoying a level of musical activity which was not to be matched until our own times, and which was reflected in a vibrancy and confidence in the cathedral's music, despite the disappointing quality widely identified today in Anglican cathedral music of the period.<sup>73</sup>

The period spanning the eighteenth century not only represents an interval of distinction for cathedral music but also of a period of change. At the beginning of the eighteenth century, Christ Church held a position of unchallenged supremacy as the state cathedral of an established Anglo-Protestant regime and the civic cathedral of a city entering a phase of substantial commercial and population advance.<sup>74</sup> Religious opposition was controlled through the use of repressive legislation which protected the interests of the country's ruling Protestant minority, while the cathedral's finances were secured from tithes and revenues from its sizeable properties in Dublin and beyond.<sup>75</sup>

Nevertheless, towards the close of this era following the Act of Union of 1800 Dublin was no longer a centre of government but reduced to that of a mere city within the greater United Kingdom. The position of Christ Church as the state cathedral was further compromised by the opening of a private Chapel Royal within Dublin Castle, while the cathedral's revenues had also been unfavourably affected by the physical development of the city.<sup>76</sup> The relaxing of anti-Catholic legislation, which culminated in Catholic emancipation in 1829, removed both cathedrals' claim to represent the people of Dublin, the majority of whom were by now Catholic. Moreover, the Irish Church

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<sup>72</sup> *Ibid.*, 286.

<sup>73</sup> Barra Boydell, *A History of Music at Christ Church*, 95.

<sup>74</sup> *Ibid.*, 101-102.

<sup>75</sup> *Ibid.*, 148-149.

<sup>76</sup> *Ibid.*, 148-149.

Temporalities Act of 1833 would markedly lower the earnings of the cathedral.<sup>77</sup>

According to Barra Boydell:

The deanery of Christ Church had long been held by successive bishops of Kildare, the revenues of the deanery coming to be regarded as belonging to the bishop. On the death of the current bishop the diocese of Kildare was to be united with those of Dublin and Glendalough, and when Bishop Charles Lindsay of Kildare, dean of Christ Church, died in office in 1846 the dean's revenue no longer accrued to Christ Church. Following the separation of the see of Kildare from the deanery of Christ Church, the latter was united with that of St. Patrick's.<sup>78</sup>

Within the first three or four decades of the nineteenth century, Christ Church Cathedral, which had formerly been an affluent state cathedral, was reduced to the role of a regional centre which nurtured the spiritual beliefs of a minority of the city's population, albeit the dominant class whose loyalties were divided between Christ Church and St. Patrick's cathedrals. Nevertheless, the standard of music in the Dublin cathedrals in the early nineteenth century is encapsulated in a statement made by the dean and chapter referring to the 'increasing excellence of the choir' in 1810, while Monck Mason claimed in 1820 that 'there is not at the present a cathedral in Great Britain wherein the choral service is better performed than in those of St. Patrick's and Christ Church'.<sup>79</sup>

Indeed, the interdependence of Christ Church and St. Patrick's Cathedral choirs and the choir of Trinity College Chapel was well established at the beginning of the nineteenth century with many singers holding positions in all three.<sup>80</sup> The choir sang an afternoon service at St. Patrick's and an evening service again at Christ Church. Following its opening in 1814, some of the choristers of the cathedral choirs now also sang at the new Chapel Royal in Dublin Castle on Sunday mornings, as well as at the

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<sup>77</sup> Kenneth Milne, *Christ Church Cathedral: A History*, 315-18. For more on the Irish Church Temporalities Act, see Seymour, *Christ Church*, 69.

<sup>78</sup> Barra Boydell, *A History of Music at Christ Church*, 148-149.

<sup>79</sup> C6/1/7/9, 78; Mason, *History and Antiquities*, quoted after Bumpus, 'Irish Church Composers', 81. See further Barra Boydell, *A History of Music at Christ Church*, 108.

<sup>80</sup> Kerry Houston, *St. Patrick's Cathedral, Dublin: A History*, 293.

Sunday evening service at Christ Church.<sup>81</sup> Charles Villiers Stanford, who attended St. Patrick's Cathedral as a child, recalled the harrowing Sunday schedule endured by the choristers:

Trinity at 9.30am, Christ Church at 11am, St. Patrick's at 3pm, and Christ Church again in the evening. At Trinity after the anthem, the choir all decamped and made off hot-foot for the Cathedral [Christ Church], dropping four or five singers on the way to do duty at the Chapel Royal. They all combined for 'Paddy's Opera' [Sunday evensong at St. Patrick's] and those that had any voice left dissipated the remains of it in the evening at Christ Church.<sup>82</sup>

According to Barra Boydell the Sunday evening service at Christ Church was discontinued after 1814, not in 1807 as claimed by John Jebb. Boydell remarks:<sup>83</sup>

The choir sang an afternoon service at St. Patrick's and an evening service again at Christ Church. The change to full participation by the choir on Sunday evenings at the expense of weekday choral services could reflect the contemporary popularity of the solo 'operatic' style of anthem which must have attracted an increasing congregation drawn to the cathedral as much for the opportunity to hear the leading singers of the day as for purely devotional reasons. The Irish cleric and reformer John Jebb later referred to the Sunday evening service ... as 'being greatly crowded.'<sup>84</sup>

The growing eminence of individual choir members as soloists in public concerts in the early years of the nineteenth century, most notably the tenor John Spray<sup>85</sup> and the basses David Weyman<sup>86</sup> and Robert Jager,<sup>87</sup> was a continued source of

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<sup>81</sup> Sunday evening service at St. Patrick's Cathedral had been dispensed with by 1814 but exceptions occurred on 19 August 1821 when King George IV was present, and thereafter for a period of three months until St. Patrick's was closed for renovation in 1862. See Boydell, *A History of Music at Christ Church*, 106 and 124, f.n. 23.

<sup>82</sup> Charles Villiers Stanford, *Pages from an Unwritten Diary* (London: E. Arnold, 1914) 41. Barra Boydell, *A History of Christ Church*, 106, f.n. 23.

<sup>84</sup> John Jebb, *A Few Observations*, 13.

<sup>85</sup> Dr. John Spray was originally a chorister at Southwall, Nottinghamshire who then obtained a lay vicarage at Lichfield. In 1785, he moved to Dublin to sing at the cathedrals. He was known as being one of the best tenors in Dublin at the time. In *Recollections of the Irish Church* the Rev. Sinclair Brooke remarked: 'Many now living (1877) can recall the lovely tenor voice of Dr. Spray, and how he would send it forth with its rich swells, and every note full and distinct, 'til it seemed to ripple along the walls like the summer waves of a river.' See Bumpus: *A History of English Cathedral Music*, 50. Spray is especially noted for the way in which he sang the solos written for him by Stevenson, one of particular popularity being the song *Faithless Emma* (see N.L.I.: Add. Mus. 10, 440). The popularity of this piece is reflected in the fact that seven different editions exist in the N.L.I. and twelve in the B.L., indicating the number of times it was published.

<sup>86</sup> David Weyman, born in Dublin in 1771, stipendiary at Christ Church and vicar choral at St. Patrick's from 1802 until his death in 1823, was renowned as a solo bass and published *Melodia Sacra* in 1812.

conflict for the cathedral authorities.<sup>88</sup> In 1819, for example, the dean reported seeing an advertisement in the newspaper of a concert to be held in Townsend Street Roman Catholic church in which John Spray, David Weyman, Robert Jager and John Smith<sup>89</sup> were cited as performers, which they were reminded was not ‘consistent with their canonical duty’.<sup>90</sup> This prominence of the solo performer certainly raised the profile of mere choir men when they began taking part as individual soloists in music festivals at English cathedrals. Simeon Pinto Buggine<sup>91</sup> at York in 1823 and William Hamerton<sup>92</sup> at Worcester in 1824 are such examples.<sup>93</sup> Choir boys of Christ Church like Robert Tuke in 1772 and 1773,<sup>94</sup> John Andrew Stevenson in 1779<sup>95</sup> and William Brett (also of St. Patrick’s),<sup>96</sup> appeared as soloists at the Rotunda concerts.<sup>97</sup>

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<sup>87</sup> Robert Jager came from England as stipendiary in 1813, was appointed vicar choral at St. Patrick’s from 1816 and at Christ Church from 1819 and acted in a capacity as vicars’ steward. Jager is reputed to have ‘possessed a fine bass voice with an admirable falsetto in addition’. See Boydell, *A History of Music at Christ Church Cathedral*, 140. See also C6/1/5/3, 1814-15; Cotton *Fasti*, ii, 88 and Bumpus ‘Irish Church Composers’, 124.

<sup>88</sup> Barra Boydell, *A History of Music at Christ Church Cathedral*, 124. C6/1/7/9, 41; C6/1/7/10, 29. Spray and Weyman are cited on a number of occasions as soloists in public concerts in Walsh, *Opera 1798-1820*, 33-34, 114, 134, 250-252.

<sup>89</sup> C6/1/7/10, 65. Smith was a native of Cambridge and nephew of John Spray who came to Dublin in 1815 as a stipendiary at Christ Church, becoming a vicar choral at St. Patrick’s in 1817, organist of the Chapel Royal in Dublin Castle in 1833 and professor of music at Trinity College Dublin from 1845 to 1865. C6/1/7/9, 311. See Lawlor, *Fasti*, ii, 230.

<sup>90</sup> Boydell, *A History of Music at Christ Church*, 124.

<sup>91</sup> Buggine, born Simon Peter Buggins, was a native of Birmingham who joined the Dublin cathedral choirs in 1819. He was a noted countertenor who adopted an Italianate version of his name following a period of study in Italy. See Bumpus, ‘Irish Church Composers’, 124.

<sup>92</sup> William Hamerton, appointed Master of the Boys in December 1814, was sacked in February 1830 having ‘absented himself so many months longer than his leave of absence as granted by the dean and chapter.’ See Boydell, Appendix Two ‘Succession List of Masters of the Boys’, *A History of Music at Christ Church*, 194.

<sup>93</sup> C6/1/7/10, 206, 251.

<sup>94</sup> Robert Tuke was soloist in the Rotunda Concerts in 1772-3. He ceased to act as choir boy when his voice broke in 1775 and he was appointed a stipendiary. He suffered a paralytic stroke in 1792 and died five years later. See R.C.B. C6/1/7/7, 55f, 99, 271f, 324; R.C.B. C6/1/7/8, 76.

<sup>95</sup> Brian Boydell, *Rotunda Music*, 68, 94-95, 117-118. See also R.C.B. C6/1/7/6, ‘Original Acts of the dean Chapter of Christ Church Dublin, from 1<sup>st</sup> April 1740 to the 18<sup>th</sup> Decr. 1769, both inclusive’, indexed vii, 68 in C6/1/9/2, the Draft Index to Chapter Minute Books: ‘Stephenson [*sic*] apprenticed as a chorister’. An entry dated Monday December 7 1778 states that Robert Hooper was discharged due to his voice ‘unserviceable in the choir’ and ordered that the Proctor pay him ‘Five Pounds as the Bounty of the Dean and Chapter he having nearly served his apprenticeship as one of the choristers in this church. Ordered.’ Nevertheless, Stevenson is not mentioned in the passage which follows: ‘Ordered that Doctor Murphy the Master of the Boys do admit [blank] recommended by the Right Hon. Visc[oun]t Southwell and the Right Revd. the Lord Bishop of Kildare Dean of this church in the room of the before named Robt Hooper, and that the register do prepare a pair of Indentures for the Said [blank] accordingly.’

<sup>96</sup> *Ibid.*, p. 68. See also Barra Boydell, *A History of Music at Christ Church*, 123. William Brett completed his apprenticeship as choir boy at Christ Church in 1768 and he received a fee of 40 guineas

Music copying at Christ Church and St. Patrick's cathedrals in the late eighteenth century is dominated by the work of John Mathews. Formerly at Winchester, Salisbury and Durham, Mathews came to Dublin as a choir member of both Christ Church and St. Patrick's cathedrals in 1776.<sup>98</sup> He succeeded William Taverner (d. 1775) as the sole music copyist at St. Patrick's from 1776 until his death in 1799.<sup>99</sup> Perhaps the most important copyist of the first quarter of the nineteenth century is John Grey who was active as a copyist at both cathedrals between c.1811 and 1833.<sup>100</sup> Like Mathews, Grey served as copyist for over twenty years, but it is probably a measure of the monetary inflation which followed the Napoleonic era that his income of £274 3s 11d from copying was more than twice what Mathews had previously received over a similar period.<sup>101</sup>

According to Kerry Houston, John Mathews' personal taste informed the repertoire and performance practice at St. Patrick's Cathedral as he imported contemporary services and anthems from Winchester, Salisbury and Durham, the places at which he had held posts before his arrival in Dublin.<sup>102</sup> Owing to Mathews' industry, the part and organ books of St. Patrick's Cathedral abound with the cathedral works of James Kent<sup>103</sup> and Vaughan Richardson<sup>104</sup> from Winchester, Robert Bacon<sup>105</sup>, Edward

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and 50 guineas during the following two seasons for singing at the Rotunda. In O'Keeffe's *Recollections*, Brett is referred to as 'belonging to the choir of Christ Church Cathedral....[was] so blundering a boy, that one day, in a sacred oratorio at St. Andrew's Church, he sang a tender amorous love-song; but the choir being very fine, and he singing it admirable, the great impropriety was overlooked.' Brett did not associate with the cathedral as an adult and went on to appear in a number of opera productions including the first performance in Dublin of Thomas Linley's English adaptation of Grétry's *Richard Coeur de Lion* at the Smock Alley theatre in March 1787. See also Walsh, *Opera 1705-1797*, 261, 288.

<sup>97</sup> Barra Boydell, *A History of Music at Christ Church*, 123.

<sup>98</sup> *Ibid.*, 129.

<sup>99</sup> Kerry Houston, *St. Patrick's Cathedral Dublin: A History*, 290.

<sup>100</sup> For regular payments made to Grey for music copying at Christ Church Cathedral see Barra Boydell, *A History of Music at Christ Church*, 131.

<sup>101</sup> *Ibid.*, 131.

<sup>102</sup> Kerry Houston, *St. Patrick's Cathedral Dublin: A History*, 291.

<sup>103</sup> Kent, organist of Winchester Cathedral (1738-1774). For further biographical information see Watkins Shaw, *Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford, Clarendon Press, 1991), 229-230.

<sup>104</sup> Richardson was organist of Winchester Cathedral (1692-1729). For further biographical information see Shaw, *Succession of Organists*, 229.

Blake<sup>106</sup>, Anthony Walkely<sup>107</sup> and John Stephens<sup>108</sup> from Salisbury, and Thomas Ebdon<sup>109</sup> from Durham. Mathews also promoted the music of contemporary St. Patrick's musicians such as the Revd. Robert Shenton and the reintroduction of earlier composers such as Handel and Beretti.<sup>110</sup>

The repertoire of anthems and services sung at Christ Church during the eighteenth and early nineteenth centuries is contained in choir volumes housed in the Representative Church Body Library at Braemor Park in Churchtown, Dublin 14. Nevertheless, an important collection of organ volumes awaits cataloguing and remains in the archives at Christ Church Cathedral.<sup>111</sup> Composers range from those of the sixteenth century, for example Byrd and Tallis, to contemporary composers up to the time when the books were copied.<sup>112</sup> According to Barra Boydell, based on an analysis of the anthems and services by a total of sixty-nine composers represented in the score books, the three most popular composers of anthems (as measured by the number of works by each composer) are Boyce with thirty anthems, Greene<sup>113</sup> with twenty-seven, and Handel with twenty-one (including choruses from oratorios etc.). All are composers of the earlier to mid-eighteenth century. The next most frequently-represented are two

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<sup>105</sup> Bacon was appointed priest-vicar of Salisbury Cathedral in 1753 and died in 1759. See Miles Birket Foster, *Anthems and Anthem Composers* (London: Novello, 1901), 107.

<sup>106</sup> Edward Blake was a prebendary of Salisbury Cathedral from 1757. See Foster, *Anthems and Anthem Composers*, 110.

<sup>107</sup> Walkely succeeded Daniel Roseingrave as organist of Salisbury Cathedral in 1698. See Foster, *Anthems and Anthem Composers*, 264.

<sup>108</sup> Stephens was organist of Salisbury cathedral (1746-1780). See Foster, *Anthems and Anthem Composers*, 265.

<sup>109</sup> Ebdon, organist of Durham Cathedral (1763-1811). See Shaw, *Succession of Organists*, 93.

<sup>110</sup> Kerry Houston, *St. Patrick's Cathedral Dublin: A History*, 292.

<sup>111</sup> Barra Boydell notes that 'A detailed analysis of this extensive repertoire to determine when particular works were copied, whether this represents their introduction into the cathedral repertoire or a re-copying of existing repertoire, and how long individual works may have remained current in the repertoire, remains to be undertaken. Some general observations are nevertheless pertinent, bearing in mind that these choir books were copied over a period of a century or more, broadly (but not exclusively) falling within the period.' *A History of Music at Christ Church*, 146.

<sup>112</sup> Although some date from the early nineteenth century, the majority of the score and part-books are of eighteenth century date. Some of the thirty-three surviving score-books are dated, the earliest two being 1746, the latest 1814.

<sup>113</sup> Charles Taylor was paid for 'copying Dr. Greene's anthems' in 1735, and again 'for Music' in 1737-1738. See Barra Boydell, *A History of Music at Christ Church*, 128.

local composers, Stevenson with nineteen anthems<sup>114</sup> and Shenton with seventeen, and two English composers of the mid-eighteenth and later seventeenth centuries: James Kent with seventeen, and Blow with fifteen.<sup>115</sup> The most popular composers of service settings represented in the score books are Aldrich, Charles King and Stevenson with five services each,<sup>116</sup> and Child, Dupuis and Shenton with four each.

Printed collections in use at Christ Church Cathedral included William Croft's *Musica Sacra* published in 1724, Maurice Greene's *Forty Select Anthems* (1743); twelve copies of William Boyce's *Cathedral Music* (3 volumes, London, 1760-73); seven of John Alcock's *Six and Twenty Select Anthems in Score* (1771); nine copies of James Nares' *Twenty Anthems in Score* (1778);<sup>117</sup> seven of Thomas Ebdon's *Sacred Music volume one* (1790) and six of his second volume (1810);<sup>118</sup> six sets of John Stafford Smith's *Anthems Composed for the Choir-Service of the Church of England* (c.1793)<sup>119</sup> and two copies of his *Musica Antiqua* (referred to as 'John Stafford's Antient Music') published in 1812; nine copies of James Kent's<sup>120</sup> *Twelve Anthems* (first published in 1773) bought in 1797; nine of William Hayes' *Cathedral Music in*

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<sup>114</sup> The seven Stevenson anthems which do not form part of the Christ Church Cathedral repertoire include *Behold I Bring You Glad Tidings*, *Blessed Be the Lord My Strength*, *Blessed Is He That Considereth the Poor*, *I Am the Resurrection*, *I Will Magnify Thee*, *Teach Me O Lord* and *The Earth Is the Lord's*.

<sup>115</sup> Barra Boydell, *A History of Music at Christ Church*, 146.

<sup>116</sup> However, if the organ and part-books are included in the analysis, seven of Stevenson's services were performed at Christ Church comprising full *Service in Eb*, *Morning Service in F*, full *Service in C (Short)*, *Morning Service in C (Royal)*, *Morning Service in G*, full *Service in D* and full *Service in E*. The eighth Stevenson service namely *Morning Service in Bb* was composed before 1819 and formed part of the Chapel Royal repertoire.

<sup>117</sup> Chapter Acts 1660-1800 dated 4 February 1778 and numbered 229: 'A proposal for Printing and Publishing by Subscription *Twenty Anthems in Score* by Dr. Nares read. Ordered that the Proctor do Subscribe for the said Anthems for the use of the Choir of this Church'. [James Nares, *Twenty Anthems in Score* (London: 1778). Eight copies survive in Christ Church Cathedral archives.]

<sup>118</sup> The seven copies of Ebdon's *Sacred Music* were published from the Dublin seller John McCalley, both McCalley ('music seller, Dublin') and the dean and chapter of Christ Church being listed amongst the subscribers. On McCalley, see Pollard, *Book Trade*, 376-377.

<sup>119</sup> Proctor Accounts 1600-1800, under 1793-1794, number 342 under extraordinary expenses: '...[Paid] Mr. Dean for a Sett [*sic*] of Smith's Anthems [£]6-16-6' and '[Paid] Mr. Mackerell for Expences [*sic*] on [a Sett. [*sic*] of Smith's Anthems] 0-8-1½'

<sup>120</sup> Proctor Accounts 1600-1800, under 1797-8 under extraordinary expenses: '... Dr. Doyle for Nine Books of Kent's Anthems 10-6-9'. No copies of James Kent, *Twelve Anthems* (first published in 1773) survive in Christ Church Cathedral Archives.

*Score*.... ([1795])<sup>121</sup>; seven sets of volume one of John Clarke-Whitfeld's *Cathedral Music* (1800);<sup>122</sup> four copies of John Page's *Selection of Handel Anthems* in 1808; two of Samuel Porter's *Cathedral Music* published posthumously by his son William James Porter (c.1815); and an edition of Croft's anthems in 1820.<sup>123</sup>

The dean and chapter of Christ Church are listed as subscribers to many of the above collections, in most cases purchasing as many copies or more than any other subscribers including major English cathedrals, which Barra Boydell notes as reflecting the comparative wealth at the time of Christ Church Cathedral.<sup>124</sup> Also surviving in the cathedral but whose purchase is not itemised in the records is a single copy of James Power's *Service and Anthems* (1825). Published editions of Handel oratorios, chants and metrical psalms bought in the early nineteenth century can also be included with the above.<sup>125</sup>

According to Barra Boydell, two published books of texts of anthems sung in Christ Church Cathedral, one from 1745 and the other from the 1820s, provide further information on the repertoire.<sup>126</sup> The 1745 *A Collection of Anthems, as the Same Are Now Performed in the Cathedral Church of the Holy and Undivided Trinity, Dublin* provides the text of 186 anthems, 130 of which (equating to seventy per cent) are verse

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<sup>121</sup> Proctor Accounts 1600-1800, dated 1795-6, number 345, under extraordinary expenses: '...[Dr. Clarke] for Nine Volumes of Hayes's *Cathedral Musick* [sic] 15-7-1½'. Eight copies of William Hayes, *Cathedral Music in Score* [Oxford, c.1795] survive in Christ Church Cathedral Archives.

<sup>122</sup> The relevant entry reads 'Cash paid for Doctor Clark's Musick'. 'Dean and Chapter of Christ Church Dublin 7 sets' has been added in ink to the subscription list of at least one of the six volumes surviving in the cathedral.

<sup>123</sup> Barra Boydell, ed., *Music at Christ Church*, 113, 115, 123, 125, 127, 146, 148-149, 150, 152, 153; C6/1/15/2, 1804-1805, 1810/11; C6/1/7/8, 447; C6/1/7/9, 48, 55, 200; C6/1/7/10, 124.

<sup>124</sup> Barra Boydell, *A History of Music at Christ Church*, 126.

<sup>125</sup> 'Dr. Clarke's chants' in 1808 (presumably John-Clarke Whitfeld's *A Selection of Single and Double Chants*, i-ii published in 1810), C6/1/7/8, 457; 'Dr. Beckwith's Chants' (*The First Verse of Every Psalm of David, with an Ancient or Modern Chant*, 1808), C6/1/15/2, 1809-1810; *Messiah and Israel in Egypt* in 1817, C6/1/7/9, 368; and Clarke-Whitfeld's edition of *Messiah* in 1820, C6/1/7/10, 124.

<sup>126</sup> Barra Boydell, *A History of Music at Christ Church*, 147. According to Boydell 'Like the equivalent volume dating from 1662, these provide no information on the frequency with which any of these anthems were sung, nor does the presence of a given anthem necessarily mean that it was in actual fact sung at all, but they nevertheless provide a view of what was considered at the time of publication to be a useable or appropriate repertoire.'

anthems.<sup>127</sup> Maurice Greene is the most frequently represented composer with forty-eight anthems, Croft following with thirty-nine, Boyce with fifteen and Blow and Purcell with thirteen each. The next most popular composers are Aldrich and Humfrey with seven each. It is interesting to note that in 1745, composers of the sixteenth and early seventeenth centuries are barely represented: Farrant and Gibbons by two anthems each, and Byrd, Hooper and Tallis with one each, while the anthems *Hear My Prayer* and *I Cried unto the Lord*, composed by Thomas Carter, a virtual unknown, are included.<sup>128</sup>

In commenting on the expansion of the choral repertoire at St. Patrick's in the eighteenth century, Kerry Houston remarks on the significant changes in style and taste in the nineteenth century as apparent in Morgan Jellett's anthem word book *A Collection of Anthems Sung in His Majesty's Chapels Royal, and in the Cathedral Churches of England and Ireland* (Dublin 1821). This important published work, also in use at Christ Church Cathedral, contains 261 anthems. It provides evidence that the solo verse anthem was the dominant form in that its representation within this source is 72 per cent (188/261 anthems), full with verse had 19 per cent representation (fifty anthems) while full anthems had only twenty-three (8 per cent).<sup>129</sup> Here, the canonic figures of Greene, Croft and Boyce enjoy the status of being the most influential composers as had been the case in 1745, but here Boyce supersedes Croft: there are twenty-five anthems by Greene, twenty-four by Boyce and twenty-one by Croft. Stevenson is the next most often represented with twenty anthems, followed by Handel, Nares and Kent. Shenton has nine anthems and Woodward five, while the less well-

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<sup>127</sup> British Library, shelf mark 3438.i.3. According to Barra Boydell, a contemporary bound, handwritten copy of this 1745 collection also exists, prepared by the Dublin bookseller John Watson and 'put into a ready method of finding the anthem...for his own use that he may have the pleasure of understanding the words, whenever he hears the performance.' See *A History of Christ Church Cathedral Dublin*, 101-102.

<sup>128</sup> Farrant, *Call to Remembrance* and *Hide Not Thy Face*; Gibbons, *Hosanna to the Son of David*; Byrd, *Be Not Wroth Very Sore* (an arrangement of *Civitas Sancti Tui*, probably by Aldrich; see N.G.2, iv, p. 726); Hooper, *Behold It Is*; Tallis, *I Call and Cry to Thee*. Attributed to Gibbons in this collection (and also in the Christ Church part books) is a setting of *O Lord God, to Whom Vengeance Belongeth*.

<sup>129</sup> Barra Boydell, *A History of Music at Christ Church*, 148.

known Dublin composers (namely John Spray, John Smith and Samuel Murphy) are represented by only one each. Apart from Purcell with seven and Blow with five, earlier composers such as Gibbons, Farrant and Byrd are barely represented, while Palestrina's sole manifestation is in the form of an arrangement by Aldrich.<sup>130</sup>

In the Christ Church Cathedral Chapter Act dated Wednesday 28 August 1811, it is agreed to subscribe for twenty copies of Stevenson's 'intended publication of anthems.'<sup>131</sup> This could refer to his *A Series of Sacred Songs* selected from Mozart and others and published in London between 1816 and 1824, or it may be a response to an initial announcement by Stevenson of what would eventually appear as his *Morning and Evening Services and Anthems* in 1825. Christ Church was, however, well served by manuscript copies of Stevenson's sacred music which would, according to Boydell, continue to form the backbone of the cathedral's repertoire throughout much of the nineteenth century.<sup>132</sup>

The purchases of published collections enlarged the repertoire at both cathedrals and ensured that it remained up-to-date, but for the most part the choir continued at least into the later nineteenth century to sing from manuscript volumes. From these handwritten manuscript copies, it is possible to consider the compositional anthem style of a number of Dublin composers of cathedral music who preceded Stevenson and who could therefore be considered to have provided antecedents to his work. Usually the chanter's vicar was responsible for these manuscript volumes, which explains the use of the term 'keeper and pricker of the anthem books' or 'keeper of the choir books'.<sup>133</sup> The surviving collection of these manuscript choir books from Christ Church comprises

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<sup>130</sup> *Ibid.*, 147.

<sup>131</sup> A marginal note for Christ Church Cathedral Chapter Act dated Wednesday 28 August 1811 states: 'Proctor to subscribe for Sir John Stevenson publications of Anthems' referring to 'Agreed and ordered that the Proctor do subscribe for twenty copies of Sir John Stevenson's Mus. Doctor intended publication of Anthems.' See R.C.B., C6/1/7/9, 131.

<sup>132</sup> Barra Boydell, *A History of Music at Christ Church*, 127.

<sup>133</sup> *Ibid.*, 127.

thirty-four score books, seventy-seven part-books (including twelve ‘loft books’ used by soloists presumably singing from the organ loft), twenty-five organ books and seven organ and solo books, all dating from the earlier eighteenth into the nineteenth centuries. The manuscript part books have been labelled as sets since the choir books were catalogued in the early 1820s.<sup>134</sup> The repertoire within each set is more or less consistent, but in some cases individual part books from a given set must have been lost or otherwise have become unusable, in which cases later copies were substituted which can be distinguished through the different copyists’ hands and the use of later paper. Many of the books have also been rebound at a later period, sometimes involving trimming of the pages and the insertion or rearrangement of some of the contents. Unfortunately, with the exception of John Mathews in the late-eighteenth century, copyists seldom if ever signed their work so that identification of individual scribes is often difficult.<sup>135</sup> While some of the anthems are attributed to the hand of Daniel Roseingrave, two organ books include four of Ralph Roseingrave’s anthems and services in C and F in the composer’s own hand, thus establishing their attribution beyond doubt.<sup>136</sup> According to Kerry Houston in reference to the Roseingraves at St. Patrick’s Cathedral:

The death of Ralph Roseingrave in 1747 marked the end of a period of half a century when the musical establishment at St. Patrick’s was dominated by that family. Their tenure provided a very secure musical foundation for succeeding generations at the cathedral.<sup>137</sup>

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<sup>134</sup> There are two almost identical catalogue lists (one is R.C.B., C6/1/24/1/36, the other remains to be catalogued) both on paper made in 1820 and in the hand of John Grey, the main copyist of the early nineteenth century.

<sup>135</sup> For more information on the copyists at Christ Church Cathedral see Barra Boydell, *A History of Music at Christ Church*, 125-127.

<sup>136</sup> Organ Book 1a (C6/1/24/2/1a) contains the following anthems by Ralph Roseingrave: *O Give Thanks* (verse, countertenor and bass solos), *Rejoice in the Lord* (full anthem – there are also two other settings attributed to Roseingrave, see Gillen and Johnstone, *Anthology*, 97), *O How Amiable* (verse, tenor and bass solos), *It Is a Good Thing* (bass solo), and his *Service in F*, Organ Book 1 (C6/1/24/2/1) contains his *Services in C and F*.

<sup>137</sup> Kerry Houston, *St. Patrick’s Cathedral Dublin: A History*, 286.

Ralph Roseingrave was one such antecedent to Stevenson and an important local composer of cathedral music in the first quarter of the eighteenth century. His compositional style typically illustrates qualities more usually associated with the later seventeenth century, including the use of ground basses, ‘Scotch snap’ rhythms and the widespread inclusion of 3|2 time signatures with florid semiquaver passages for both soloist and organ. As Grindle has pointed out, Purcell is often recalled in a Ralph Roseingrave anthem in the frequent insertion of general rests and the repetition of text for emphasis.<sup>138</sup>

A number of Dublin cathedral musicians composed services and anthems in the period after Roseingrave, including George Walsh, Samuel Murphy and Edward Higgins. George Walsh was appointed organist of St. Patrick’s Cathedral on the death of Richard Broadway in 1760. Walsh had been organist of St. Ann’s Church, Dawson Street from 1743 to 1747 and at Christ Church Cathedral from 1747 to 1765.<sup>139</sup> Walsh’s anthem style favoured homophonic writing with imitative entries at cadential points.<sup>140</sup> Samuel Murphy was vicar choral at St. Patrick’s Cathedral in 1759, master of the choristers in 1766, organist in 1770 and organist to both St. Patrick’s and Christ Church from 1777. Murphy’s anthem genre as evidenced in his single effort *Oh praise the Lord ye that fear him*, noteworthy for its excessive length, is a verse anthem in seven sections concluding with an eight-voice ‘Hallelujah’.<sup>141</sup> Edward Higgins was a vicar choral at St. Patrick’s from 1765 until his death on 8 August 1769. According to Kerry Houston, although Higgins had abandoned his organist post at Bristol Cathedral in 1764, he is

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<sup>138</sup> For a description on the anthem style of Ralph Roseingrave, see Barra Boydell, *A History of Music at Christ Church*, 133 and Grindle, *Irish Cathedral Music*, 170-171.

<sup>139</sup> Kerry Houston, *St. Patrick’s Cathedral Dublin: A History*, 287.

<sup>140</sup> For a description of Walsh’s service style, see Barra Boydell, *A History of Music at Christ Church*, 134-135.

<sup>141</sup> For a description of Murphy’s style of anthem composition see Barra Boydell, *A History of Music at Christ Church*, 135. Here Boydell refers to a letter penned by John Mathews addressed to Durham in October 1777 and stating that ‘Dr. Murphy is Composing a Service in 8 Parts which is expected to be a very fine one’, but the service was incomplete at Murphy’s death three years later. See also Cunningham, ‘Eighteenth-Century Anthems’, 50-57; Grindle, *Irish Cathedral Music*, 191.

buried there and is recorded as ‘vicar-choral of St. Patrick’s Dublin and formerly organist of this church.’<sup>142</sup> Higgins is represented by a total of five services and one anthem, *O Lord who has taught us*.<sup>143</sup>

The Reverend Robert Shenton, considered the most prolific Dublin cathedral composer of the period, is contained in the choir and organ books in the hand of Mathews of St. Patrick’s and Christ Church cathedrals. According to Boydell, Shenton is represented in the music volumes of Christ Church cathedral by twenty anthems and four services, including one anthem to which he set new words to music by Handel and Beretti, and another by Boyce to which he added a final chorus.<sup>144</sup> Shenton’s type of anthem composition is in essence a multifaceted solo-cantata design which is popularized by Greene, influenced by Handel and comprised of recitatives, short arias with a more reserved role for chorus.<sup>145</sup> His verse anthems can be said to illustrate an over-reliance on the use of motifs with little variation or modulation.<sup>146</sup> A number of Shenton’s choral sections are short and homophonic while others consist of passages which start imitatively and become homophonic as they approach cadences.<sup>147</sup>

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<sup>142</sup> Kerry Houston, *St. Patrick’s Cathedral Dublin: A History*, 289.

<sup>143</sup> According to Barra Boydell, only the treble part of *O Lord, Who Has Taught Us*, which was probably transcribed by John Marsh, survives. The chorus and some verses employ a simple, homophonic style which Boydell suggests is influenced by Ralph Roseingrave, under whom he would have served as a choirboy. For a description of Higgins’ style of anthem composition, see Barra Boydell, *A History of Music at Christ Church*, 135 and Boydell, ed., *Music at Christ Church*, 114, 122.

<sup>144</sup> *Ibid.*, 136. Reverend Robert Shenton, born in 1730, was chorister and lay clerk at Magdalen College Oxford, vicar-choral at Hereford Cathedral before becoming dean’s vicar at Christ Church from 1757 until his death and a vicar-choral rising to dean’s vicar at St. Patrick’s over the same period. Shenton died in 1798.

<sup>145</sup> Grindle, *Irish Cathedral Music*, 178.

<sup>146</sup> For printed scores of Shenton’s anthems, see *The Beauty of Israel* edited in Barra Boydell, ed., *Music at Christ Church*, 219-228 and *Behold How Good and Joyful* in Cunningham ‘Eighteenth-Century Anthems’. For manuscript scores, see score books R.C.B., C6/1/24/1/26, 82-92.

<sup>147</sup> For a description of Shenton’s compositional style, see Barra Boydell, *A History of Music at Christ Church*, 136. The fact that Shenton was dean’s vicar for forty years as well as being reader to the cathedral and curate of Killester meant that he was a figure of considerable influence within the cathedral. Regular annual payments to Shenton occur under these headings in the proctor’s accounts during his period as dean’s vicar. See R.C.B., C6/1/15/2. According to Boydell, John Mathews, the main copyist of the score and part-books, in a letter dated 30 October 1777 accompanying some music that he had sent to Durham cathedral, commented on Shenton’s *Service in E flat* that: ‘Mr. Shenton composed the Sanctus, Responses, and Gloria in Excelsis (at the request of John Mathews) for the particular use of the cathedral

While Stevenson was the most popular Irish composer of cathedral music in the early nineteenth century, a number of other contemporary Christ Church musicians were also active as composers. Some of the services and anthems published in the earliest of John Clarke-Whitfeld's four volumes of *Cathedral Music* (London, 1800-1837) may in fact date from his years in Ireland prior to 1798, while the words of a verse anthem *O Lord my God* by John Spray is included in Jellett's *Anthems* (1821), although the music does not appear in the Christ Church choir books. His colleague Simeon Pinto Buggine is, however, represented by one anthem, *By the Waters of Babylon*, while the organist William Warren has left a verse *Service in E flat* containing canticles for Morning Service and Communion.<sup>148</sup>

To these composers might be added Richard Gaudry (1800-24), who served as organist at St. Ann's Church, Dublin and whose anthem *O Lord Thou Art My God*, an arrangement after Haydn, is included in the choir books at Christ Church Cathedral and maintained a presence in the repertoire throughout the nineteenth century.<sup>149</sup> David Weyman cannot be credited with the composition of any anthems or service music; yet his important collection *Melodia Sacra*, which first appeared in 1812 containing arrangements of the psalms for between one and four voices, was widely used in parish churches throughout Ireland before the first Irish church hymnal appeared in 1864.<sup>150</sup> Weyman, vicar-choral at St. Patrick's from 1802 until his death in 1822, was also active as arranger, for example of an edition of 'the celebrated Grand Funeral Anthem'

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of Durham and it has been performed in the choirs of Dublin and greatly approved of.' See Barra Boydell, *Music at Christ Church*, 182-183.

<sup>148</sup> Bumpus was only familiar with a double chant by Warren. See 'Irish Church Composers,' 123.

<sup>149</sup> C6/1/24/1/34; C6/1/24/3/37-46; 'Christ Church Cathedral. Course of Services and Anthems 7 Jan 1849 [to] 6 Jan. 1850' (uncatalogued handwritten ledger held in Christ Church); see Seymour, *Choral Services*.

<sup>150</sup> Grindle, *Irish Cathedral Music*, 66.

performed at the Rotunda and in both cathedrals following the death of Queen Charlotte in December 1818.<sup>151</sup>

Between Ralph Roseingrave's appointment as organist in 1727 and the death of John Stevenson in 1833, the ample evidence for the purchasing and copying of music and the often demanding solo writing in anthems for the cathedral choir<sup>152</sup> verify that this was a period during which musical activity at the Dublin cathedrals was certainly lucrative and fruitful, and it can be considered a period of musical excellence for both cathedrals.

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<sup>151</sup> *Freeman's Journal*, 7 Dec. 1818.

<sup>152</sup> According to Barra Boydell, public interest in the performance of solo anthems in the early nineteenth century must have contributed to the relative buoyancy of music at Christ Church even while other aspects of the cathedral began to sink into neglect. See Boydell, *A History of Music at Christ Church*, 145.

## Chapter 3

### Stevenson's Cathedral Works: Compositional Style, Influence and Legacy

By the mid-1820s, Stevenson had already composed a large quantity of cathedral music, which would eventually amount to twenty-six anthems, eight service settings, twenty-two double chants and an oratorio *The Thanksgiving*, a *pasticcio* from several of his other anthems. Selected sections of this were given at the Musical Festival held in Dublin in the autumn of 1831.<sup>153</sup> In 1825, a selection of his cathedral works was printed in two volumes with a dedication to George IV and a portrait of John Stevenson prefixed; these were published by James Power of the Strand at a guinea and a half each.<sup>154</sup> Three service settings in C, E flat and F, twelve anthems as well as twelve double chants and a set of 'Responses for Holy Days' were selected for publication. The anthems selected were *O Lord Our Governor*, *There Were Shepherds*, *I Looked and Behold*, *Bow Down Thine Ear*, *Lord How Are They Increased*, *I Am Well Pleased*, *Rejoice in the Lord*, *Blessed Be the Lord My Strength*, *I Looked and Lo!*, *Blessed Is He*, *The Earth Is the Lord's* and *I Will Magnify Thee*.<sup>155</sup> Addison issued a reprint of these two volumes some years later in which each anthem and service was published separately. In addition to this, twenty-six *Sacred Melodies* for the psalms were issued in 1822. John Hullah reprinted the concluding chorus 'The Lord Is My Strength' from the anthem *I Am Well Pleased* in his *Singers Library* (c.1860), and Joseph Robinson edited three of the twelve together with the unpublished *By the Waters of Babylon*.<sup>156</sup>

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<sup>153</sup> J.C. Hadden, rev. Anne Pimlott Baker, 'Stevenson, Sir John Andrew', *Oxford D.N.B.* (Oxford and New York, 2004), 1ii, 585. Ita Hogan states that *The Thanksgiving*, performed in London in 1826, was never heard as a whole in Ireland. See *Anglo Irish Music*, 178.

<sup>154</sup> Gillen and Johnstone, *Historical Anthology*, 127-139.

<sup>155</sup> Bumpus, 'Irish Church Composers', 99.

<sup>156</sup> In addition to three original items listed in late nineteenth-century anthem word books, Joseph Robinson was responsible for the revision of two of John Stevenson's works between 1840 and 1855: *By the Waters of Babylon* and *I Am Well Pleased*. See 'Anthem: *Bow Down Thine Ear*, *O Lord* by Joseph

According to Bumpus,<sup>157</sup> in addition to their popularity in Irish collegiate churches and cathedrals in the later nineteenth century,<sup>158</sup> several of Stevenson's anthems and service settings were in use and in circulation at some English provincial cathedrals including Bristol,<sup>159</sup> Chester,<sup>160</sup> Chichester,<sup>161</sup> Lichfield,<sup>162</sup> Lincoln,<sup>163</sup> Manchester<sup>164</sup> and Wells.<sup>165</sup> This research has only confirmed such sources from the archives of Lincoln and Wells.

In the late eighteenth and early nineteenth centuries, there was not a clear differentiation between 'secular' and 'sacred' styles. As a result, Victorian composers were encouraged to adapt a duller, more sober style in their anthems, this being

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Robinson' (1816-98), *A Historical Anthology of Irish Church Music*, IMS 6, ed. Gerard Gillen and Andrew Johnstone (Dublin: Four Courts Press, 2001), 179. See also Humphreys and Evans, *Dictionary of Composers*, 324.

<sup>157</sup> John Bumpus, 'Irish Church Composers', 103-104.

<sup>158</sup> Kerry Houston refers to 'In The Beginning' from Haydn's *The Creation* (in an arrangement by John Stevenson) and 'I Know That My Redeemer Liveth' from Handel's *Messiah* as being the most popular works performed at St. Patrick's in the second half of the nineteenth century, together with music by Mendelssohn. Other anthems by John Stevenson and the anthems of Irish composers Robert Prescott Stewart and Joseph Robinson were also performed regularly. See Kerry Houston, 'Restoration and Consolidation: Music 1865-1977', *St. Patrick's Cathedral, Dublin: A History*, ed. John Crawford and Raymond Gillespie (Dublin: Four Courts Press, 2009), 365 and Barbara McHugh, 'Music in St. Patrick's Cathedral, Dublin, 1865-1915' (MA, UCD, 1980), 87-96. Incidentally, one of Stevenson's songs formed part of the repertoire at St. Anne's Cathedral Belfast. According to Philip Stopford, organist at Belfast Cathedral, the song *Row, Gently Row* was performed there during the first half of the nineteenth century.

<sup>159</sup> According to Mark Lee, director of music, rioters plundered Bristol Cathedral in the 1830s when the Chapter House, then containing the library, was set on fire. Unfortunately, very little remains from before this period.

<sup>160</sup> According to Philip Rushforth, organist and director of music at Chester Cathedral, four printed editions of Stevenson's *Morning and Evening Service in E flat* were listed in the cathedral's catalogue as in use throughout the nineteenth century. Unfortunately, these copies could not be located.

<sup>161</sup> According to Dr. Colin Clark of Chichester Cathedral, Dr. Read, organist at Chichester between 1887 and 1902 and who served a second term from 1921 until his death in 1925, took his music with him when he left Chichester in 1902 to become Dean of the Faculty of Music at London University. While organist at Chichester, Read was criticised by the Dean and Chapter for spending too much time on his teaching work in London.

<sup>162</sup> According to Di Saxby and Philip Scriven, archivists at Lichfield Cathedral, no record of Stevenson's cathedral works could be found.

<sup>163</sup> According to Dr. Nicholas Bennett, the anthem *O Lord Our Governor* was very much a part of the repertoire at Lincoln Cathedral and performed throughout the nineteenth century.

<sup>164</sup> According to Michael Powell, archivist of Chetham's Library Manchester, the Precentors' registers at Manchester Cathedral and the collegiate church of St. Mary, St. Denys and St. George date from 1863 onwards and are not indexed. Unfortunately, no record could be found of performances of Stevenson's cathedral works.

<sup>165</sup> Kerry Houston mentions a reference by Richard Ponsonby (dean of St. Patrick's 1818-28) to Stevenson as 'the Irish Handel' as cited in the *Freeman's Journal*, 9 Jan. 1823 and to the judgment by Charles Villiers Stanford (1852-1924) of the treble solo 'Turn Thee Again unto Thy Rest' in the anthem *I Am Well Pleased* as being far superior to those of his English contemporaries as cited in Stanford, *Pages*, 21 and Arbuthnot, 'Vicars Choral', 58-59.

considered more appropriate to the church context. A successful composer of glees and light operatic works, Stevenson was diligent and obedient to the musical demands of his time.<sup>166</sup> The verse anthem with organ accompaniment employed by Stevenson in the vast majority of his anthems allowed scope for individual virtuosity and entertainment, in that each verse of his verse anthems generally had its own mood and emotion which were reflected in the music set to it.<sup>167</sup> Gillen and Johnstone comment that:

Though he published a quantity of it in 1825, Stevenson's church music was not widely disseminated beyond the cathedrals and chapels for which it was written (and where it could still regularly be heard until the early twentieth century). Conceived for the ensembles of highly paid professional male singers which constituted the Dublin choral foundations of the Georgian period, it is very obviously the work of a successful composer of glees and light operatic works. A typical anthem or canticle consists largely of solos, duets and trios – the numerous duets for bass and tenor being intended for performance by the composer and his friend John Spray. These verses are framed by short, usually homophonic choruses, in which fugal passages are conspicuous by their absence. Between sections, there are frequent, often striking, changes of key; while the organ accompaniments, in contrast to those of Stevenson's English contemporaries such as Thomas Attwood (1765-1838) and John Clarke-Whitfield, are often elaborate and picturesquely decorative.<sup>168</sup>

Stevenson remained one of the most popular composers in the repertoire of Christ Church throughout the nineteenth century.<sup>169</sup> He was essentially self-taught and is considered to have modelled his style on the prevailing eighteenth-century cathedral repertoire.<sup>170</sup> One of his mannerisms was his frequent use of the chord of the diminished seventh as employed by Purcell, Croft, Weldon and William Hayes. Stevenson often manipulated the tonic chord either adding a minor seventh so that he could modulate to the key of the subdominant, or by flattening the fifth of a chord in a minor key. This is evident in the anthem *Blessed Be the Lord My Strength*, when the key of E minor has

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<sup>166</sup> Only three out of seventeen anthems contain treble solos in Score Book 29 housed at the Representative Church Body Library [hereafter abbreviated to R.C.B.] - R.C.B. C6/1/24/1/29, these being *Bow Down Thine Ear*, *Rejoice in the Lord* and *The Lord Is My Shepherd*. According to Kerry Houston, Stevenson's anthems give a valuable insight into musical taste and practice at St. Patrick's in the early nineteenth century. They are mainly scored for countertenor, tenor or bass soloists or groups of soloists with less work for the chorus. See Kerry Houston, 'Ch XIII 'Music before the Guinness Restoration 1750-1860'', *St. Patrick's Cathedral, Dublin: A History*, ed. John Crawford and Raymond Gillespie (Dublin: Four Courts Press, 2009), 298.

<sup>167</sup> Kenneth R. Long, *The Music of the English Church* (London: Hodder and Stroughton, 1971), 286.

<sup>168</sup> Gillen and Johnstone, *Historical Anthology*, 142.

<sup>169</sup> See Boydell, *A History of Church Music at Christ Church*, 139, f.n. 209.

<sup>170</sup> *Ibid.*, 137.

been established in bar 143 but in bar 144 Stevenson flattens the fifth to form the chord *dim*, leading the music into the key of A minor.

This manipulation of the diminished seventh chord is apparent in two similar passages one by Stevenson, one by Purcell. In bar 9 of Stevenson's *Arise O Lord God*, following chord V of C major, the mediant is flattened in the countertenor at the text 'get', giving the diminished seventh chord on the sharpened fourth degree, i.e. F#, C and E flat. Purcell uses the same harmony for the text 'jarring jarring' in bar 8 of his chorus 'Soul of the World' from *Ode on St. Cecelia's Day*. Both composers resolve the chord conventionally on to dominant harmony.

### Music example 1

(a) Bars 8-12 of Stevenson's *Arise O Lord God*

The musical score for bars 8-12 of Stevenson's *Arise O Lord God* is presented in a four-staff format. The top three staves are for the vocal parts: C. Tenor (C.Tn), Tenor (Ten), and Bass. The bottom staff is for the Organ (Org.). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "lift up thine hand for - get not the poor lift up thine hand O Lord for - get not the poor". The score includes dynamic markings such as *p*, *f*, *cresc.*, and *[p]*, as well as performance instructions like *[Sym.]* and *[b]*. The organ part features a prominent diminished seventh chord in bar 9, which is then resolved.

(b) Bars 8-11 of Purcell's No. 5 chorus 'Soul of the World' from *Ode on St.*

*Cecelia's Day*

thee, the jar - ring, jar - ring seeds, the jar-ring, jar-ring seeds of mat - ter did a - gree,  
thee, the jar - ring, jar - ring seeds, the jar-ring, jar-ring seeds of mat - ter did a-gree,  
thee, the jar - ring, jar - ring seeds, the jar-ring, jar-ring seeds of mat - ter did a-gree,  
thee, the jar - ring, jar - ring seeds, the jar-ring, jar-ring seeds of mat - ter did a - gree,

As outlined in the previous chapter, anthems and service settings by composers including Purcell, Croft, Weldon and Hayes contained in the part-books of Christ Church Cathedral and St. Patrick's Cathedral would doubtless have served Stevenson as models and influenced his compositional style.

It could be argued that as well as the influence of the great English choral masters, there are also continental influences on Stevenson's compositional style. It is interesting to note Handel's enduring dominance in the period *c.*1800, but by April 1801 performances of Handel and of Haydn's *The Creation* appear consecutively in contemporary Dublin newspaper advertisements.<sup>171</sup> On the Wednesday of Passion Week in 1799 and 1800, performances of Handel's *Messiah* were given in Dublin in the

<sup>171</sup> The Irish Musical Fund Society produced performances of selections of Haydn's *The Creation* in 1801 and 1802. They also produced a Commemoration of Haydn concert on Wednesday 6 March 1805 in the Public Rooms of the Rotunda Lying-In Hospital. Derek Collins suggests that the idea for the commemorative concert may not have originated with Stevenson but was the 'particular desire' of the public. This is further indication of the popularity of Haydn at the time and confirms his position in the public's esteem as second only to Handel. See Collins, Chapter 6 'Concert Series', 'Concert Life in Dublin', 159 and 160, f.n. 117.

Theatre Royal, Crow Street, while performances of a selection of other sacred music by Handel were directed by Dr. Cogan throughout Lent in 1800.

Handel, albeit resident in England for most of his creative life, holds an audible presence within Stevenson's cathedral compositions. Consider the ten-bar organ introduction to the anthem *Blessed Be the Lord My Strength* or the chorus to the text 'Lord, Lord How Are They Increased' from bar 28 in the anthem *Lord How Are They Increased*. In the latter, Stevenson in Baroque mode depicts a play with the circle of fifths in his treatment of the bass's text 'Thou art my worship' from bar 92. This is followed by a decorative melisma on the first syllable of the text 'wor-' marked '*pp*' from bar 98, and an octave leap on syllable '-ship' at bar 102. Certainly, there are Baroque characteristics across Stevenson's other cathedral works with the predominance of dotted rhythms, the use of trills and mordents in the writing for solo voice, the repetition of musical phrases and the use of octave leaps in the organ bass at cadential points.

The same Handelian influence is visible in Stevenson's predecessor, Robert Shenton (1730-1798). Consider *The Beauty of Israel* from bars 27 to 34, where descending vocal entries from treble down to bass are followed by a homophonic texture at a cadential point at bar 41. This compositional tool is evident in so many of Stevenson's cathedral works, writing which could be dismissed as standard procedure in the music of the Baroque masters.

A more specific link between Stevenson's antecedents and Handel is evident in the work of Richard Woodward junior (1743-1777), particularly in his anthem *Veni Creator*. In this example, dotted rhythms in parallel thirds are used to great effect in the writing for the organ from bars 65 to 74, while the counter-tenors and tenors embellish the word 'praise' with dotted rhythm and trills, a familiar Baroque sound readily

associated with Handel. The same composer's anthem *O Be Joyful* is notable for its application of a 'trumpet stop' at bar 1, 'bassoon stop' at bar 67 and organ independence from bars 108 to 110. It is very much reminiscent of the trumpet obbligato in Handel's Air No. 48 'The Trumpet Shall Sound' from *Messiah*. Stevenson also applies this trumpet obbligato idea in bars 12-14 of his Kyrie Eleison (Minor Key) from *Service in C* (Short), where the same stately arpeggiated rise from tonic to tonic with dotted rhythm is reminiscent of Handel and Woodward.

### Music example 2

(a) Bars 72-74 of Woodward's *Veni Creator*

The musical score for bars 72-74 of Woodward's *Veni Creator* is presented in a four-staff format. The top staff is a vocal line with lyrics: "-ise" under the first bar, and "to" under the second bar. The second and third staves are for two voices, both with lyrics: "pra" under the first bar, "ise" under the second bar, and "to" under the third bar. The fourth staff is a basso continuo line with lyrics: "to" under the second bar. The score is in G major (one sharp) and 3/4 time. It features a *Chorus* marking and a forte (*f*) dynamic. The music includes trills (*tr*) and a stately arpeggiated rise in the vocal lines.

(b) Bars 108-110 of Woodward's *O Be Joyful*

The musical score for bars 108-110 of Woodward's *O Be Joyful* is presented in a two-staff format for Organ. The score is in G major (one sharp) and 3/4 time. It features a *Vivace* marking and a *Trumpet Stop* marking. The music includes a stately arpeggiated rise in the right hand, characteristic of the trumpet obbligato style mentioned in the text.

(c) Bars 12-14 of Stevenson's 'Kyrie Eleison' (Minor Key) from *Morning Service*  
*in C* (Short)

12

Trb  
and write all these thy laws

C. Tn.  
write all these thy laws thy laws

Ten  
laws all these thy laws

Bass  
and write all these thy laws

Org.

(d) Bars 1-5 of Handel's Air No. 48 'The Trumpet Shall Sound' from *Messiah*

**Pomposo, ma non allegro**

Trumpet

Org. [f]

Ped.

There are continued echoes of Handel's *Messiah* throughout Stevenson's cathedral works, in particular a remarkable similarity between bars 33-37 of Handel's 'Hallelujah Chorus' from *Messiah* and bars 55-62 of the 'Jubilate' from Stevenson's *Morning Service in E*. The opening symphony and treble entry in Stevenson's anthem *The Lord Is My Shepherd*, bars 1-14, bear an uncanny likeness to bars 1-22 of Handel's *largo* introduction and soprano air 'I Know That My Redeemer Liveth' even to the point of mimicking the ornamentation. In this example, both composers open with an upbeat from dominant to tonic, then a phrase is repeated in the accompaniment in Handel in bars 22-25 and by a second treble in Stevenson in bars 13-17 of his work. Both composers approach the dominant similarly, the progression IV<sub>(7)</sub>-V-I used by Handel in bars 33-34 of his movement, and by Stevenson in bars 20-22 of his. Perhaps deliberately, Stevenson casts his music in E flat major, tonally distant from Handel's choice of E major.

### Music example 3

(a) Bars 33-37 of Handel's 'Hallelujah Chorus' from *Messiah*

The musical score for Handel's 'Hallelujah Chorus' from *Messiah*, bars 33-37, is presented in E major and 4/4 time. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a string ensemble. The lyrics are: "The king-dom of this world is be - come the". Dynamics range from piano (*p*) to forte (*f*). The score includes a string part labeled "Str." and a section for Violins and Trumpets labeled "Vln. + Tr.".

(b) Bars 55-62 of the 'Jubilate' from Stevenson's *Morning Service in E*

Harry Grindle claims that the opening of Stevenson's pastoral symphony from *There Were Shepherds* is reminiscent of Handel's Coronation Anthem *Zadok the Priest*. It is certainly the case in the initial harmonic progression I-II7d, particularly audible in that both composers are in D major. Further similarities in the use of harmonic progression can be seen in both composers' use of Ib-IV-V-I, in bars 19-23 of Handel's music and bars 13-17 of Stevenson's. Rolling arpeggios utilized by Handel in the right hand of his setting from bar 1 are present in Stevenson's movement at bars 13-14, a feature notable in a number of the latter's works. However, while Handel opens his composition with rising arpeggiated semiquavers, Stevenson does the opposite and descends with plodding crotchets. In his discussion of the link between Handel and Stevenson, Grindle claims that '[Handel] was a composer whom Stevenson, in his earlier years at least, is reputed not to have esteemed so highly as he ought to have done.'<sup>172</sup> Nevertheless, as argued in the above examples, Handel's influence on Stevenson is unquestionable.

<sup>172</sup> See Grindle, *Irish Cathedral Music*, 193-194.

#### Music example 4

(a) Bars 1-4 of Handel's *Zadok the Priest*

Musical score for Handel's *Zadok the Priest*, bars 1-4. The score is in G major (one sharp) and common time (C). It features a piano accompaniment with a treble and bass clef. The treble clef part starts with a 'Soft' dynamic and a series of eighth-note chords. The bass clef part starts with a 'sim.' (sostenuto) dynamic and a series of eighth-note chords. The score is divided into four measures.

(b) Bars 1-7 of Stevenson's *There Were Shepherds*

Musical score for Stevenson's *There Were Shepherds*, bars 1-7. The score is in G major (one sharp) and common time (C). It features a piano accompaniment with a treble and bass clef. The treble clef part starts with a 'Sym [Largo]' dynamic and a series of chords. The bass clef part starts with a 'pp' (pianissimo) dynamic and a series of chords. The score is divided into seven measures.

The influence of Giovanni Pergolesi's *Stabat Mater* may be detected in the verse for double solo trebles to the text 'For I Am Poor and in Misery' in the anthem *Bow Down Thine Ear*, where harmonic lines intertwine and merge.<sup>173</sup> Overlapping is evident in bars 12-15 of the opening Grave movement of Pergolesi's *Stabat Mater* and bars 20-23 of Stevenson's *Bow Down Thine Ear*. Another connection is both composers' cadential approaches to the chord of V9, where the ninth is prepared as a suspension. Compare bars 15-17 of Pergolesi's *Stabat Mater* with bars 28-30 of Stevenson's work, as the 6-5 suspension in the first treble over the leading note to tonic in the second treble to text '*poor*' is affective in an Italian Baroque manner.

<sup>173</sup> There were performances of Giovanni Pergolesi's *Stabat Mater* in two spiritual concerts held in the Rotunda Lying-In Hospital during Passion Week in 1782. See Brian Boydell, Chapter VII 'The Peak of Popularity with Thomas Pinto, 1776-1782', Chapter IX 'Music Performed at Rotunda Concerts – Changes in Musical Taste' and Appendix 1, 'Analysis of Music Performed 1771-1791', *Rotunda Music in Eighteenth-Century Dublin*, 120, 153 and 165.

### Music example 5

(a) Bars 12-15 of the opening Grave movement of Pergolesi's *Stabat Mater*

Musical score for Pergolesi's *Stabat Mater*, bars 12-15. The score is in G minor (three flats) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line is marked *p* and has the lyrics: Sta - bat ma - ter do - lo - ro. The piano accompaniment is also marked *p* and features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

(b) Bars 20-23 of Stevenson's *Bow Down Thine Ear*

Musical score for Stevenson's *Bow Down Thine Ear*, bars 20-23. The score is in D major (two sharps) and 4/4 time. It features three staves: Trb 1, Trb 2, and Org. The lyrics are: Lord and hear me for I am poor, am for I am poor, for I am. The Trb 1 part has a melodic line with some grace notes. The Trb 2 part has a more rhythmic line. The Org. part provides harmonic support with chords and a steady bass line.

(c) Bars 15-17 of Pergolesi's *Stabat Mater*

Musical score for Pergolesi's *Stabat Mater*, bars 15-17. The score is in G minor (three flats) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line has the lyrics: lo - ro - sa. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

(d) Stevenson's bars 28-30 of *Bow Down Thine Ear*

The image shows a musical score for three parts: Trb 1, Trb 2, and Org. The key signature is one sharp (F#). The score consists of three measures. In the first measure, Trb 1 has a half note G4, Trb 2 has a whole rest, and Org. has a half note G3. In the second measure, Trb 1 has a half note A4, Trb 2 has a half note G4, and Org. has a half note A3. In the third measure, Trb 1 has a half note B4, Trb 2 has a half note A4, and Org. has a half note B3. The lyrics are: 'for I am poor' under the first measure, 'I' under the second measure, and 'for I am poor and' under the third measure. A dashed line above the Trb 1 staff indicates a slur over the second and third measures.

Barra Boydell lauds Stevenson's effective exploitation of harmonic colour in his use of the Schubertian shift to the flat submediant in *I Looked and Behold* at bar 133;<sup>174</sup> nevertheless, of all the continental masters it is clear that Haydn was the most conscious influence on Stevenson's compositional style.

Bumpus and Grindle have both identified Haydn as Stevenson's model. Bumpus comments that 'the higher efforts of Stevenson's genius [are in] his church compositions. For it is in these more than in any others, that he 'yet speaketh'.<sup>175</sup> However, this influence contributed to a growing criticism of Stevenson's sacred music later in the nineteenth century, when Haydn's style was considered too secular for church music.<sup>176</sup> Despite such criticisms, however, Jebb commented in 1843 that 'with all his faults...this composer is far superior to many trashy and flimsy contemporaries, who have in England obtained a much wider fame.'<sup>177</sup>

The first mention of Haydn's *The Creation* in Ireland is given in *Freeman's Journal* dated Thursday 12 February 1801:

New Music just published by Broderip and Wilkinson of 13 Haymarket London: 'A Morning and Evening Service and Six Anthems' by Dr. Clarke of Cambridge at 1 shilling and Haydn's celebrated chorus in *The Creation* 'The heavens are telling', for the pianoforte or organ, also

<sup>174</sup> Barra Boydell, *A History of Music at Christ Church*, 139.

<sup>175</sup> Cited after Bumpus, *Sir John Stevenson, a Biographical Sketch*, 25.

<sup>176</sup> Barra Boydell, *A History of Music at Christ Church*, 141.

<sup>177</sup> Cited after Jebb, *Choral Service*, 392. See also Bumpus, *Sir John Stevenson*, 29: 'Whatever grammatical faults he [Stevenson] may have possessed, he was immeasurably superior to many a feeble and flimsy English contemporary.'

arranged as a duet, 3s. To be had at the following music shops: Mr. Hime, Mr. Lee and Mr. Rhames, Dublin; Mr. Fitzgerald, Cork; Mr. Brown, Dungannon; and Mr. Corbet, Limerick, where may be seen Broderip and Wilkinson's Patent Piano Fortes with additional keys and a general catalogue of all their publications.

The work was met with much enthusiasm in Dublin, according to *Freeman's Journal* in February 1801. A month later, another advertisement appeared in *Freeman's Journal* dated Saturday 21 March 1801:

Grand Commemoration of Handel under the patronage of his Excellency Marquis Cornwallis and a number of persons of distinction will be on Wednesday evening in Passion Week at the Theatre Royal Crow Street for the benefit of the Incorporated Musical Fund Society for the Relief of Decayed Musicians and their Families. On which night will be performed a grand selection of sacred music from the much admired oratorio of *The Creation* composed by the celebrated Dr. Haydn and now performing with unbounded applause in London, Paris and Vienna. Particulars in future advertisements.

The notice was reprinted on Tuesday 24, Thursday 26 and Saturday 28 March, with the performance the following Wednesday 1 April 1801.

Stevenson is also considered by Kerry Houston to have taken Haydn's style as a role model in his compositions which, he argues, exemplify the beginnings of a new style of composition in Ireland.<sup>178</sup> The most obvious example of Stevenson's regard for Haydn's music, and for *The Creation* in particular, is in the anthem *In the Beginning*, in which Stevenson contrived to link two excerpts from Haydn's *The Creation* (the tenor recitative 'And God Saw the Light' and the chorus 'The Heavens Are Telling') with a duet for tenor and bass to the words 'And God Made the Firmament' and an alto solo 'And God Said, Let Us Make Man in Our Own Image'. Bumpus states the following in his *Sir John Stevenson, a Biographical Sketch*:

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<sup>178</sup> According to Houston, the beginning of the nineteenth century delineated the end of the type of 'chamber style' cathedral music-making and the beginning of a more orchestral style that was to sweep England and Ireland in the wake of the Industrial Revolution. John Stevenson thus exemplified the beginnings of a new style of composition in Ireland. Houston notes that the influence of Haydn is particularly conspicuous in Stevenson's arrangements of Moore's *Melodies*, which remained very popular until the end of the nineteenth century. See Kerry Houston, *St. Patrick's Cathedral, Dublin: A History*, 297.

Stevenson carried his admiration for Haydn so far as to compose a duet for tenor and bass to the words 'And God made the firmament' and an alto solo 'And God said let us make man in our own image'. These pieces of music which were published in Dublin many years ago match Haydn's music admirably and they are always introduced in the anthem from *The Creation* ('In the beginning') between the tenor and bass recitative 'And God saw the light' and the chorus 'The heavens are telling'.<sup>179</sup>

An examination of Haydn's *The Creation* is essential in order to gauge the extent of its influence on Stevenson. The oratorio is divided into three parts and numbered **1** to **33**. For his anthem *In the Beginning*, adapted from Haydn's work, Stevenson chose **No. 2** Recitative Bass 'In the Beginning' with the chorus 'And the Spirit of God Mov'd' for SATB (bars 1-36); the text of **No. 4**, the Recitative Bass 'And God Made the Firmament' and **No. 6** Recitative Bass 'And God Said Let the Waters' (bars 37-104); **No. 24** Recitative Tenor 'And God Created Man' (bars 105-121) and **No. 14** Haydn's celebrated chorus 'The Heavens Are Telling' (bars 122 (up bt.) to 318). When placed in immediate succession, Haydn's numbers **4**, **6** and **24** are harmonically compatible. However, apart from a loyalty to the words in numbers **4** and **6**, Stevenson's settings bear no resemblance to Haydn's, while there are deviations from the text in his treatment of Haydn's **No. 24**.

Of interest is Stevenson's word painting and metrical treatment of the text in **No. 24** Recitative Contra tenor section 'And God Said' from bars up beat 111-116 at the text 'he breath'd into his nostrils'. The sensation of breathing is conveyed by the singer with a long held note directly followed by gasping slurred quaver pairs. The effect is then treated sequentially. To achieve a contrasted result, the right hand part of the organ music introduces chromatic steps in the quaver writing against the undiluted diatonicism of the vocal line. Grindle comments on Stevenson's metrical treatment of the text here as 'the commencement of the musical pulse suggesting that of the physical'.<sup>180</sup>

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<sup>179</sup> Bumpus, *Sir John Stevenson, a Biographical Sketch*, 35.

<sup>180</sup> See Grindle, *Irish Cathedral Music*, 192-193.

## Music example 6

Bars up beat 111-116 illustrate Stevenson's word painting of the words 'he breath'd into his nostrils' in *In the Beginning*.

The image shows a musical score for C. Tn. (C. Tenor) and Org. (Organ). The C. Tn. part is marked 'Largo' and '[p]'. The lyrics are 'he breath'd in - to his nos-trils he breath'd in to his nos-trils the'. The Org. part is marked '[Largo]' and '[p]'. The score includes various musical notations such as slurs, trills, and dynamic markings like '[p]' and '[rall.]'.

In his adaptation of Haydn's celebrated chorus **No. 14** 'The Heavens Are Telling', Stevenson finishes with 'Creator's skill' at bar 315 followed by a minim's silence with a pause before a repetition of the text 'Creator's skill'. These '*ad lib.*' bars 316-318 illustrate Stevenson's employment of a typical Handelian ending where the dramatic use of silence is evident.

Grindle argues that Stevenson's admiration of Haydn and his expertise as a composer were such that he was capable of producing a commendable pastiche of his style.<sup>181</sup> Although lacking in formal compositional training, Stevenson was doubtless an ardent admirer of Joseph Haydn. The portrait of Stevenson inserted into the opening pages of each of the 1825 printed publications of his anthems and services is of particular interest: it depicts him in contemplation with a completed composition lying before him. Two inkpots are illustrated: one has recently been emptied, while the feathered quill has been inserted into a second inkpot, full to the brim. The image is of great significance as the quill, the medium through which Stevenson's musical creativity is delivered, is positioned against a bound copy of Haydn's *The Creation*, emphasising its eminence as a model for sacred music. What more fitting tribute could

<sup>181</sup> *Ibid.*, 192.

Stevenson have paid not just to Haydn but also to his work *The Creation* as being instrumental in its influence over the Irishman's compositional style?

Bumpus claimed that 'Haydn appears in all his brilliancy' in the spirited trio in D for counter tenor, tenor and bass 'I Will Not Be Afraid for Ten Thousand of the People' (bars 185-261), and more so in the chorus in B minor to the text 'I Will Not Be Afraid for Ten Thousands of the People' (bars 262-308, marked *fortissimo*) which follows, from the anthem *Lord, How Are They Increased*.<sup>182</sup>

As originally pointed out by Bumpus, a further example of the direct influence of Haydn upon Stevenson is the first part of the latter's double chant no. 5 in G, printed in the selection of services and anthems forming the second volume of David Weyman's *Melodia Sacra* (1819); this double chant is based on the theme of the andante of Haydn's Symphony no. 104 in D (No. 7 of the Salomon set).

Haydn's influence is evident not only in Stevenson's sacred compositions but also in his songs. According to David Cooper, 'Stevenson's approach has sometimes been described as stylistically influenced by Haydn, a not unreasonable assertion although Haydn's earliest set of 'Scots' song arrangements, published by William Napier in 1792, seems somewhat old-fashioned and foursquare in style when compared with Stevenson's'.<sup>183</sup> In addition to at least a dozen canzonets listed in Sue Brady's catalogue in 'The Songs of Sir John Andrew Stevenson', a further twelve were published c.1800.<sup>184</sup> In 1794 and 1795 Haydn wrote two sets of six original canzonets. There are some striking similarities between the two composers' sets of canzonets. One of Stevenson's, which appears to have been popular, is *Fair Hebe*, a canzonet for two

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<sup>182</sup> Bumpus, 'Irish Church Composers', 102.

<sup>183</sup> David Cooper, "'Twas One of Those Dreams That by Music Are Brought": The Development of the Piano and the Preservation of Irish Traditional Music', *Music in Nineteenth-Century Ireland*, IMS 9, ed. Michael Murphy and Jan Smaczny (Dublin: Four Courts, 2007), 83. See also W.H. Carr/W.H. Grattan Flood and Bruce Carr, 'Stevenson, Sir John (Andrew)', *N.G. II*, xxiv, 378, and James W. Flannery, *Dear Harp of My Country: The Irish Melodies of Thomas Moore* (Nashville: J.S. Sanders and Co., 1997).

<sup>184</sup> N.L.I.: Add. Mus. 2 647.

voices.<sup>185</sup> Like Haydn's canzonet *She Never Told Her Love*, it is through-composed. The introduction in the piano accompaniment quotes the opening phrase of the vocal line, as does the introduction in Haydn's canzonet *The Sailor's Song*. The opening bars of the piano accompaniment in *Fair Hebe* feature a chromatic alteration followed by a 4-3 suspension. A similar combination appears in Haydn's canzonet *Despair*.<sup>186</sup>

In his adaptation of Haydn's *The Creation* in the anthem *In the Beginning*, it could be argued that Stevenson was merely following a widespread practice among his contemporaries.<sup>187</sup> It is also likely that he was subconsciously affected by external influences on his compositional style in his inheritance of the genre of verse anthem passed down a line of evolution from Croft to Greene to Woodward. As chorister he could have assimilated the technique of vocal writing as practised by Shenton and Woodward, by which polyphony stems from the use of rhythmic, motivic or musical ideas passed from voice to voice until homophony is restored, particularly before a cadential point, while Handel and Woodward junior might jointly be credited for their influence on Stevenson's writing for the organ particularly in his experimentation with organ colours.

Stevenson's cathedral music has been criticised by Barra Boydell, who comments that 'his [Stevenson's] facility as a composer at times lends his music a certain predictability'.<sup>188</sup> This is certainly true of Stevenson's structural approach from anthem to anthem, where the macrostructure generally begins with an opening organ symphony and a verse which establishes the main soloists for the anthem. This is usually followed by a chorus to the same text, a solo air or recitative followed by a chorus, each section with its own specific time signature and mood in a multifaceted spread. Stevenson

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<sup>185</sup> N.L.I.: Add. Mus. 12, 446.

<sup>186</sup> Sue Brady, 'The Songs of Sir John Andrew Stevenson', 9.

<sup>187</sup> Peter Le Huray refers to the period of Anglican cathedral music of the late eighteenth and early nineteenth centuries as a period of 'adaptations and arrangements'. See 'Anthem', *NGrove1*, i, 454-463.

<sup>188</sup> Barra Boydell, *A History of Music at Christ Church*, 139.

sometimes pairs voices rhythmically to aid his writing of a polyphonic texture. He is reliant on the use of motivic material or musical ideas in his delivery of text, while his use of rhythmic motifs, particularly in his services, allows word painting and greater illustration of the text. As in examples by Shenton, once rising or descending canonic entries have been passed from voice to voice Stevenson restores a homophonic texture, particularly when approaching a cadential point.<sup>189</sup> His writing for solo voice, notably in the recitatives, can be challenging and demanding not only due to the use of semi- and demisemiquaver passages but also because of the considerable vocal range.

In his treatment of alto, tenor and bass voices in the final movement of *Lord How Are They Increased*,<sup>190</sup> and in the opening of *There Were Shepherds*, Bumpus claims for Stevenson a display of ‘melodious grace and harmonious expression’.<sup>191</sup> One of Stevenson’s most memorable and melodic airs is the countertenor solo ‘And Caused the Widow’s Heart to Sing’ in *Arise O Lord God* (bars 84-122), not to mention the solo tenor air at bar 5 to the text ‘O Lord Our Governor’ from the anthem *O Lord Our Governor* and the opening treble duet in bars 7-68 of *Bow Down Thine Ear*.

On occasion Stevenson is subtle in thematic allusion. For example, in the ‘Jubilate’ of the *Morning Service in D*, bars 9-11 of the 16<sup>th</sup>-century air ‘Greensleeves’ appear in the first treble line in bars 33-35.

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<sup>189</sup> See Carol Cunningham, ‘Selected Eighteenth-Century Anthems’, 113.

<sup>190</sup> Bumpus, ‘Irish Church Composers’, 102.

<sup>191</sup> *Ibid.*, 101.

## Music example 7

(a) Bars 33-35 of Stevenson's 'Jubilate' from *Morning Service in D*

are his people and the sheep  
are his people and the  
and the sheep  
and the sheep and the  
people  
people and the

(b) Bars 9-11 of *Greensleeves*

As discussed further on under the heading **Critical Commentary** in **Volume Three**, a pencilled comment is made to Christ Church Cathedral treble cantoris part book RCB C6/1/24/3/18 over bars 120-122 of the 'Te Deum in F' which reads 'Copied from the old French ayr 'Vive Heyor Qualls' [*sic*]. It may read more accurately as 'Vive Heyor Quel'. Unfortunately this air could not be located; however, according to Ronan Kelly, Stevenson joined Thomas Moore on a trip to Paris in July 1818 during which he may have become acquainted with the air.<sup>192</sup>

<sup>192</sup> See Ronan Kelly, Chapter 11 'Prophets, Paradise, Fire and Roses', *Bard of Erin, The Life of Thomas Moore* (Dublin: Penguin Ireland, 2009), 298.

## Music example 8

Stevenson's use of an old French air in the treble line of bars 120-122 of 'Te Deum in F'.

The image shows a musical score for a chorus. It is written for a trumpet (Trb) in the treble clef, with a key signature of one flat (F major) and a time signature of common time (C). The tempo is marked 'Largo'. The lyrics are: 'We be - lieve that thou shalt come to be our judge'. The melody consists of a series of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The final note is a whole note G6 with a fermata.

Stevenson only wrote one full anthem, *Grant to Us Lord*, while the remaining twenty-five verse anthems often consist of lengthy and dramatic solos, usually for the trio of countertenor, tenor and bass, either individually or in various combinations, but with relatively infrequent choral sections. Less often, as in *By the Waters of Babylon* and *I Looked and Behold*, a larger number of shorter verses, typically for ensembles of four or five solo voices, are interspersed with more frequent but still relatively brief choruses *à la* Greene or Woodward. His choral writing is seldom notable for its melodiousness, being especially composed for singers of the Dublin cathedrals including Stevenson's friend Dr. John Spray.<sup>193</sup> John Spray was appointed vicar choral on 21 March 1795 but resigned as Master of the Boys in 1800.<sup>194</sup> Robert Prescott Stewart later wrote:

Early in 1795, the cathedral authorities having heard of a famous tenor voice at Lichfield [Cathedral], opened negotiations with its possessor – the result of which was that John Spray was brought over to Dublin. It seems to have been universally admitted that not only for volume and quality of voice, but also for his exquisitely beautiful utterance of the words, Dr Spray was unrivalled. Nearly forty years have elapsed since he sang here, yet people still speak of his powers with admiration.<sup>195</sup>

<sup>193</sup> Barra Boydell, 'A Bright Exception to the General Rule: Musical Standards at Christ Church Cathedral Dublin in the Early Nineteenth Century,' *Nineteenth-Century British Music Studies*, vii, 47-58. See also Chapter Acts 1660-1800 number 265 dated 23 August 1800 regarding 'Spray and Stephenson's [*sic*] friendship'. See also Gillen and Johnson, *Historical Anthology*, 22.

<sup>194</sup> Chapter Acts 1660-1800 number 259 dated 21 June 1800.

<sup>195</sup> Edward Seymour, *Christ Church Cathedral, Dublin* (Dublin, 1869), 81.

It has been suggested by Bumpus and Grindle that Stevenson's tenor lines were written for performance by Spray and the bass lines for himself. Certainly for the first performance of *Lord How Are They Increased*, composed in 1803 on the occasion of the thanksgiving for the suppression of Robert Emmet's insurrection, it is recorded that the opening duet was performed by Spray and Stevenson.<sup>196</sup> There are many excellent tenor solos in his anthems, as in the opening solo 'O Lord Our Governor' from *O Lord Our Governor*, 'I Did Call upon the Lord' from *Lord How Are They Increased*, 'Then Cried I' from *I Will Magnify Thee*, and 'Gracious Is the Lord' from *I Am Well Pleased*. Indeed, a memorable countertenor solo can also be found in the latter anthem at 'Turn Then Again unto Thy Rest'. Stevenson's bass solos revered by Bumpus so much as to deserve mention were 'He Gathered the Waters of the Sea' from *Rejoice in the Lord*, and 'The Snares of Death' from *I Am Well Pleased*.<sup>197</sup> Barra Boydell remarks on the exceptionally high tessitura of some of the solo bass writing from bars 38-45, particularly in the anthem *I Am Well Pleased* which frequently rises to f' or even g'. Boydell argues that while Stevenson was himself a bass and often sang duets with Spray, these high bass solos must have been written for Robert Jager, who is reputed to have 'possessed a fine bass voice with an admirable falsetto in addition'.<sup>198</sup>

In contrast to Woodward, Stevenson rarely wrote treble solos except in his writing for service settings. While not demanding the same dexterity as in some of Woodward's anthems of a generation earlier, the writing for trebles verifies a general confidence in the ability of the choir boys at the Dublin cathedrals. *The Lord Is My Shepherd*, which comprises solos exclusively for one or two trebles before the chorus concludes the

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<sup>196</sup> Bumpus, 'Irish Church Composers', 102.

<sup>197</sup> *Ibid.*, 102.

<sup>198</sup> See Barra Boydell, *A History of Music at Christ Church*, 140. Kerry Houston refers to Spray's memorial window in St. Patrick's which describes him as 'the finest tenor singer in the empire'. See Kerry Houston, *St. Patrick's Cathedral, Dublin: A History*, 298. See also Lawlor, *Fasti*, 226, 238, 257.

anthem, is of particular interest for its detailed ornamentation, which mostly comprises mordents and appoggiaturas.

Stevenson appears to have been something of a pioneer in his practice of writing independent and fully written-out organ accompaniments at a time when a doubling of the vocal lines in choruses was the norm.<sup>199</sup> According to Boydell, rather than doubling the voices in the organ accompaniments like most of his English contemporaries, Stevenson was one of the first composers of his time to write florid and independent organ accompaniments in his anthems.<sup>200</sup> There are many fine examples of independent organ parts in Stevenson's anthems, such as the four-bar introduction to the treble solo 'Give Ear Lord unto My Pray'r' in bars 74-77 and the organ interlude at bars 80-81 of the anthem *Bow Down Thine Ear*. Another excellent example of organ independence is evident in the anthem *Blessed Be the Lord My Strength*, where the relentless, double-dotted quaver/demisemiquaver rhythm illustrates the ticking of a clock and the passing of time in the bass solo 'Man Is Like a Thing of Naught', bars 140-161. Florid independent organ accompaniments can also be found in the anthems *I Looked and Behold* ('Thou'rt Worthy of Honour', bars 174-240) and *There Were Shepherds* ('Break Forth into Joy', bars 290-320 and 336-401). Stevenson's independent organ parts significantly predate those of Samuel Sebastian Wesley (1810-76), who tends to gain all the credit by English scholars. However, it is in Stevenson's anthem *Blessed Be the Lord My Strength*, surely one of his masterpieces, that the organ is truly liberated. In one of the most imperious verses written for solo bass, bars 128-162 to the text 'Lord, What Is Man', the organ is autarchic as it is in the verse which follows, to the text 'Bow Thy Heav'ns' in bars 163-237.

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<sup>199</sup> Boydell cites the organ accompaniment to the words 'out of the throne proceedeth lightnings and thunderings' from *I Looked and Behold* as illustrative of Stevenson's keen sense of the dramatic. However, in his reference to the more elaborate of the two versions in the Christ Church scorebooks, he is referring to the 'after 1833' version of the anthem contained within Christ Church Cathedral Score Book R.C.B. C6/1/24/1/31. See Barra Boydell, *A History of Music at Christ Church*, 141.

<sup>200</sup> See Barra Boydell, *A History of Music at Christ Church*, 140-141.

In comparison with his anthem compositions in which Stevenson's creativity is given full rein, his services are more conservative. In particular his writing for organ is restricted to a mere doubling of the vocal parts, although there are cases in the *Morning Services in E flat* and in *C (Short)* where the organ has a more independent role, as evident in the interlude bars on trumpet stop. These exceptions, however, are rare, the organ's role in Stevenson's services mostly being subservient to the voices. A striking feature of most of his services is the use of two trebles. Notably the treble is given a position of prominence in that it alone often presents a new musical idea or motif at the very onset of a new section. His services feature a number of the characteristics of Stevenson's compositional style: musical dialogue between pairs of voices (most notably treble with countertenor and tenor with bass), the use of word painting to illustrate the text, and a well-developed cognisance of the effect of dynamics.

Where vocal groupings in his anthem verses favoured the countertenor, tenor and bass trio, combinations for verses in his services include the treble, countertenor and tenor trio as evidenced in the 'Magnificat' of the *Evening Service in C* at the text 'He Remembering His Mercy', from bar 177. His writing for eight parts in the verse 'With Righteousness Shall He Judge the World' from bar 146 of the 'Cantate Domino' of the *Evening Service in D* and the eight-part writing in the 'Deus Misereatur' of the *Evening Service in E* from bar 63 to the text 'O Let the Nations', although late in compositional style, can be said to be reminiscent of Alcock, an example being the latter's full anthem *Blessed Is He Whose Righteousness* for SSAATTBB. Such sections presented Stevenson with great scope for imitative writing, where rhythmic motifs could be carried from one voice to another.

Recitatives for solo voice are rare in Stevenson's services. One occurs in the 'Jubilate' of the *Morning Service in C (Royal)*, where a recitative for tenor occurs at bar

25 to the text 'Be Ye Sure That the Lord'. A tenor recitative also opens the 'Nunc Dimittis' of the *Evening Service in C* (bars 1-6).

In Stevenson's verse anthems there can be little doubt that he was consciously writing music in a style which would appeal directly to the congregation and which suited the fine singers available. According to Barra Boydell, these lengthy verse anthems were sung following the sermon, the soloists singing from the loft adjacent to the organ, while the rest of the choir members remained below in their stalls.<sup>201</sup> Writing in the 1840s, John Jebb was thankful that this practice had gone out of use because it interrupted the service and only left the weaker choir members to sing the responses.<sup>202</sup>

As has been stated already, Stevenson's anthems were still widely performed in the cathedrals and collegiate churches in Dublin towards the end of the nineteenth century. This is implied by a number of sources including the anthem texts contained within both of John Finlayson's works: *Collection of Anthems* (1852) and *Cathedral Anthems* (1880). According to Barra Boydell, Stevenson's anthems and services '...were to remain amongst the most popular in the repertoires of the Dublin cathedrals throughout the nineteenth century', and 'Christ Church Cathedral ... manuscript copies of Stevenson's sacred music ... would continue to form the backbone of the cathedral's repertoire throughout much of the nineteenth century'.<sup>203</sup>

Boydell cites six anthems by Stevenson which were performed a total of twelve times in 1849, making him the sixth most popular composer (out of fifty-four) in terms of numbers of anthems and the eleventh in frequency of performance. With thirteen anthems, Stevenson was the fifth most popular composer in terms of numbers of anthems listed in 1852 in Finlayson's *Anthems*, while in *Cathedral Anthems* (1880) he

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<sup>201</sup> Barra Boydell, *A History of Music at Christ Church*, 141.

<sup>202</sup> Jebb, *Choral Service*, 373f.

<sup>203</sup> Barra Boydell, *A History of Music at Christ Church*, 126-127.

is represented by twenty anthems, making him the eighth most represented composer out of 168 listed.<sup>204</sup> A more accurate measure of the same period is provided by Seymour, whose *Choral Services* lists all anthems and services sung at Christ Church, and how often on Sundays and festivals over two years between 1878 and 1880.<sup>205</sup> Six anthems by Stevenson were sung a total of forty times, making him the most-performed anthem composer at Sunday and festival services at that time.<sup>206</sup> Interestingly, the next most-performed composers were Handel, with thirty-seven performances of fifty anthems, and Boyce, with twenty-nine performances of eight anthems. Regarding services, three by Stevenson were sung a total of fifteen times in the same two years, making him the equal fifth most-performed composer of services alongside Boyce and Nares.<sup>207</sup>

In his writings on Stevenson, Bumpus acknowledged the composer's limitations, but he singled out his church music as such that 'the world will not willingly let die – music which will ever reach the heart, and surely no more legitimate test could be applied.'<sup>208</sup> He reserved particular praise for the solo verse movements, 'several of [which].....rank among the best things of the kind with which I am acquainted.'<sup>209</sup> Barra Boydell suggests that Stevenson's cathedral music went out of favour during the twentieth century both because of the preference for a choral rather than solo style of

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<sup>204</sup> *Ibid.*, 139, f.n. 209. See also Gillen and Johnstone, *Historical Anthology*, 25; also *A Collection of Anthems to be Sung in His Majesty's Chapel Royal and in the Cathedral Churches of England and Ireland*, ed. Morgan Jellett (2<sup>nd</sup> ed. Dublin: John Jones, 1824); *A Collection of Anthems as Sung in the Cathedral of the Holy Trinity, Commonly Called Christ Church (Her Majesty's Chapel Royal), in the Collegiate and Cathedral Church of St. Patrick, in the Chapel Royal, Dublin Castle, and in the Chapel of Trinity College Dublin*, ed. John Finlayson (Dublin: George Herbert, 1852), 187-91; *Cathedral Anthems* (3<sup>rd</sup> ed. Dublin: Association for Promoting Christian Knowledge, 1895); *Cathedral Anthems* (London: Novello & Co, 1880; 2<sup>nd</sup> ed. London: Novello & Co, 1881).

<sup>205</sup> Edward Seymour, *The Choral Services of Christ Church Cathedral Dublin and Their Efficiency, during the First Two Years after the Restoration of the Cathedral from Its Re-Opening on the 1st of May, 1878* (Dublin, 1880).

<sup>206</sup> Kerry Houston refers to twenty of Stevenson's anthems appearing in an anthem word book as late as 1895. See *Cathedral Anthems* (Dublin, 1895). See also Kerry Houston, *St. Patrick's Cathedral, Dublin: A History*, 298.

<sup>207</sup> Barra Boydell, *A History of Christ Church*, 139, f.n. 209.

<sup>208</sup> Bumpus, 'Irish Church Composers', 100-101.

<sup>209</sup> *Ibid.*, 100-101.

cathedral music, and because of a growing disdain for the music of ‘lesser’ composers.<sup>210</sup> This view is summarised by Grindle’s comment that ‘the most serious deficiency in Stevenson’s music is the absence of that genuine originality without which no composer can expect to capture the attention and win the esteem of a discriminating audience’.<sup>211</sup>

This thesis presents for the first time Stevenson’s complete cathedral works: twenty-six anthems, eight service settings and twenty-two double chants in a critical edition so that the true significance of the composer’s contribution to the cathedral repertoire can be acknowledged and assessed. Sir John Andrew Stevenson deserves to be recognized once more as the ‘composer of sacred and sublime melody, the acclaimed *facile princeps* of his day’.<sup>212</sup>

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<sup>210</sup> Barra Boydell, *A History of the Music at Christ Church*, 142.

<sup>211</sup> Grindle, *Irish Cathedral Music*, 195.

<sup>212</sup> Bumpus, ‘Irish Church Composers’, 95. See also *Sir John Stevenson, a Biographical Sketch* (London: T.B. Bumpus, 1893).

## PART II

### The Cathedral Works: An Analysis

## **Chapter 4**

### **The Sources:**

#### **Editorial Procedure and Policy**

The aim of this critical edition is to provide full and efficient access to previously unknown sources of Sir John Andrew Stevenson's complete cathedral works, in the hope that they will enter the repertory and result in a realisation of the music in performance. This edition aims to transmit the text that best represents the historical evidence of the sources.

The editorial procedure involved four important stages:

1. Collection of the data
2. Inspection and description
3. Transcription
4. Establishment of the text

#### **1. Collection of the data**

This process involved locating the evidence, classifying the sources and evaluating the readings in order to establish the text. One hundred and eighty sources were assessed, most of which were manuscript, while printed editions published in the mid-nineteenth century were also examined. The main manuscript sources originate from Christ Church and St. Patrick's cathedrals, the Chapel Royal of Dublin Castle and Trinity College Chapel and are generally clearly notated.

## 2. Inspection and description

Each version of a piece has value as a record of that piece at the time the copy was made.<sup>213</sup> A critical examination of the nature of the evidence offered by these sources was essential in order to determine which contained independent and reliable readings. The quality and condition of the sources can vary from one to another, as is explained for each in the **Description of Sources**.

The **Description of Sources** section describes all the sources used for the cathedral works examined. Although certain sources are common to all anthems and services, it is evident that not all works were entered into the sources at the same period of time. Each source in this section is marked (A) - (X). Lower-case Roman numerals identify individual part-books or loft-books within a single alphabetical source. Apart from a description of the source under the subheading **Front** and **Reverse**, details relating to dating, copyists and performance dates, if known, are recorded under the heading **Copyists and dating**. Apart from an analysis of a copyist's distinctive hand, the signatory symbol written after the final bar was also used to help identify a copyist and to estimate a date. This is abbreviated to 'sig.' in the textual commentaries.

## 3. Transcription

The witness closest to Stevenson in time, place or both was used as the base text, hereafter referred to as 'copy text'. A copy text exhibiting a full score was selected as the best witness. At most times this was the oldest extant witness of the work except where a full score copy of the earliest version could not be located.<sup>214</sup> In such cases the parts were copied from similarly dated readings of equal stemmatic weight that quite

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<sup>213</sup> James Grier, Ch. 2, 'The Nature of the Musical Source', *The Critical Editing of Music* (Cambridge: CUP, 1996), 52.

<sup>214</sup> *Ibid.*, 92.

often resulted in the merging of material from numerous part-books and organ books, as in the cases of *When the Day of Pentecost* and *Morning Service in G*.

The use of the stemma based not only on common-error but on dating evidence either by examination of the signatory symbol or on the presence of a date, served to illustrate relationships between witnesses and provided guidance in sorting through the competing readings that made up the work's tradition. Letters (A) - (X) represent a progression of readings from the original moment of composition to the surviving sources. This copy-text method, a critical evaluation of the available sources, drew on all sources of the work directly associated with Stevenson.<sup>215</sup>

James Grier posits the following evaluation:

Individual sources preserve musical texts that are faithful to the circumstances in which they were created and used: they are historical documents. Their unique variants represent the way the work was performed or might have been performed when the source in question was used. Consequently, for many works, each source is considered a viable record of one form of the work, and so can be treated as a possible 'best text'.<sup>216</sup>

The sources were divided into those directly associated with the composer and printed editions published during and after Stevenson's lifetime. Source (U), published in 1825, is very much a composer's text and in the absence of manuscript copies formed the copy text for a small number of works. Later sources not thought to have been copied under Stevenson's supervision are included as they provide information as to how the piece was treated in performance, respecting the musical practices of the environment in which the piece was composed and circulated.<sup>217</sup>

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<sup>215</sup> *Ibid.*, 106.

<sup>216</sup> See Grier, *The Critical Editing of Music*, p. 109.

<sup>217</sup> *Ibid.*, 118.

#### 4. Establishment of the text

The sources provided three categories of readings: good readings, reasonable competing readings and clear scribal errors.<sup>218</sup> Where errors were found to exist in the copy text, the editor availed of the other witnesses through conjectural emendation to establish the text, and all emendations were logged in the **Textual Commentary**.<sup>219</sup> At all times the editor's critical understanding of Stevenson's musical style in its historical context provided the final guiding principle for the establishment of the musical text.<sup>220</sup>

Instances of relatively easily correctable errors that had not been originally emended demanded the question as to whether a copyist such as John Grey was working in an environment where liberty in performance was tolerated or even encouraged.<sup>221</sup> In Source **(K)** it is clear that Grey had to check with Stevenson as to what was the correct notation, such as in the case of *I Am Well Pleas'd*, which is marked 'This is right J.A.S.' in Stevenson's hand on p. 103. This example would argue that Stevenson tolerated significant liberties and even encouraged them in performances of his works.

The types of errors encountered in the transcription process were found through examination of stemmatic filiation where an error was found to have been copied into surviving witnesses. This occurred in situations where the copyist was working from more than one source and its material became contaminated, such as in the case of material copied out of older Christ Church Cathedral part-books originally copied by John Grey and re-copied in 1851 by the 16 year-old William Torrance. Examples include the 'Nunc Dimittis' of *Evening Service in Eb* on p. 93 in Source **(C) xxvii** and

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<sup>218</sup> *Ibid.*, 62.

<sup>219</sup> *Ibid.*, 93.

<sup>220</sup> *Ibid.*, 36.

<sup>221</sup> *Ibid.*, 93.

the ‘Te Deum’, ‘Jubilate’ and ‘Commandments’ from *Morning Service in G* on pp. 83-91 in Source (C) **xxii**.

After Stevenson’s death, errors were made through conjectural emendation where the copyist, unsatisfied with an original reading, introduced a reading of his own invention. Such cases are logged in the **Critical Commentary** and **Textual Commentary**. Substantive alterations occurred where there was simplification or omission of an inner voice, quite often in organ alto and tenor strands; elaboration of an exposed voice in verse sections either in the form of added embellishments such as trills and mordents or by the insertion of grace notes and triplets; deletion, addition or substitution of a movement as in the case of *O Lord Our Governor* in Cloyne Cathedral, or transposition to a more comfortable key as in the cases of *By the Waters of Babylon* and *I Am Well Pleas’d*.

Errors are readings that are impossible on stylistic grounds and demand editorial intervention. Variants, where they occur, are considered alternative arrangements of a passage or bar. They were perhaps even preferable, depending on the resources available to the choir and organist in performance.<sup>222</sup> Where common or conjunctive errors were evident in a number of sources, this demonstrated the relationship between the sources as witnesses and helped to inform stemmatic filiation. The primary purpose of the **Textual Commentary** is to report those readings that affected the editor’s deliberations on the final version chosen for the printed text. Here the editor has placed all substantive variants concerning matters of pitch, including accidentals, as well as larger issues such as key or time signatures, as well as performing indications such as articulation, dynamics and other expression marks. All substantive changes were made through conjectural emendation by giving the source’s reading(s) and noting the emendation. Readings of nearly equal merit are also recorded here. Where the rejected

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<sup>222</sup> *Ibid.*, 71.

variants threatened to dominate the entire commentary, these were considered a category 2 reading. All such reasonable competing readings are edited separately, such as in the case of *I Am Well Pleas'd*, *I Looked and Behold* and *When the Day of Pentecost*.

### **Editorial intervention**

In situations where the sources' readings failed to clarify a particular anomaly, the editor intervened through conjectural emendation on the following grounds.

#### **1. Agreement with the same strand in another part**

A comparison between vocal parts and their correlating strands in the organ accompaniment was made in order to correct some errors.

#### **2. Sequential context**

Sequential context was inspected where a pattern deviated in a particular passage. In such cases the sequence was corrected through conjectural emendation.

#### **3. Chordal content and construction**

Chordal content and construction informed a number of corrections. Attention was also paid to aspects such as the physical spacing and doubling within a suspect chord.

#### **4. Elimination of parallel perfect fifths (and octaves)**

Where warranted, errors were rectified in order to eliminate parallel perfect fifths (and in some cases parallel octaves). However, where a definitive version was impossible to decide, aberrations were left unaltered. All such cases were recorded in the **Textual Commentary**.

## **5. Treatment of the leading note**

Conjectural emendation was carried out in order to treat the leading note in the conventional manner by having it rise a step to the tonic.

## **6. Resolution of the dominant 7<sup>th</sup>**

Conjectural emendation was carried out in order to treat the dominant 7<sup>th</sup> in the conventional manner by having it resolve a step downward.

## **7. Elimination of doubled dominant 7<sup>th</sup>s**

Conjectural emendation was carried out in order to eliminate the doubling of a dominant 7<sup>th</sup>.

## **The commentary and critical apparatus**

In volumes two and three the discussion of the anthems and services refers to the copy text as **Source 1** in all cases, as it contains all voice parts with organ accompaniment and most sources agree with it formally and structurally. Following this there is an assessment of sources for each work in turn. The procedure here involves a **List of Sources**, an examination of the recordings of the other sources under the heading **Variant readings and dating** and a **Textual Commentary** for the particular anthem or service in question. In the **List of Sources** and **Critical Commentary** the emphasis throughout is on presenting the information in chronological order so as to show how the anthem or service evolved through time. The following approach has been adopted in all cases: **Source 1** refers to the copy text for the particular anthem or service, with subsequent numbering identifying other sources in chronological order. Maintaining a common letter representative of a certain body of sources was the most convenient and

straightforward approach. The sources caused complications at times, and the most accurate way of respecting the readings of all was to present an individual **List of Sources** with **Critical Commentary** for each anthem.

While specifying the sources used for each anthem or service in turn in the **List of Sources**, the number in bold print refers to the chronological ordering in which the source has been placed, the letter referring to the title and description of the source.

The following procedure is used to order this information:

<b>Chronological number</b>	<b>Source letter</b>	<b>Part-book or Loft-book no.</b>	<b>Location of anthem/service within source</b>	<b>Page number</b>
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This order, except for the chronological number, is also used in the **Musical Illustrations** section positioned at the end of the anthem or service. This ensures that the maximum amount of information is presented in a compact manner.

The **Textual Commentary** contains source readings that are pertinent to the establishment of the text. In the commentary only the number in bold print is considered, that which places the sources in chronological order. As stated above, the reason for presenting the information for each anthem or service in this way is to convey how each has been modified from its original state through time. In the textual commentaries for all works letters **(A) - (X)** are used to identify the source referred to. Dynamics and instructions for performance are recorded from the (later) printed sources, with variants in musical notation only being recorded in places of major significance, such as where the later editor has inserted an alternative ending not written by the composer. The procedure for indicating variants and editorial comments in the **Textual Commentary** is as follows:

Bar	,	Voice part	,	Symbol in bar	:	Variant reading/Editorial comment	Source letter
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The first source listed provides the copy text represented by either letter **A** (for the anthems), **B** (for the services) or the letter correlated to **Source 1** in the **List of sources**. Variations from this in subsequent sources or editorial comments are recorded after the colon. Symbol in bar is omitted when the variant applies to the whole bar. Voice parts are given as I, II, III etc. reading downwards according to voices given at the head of the piece. In anthems with double treble solos such as *Bow Down Thine Ear* and *Rejoice In the Lord*, I/1 refers to the first treble and I/2 to the second treble. ‘Org.’ refers to general remarks such as dynamics with the understanding that it applies to both staves of the organ part, whereas Org. B. refers to the left-hand or bass stave and Org. Tr. to the right-hand or treble stave. Where a source includes figured bass, this is referred to as ‘Org. fig.’. A chord of figured bass is presented thus: 6<sup>b</sup>5. Symbol in bar: a note tied from a previous bar is treated as 0; grouped quavers etc. are numbered individually; grace notes are not counted; notes in a chord are numbered from the top down using Roman numerals, e.g. 3ii indicates the second note down in the third symbol in the bar. The pitch of the note is given as a capital letter, whereas note values are given thus in italics after the note: *s* = semibreve, *m.* = dotted minim, *c-rest* = crotchet rest, etc. Other abbreviations include *accid.* = accidental, *appogg.* = appoggiatura, *g.n(s).* = grace note(s), *nat.* = natural, *t.sig.* = time signature, *up.bt.* = upbeat. Text appears both in quotation marks and italics for the sake of presentation.

## Editorial conventions

Original pitches and time values have been retained, but clefs have been modernized where appropriate. **Fig. 1** below indicates preliminary clefs. Hereafter the clefs in **Fig. 2** will be in use.

**Fig. 1**

Fig. 1 shows five staves of musical notation. The top staff is labeled 'Treble' and uses a soprano clef. The second staff is labeled 'Counter-Tenor' and uses a contralto clef. The third staff is labeled 'Tenor' and uses a tenor clef. The fourth staff is labeled 'Bass' and uses a bass clef. The bottom staff is labeled 'Organ' and uses a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Each staff contains a single note followed by a double bar line with repeat dots.

**Fig. 2**

Fig. 2 shows five staves of musical notation. The top staff is labeled 'Treble' and uses a soprano clef. The second staff is labeled 'Counter-Tenor' and uses a soprano clef. The third staff is labeled 'Tenor' and uses a soprano clef with an '8' below it. The fourth staff is labeled 'Bass' and uses a bass clef. The bottom staff is labeled 'Organ' and uses a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Each staff contains a single note followed by a double bar line with repeat dots.

Editorial accidentals are inserted in square brackets above the note, while redundant accidentals are removed and commented upon in the **Textual Commentary**. Accidentals, whether original or editorial, are considered to last for the bar unless cancelled. Courtesy accidentals are added in brackets for tied notes across the bar. Dotted slurring and phrasing is editorial. All dynamic and tempo indications are original: 'Loud' and 'soft' in English are retained, while '*pia[no]*', '*piano*', '*for[te]*', '*forte*' etc. are abbreviated to '*p*' and '*f*', '*pianissimo*' and '*fortissimo*' to '*pp*' and '*ff*'.

These changes are noted in the **Textual Commentary**. Where a choice of clef is available, the one with fewest leger lines is selected.

Editorial intervention in the music text has been conducted in a way which does not disrupt the visual flow of the music or distract the user in performance. Where corrections to notation have been made, they are clearly entered into the **Textual Commentary**, whereas notes and text originally omitted are entered into the text in editorial brackets. Dynamics and other expressive signs are placed above the staff.

Every effort has been made to ensure that the literary text conforms to the highest philological standards in the presentation of spelling, capitalisation, punctuation and syllabification.<sup>223</sup> The *King James Bible* (1769) and *The Book of Common Prayer* (2004) were used where issues arose, and the editor is grateful to Revd Canon Patrick Comerford of The Church of Ireland Theological Institute for his advice and guidance on the same. Original spelling is generally retained, although if exceptions occur these are also recorded in the **Textual Commentary**. Punctuation of texts has been modernized. Text in italics indicates either that it is not written out or that an indication is given for it to be repeated. The use of the hyphen is placed between all syllables of a word, and in a melismatic texture or where two or more tied notes are used several hyphens spaced out indicate the prolongation of an internal syllable through its musical duration.

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<sup>223</sup> *Ibid.*, 139.

## Description of Sources

**Source A: Christ Church Cathedral Score Book 29.** MS R.C.B. Library, Dublin, C6/1/24/1/29

**Front:** 29cm x 33cm; calf-skin covers, front loose; red label (10cm x 6cm, strip torn off) gives title in gold; ‘Stevenson’s Anthems’ etched on spine in black ink; manuscript paper off-white with twelve staves; ‘List of Anthems’ follows front cover after six unused pages.

**Source B: ‘Morning Services and Holy Communion Services composed by Sir John Stevenson (1763 [sic]-1833) for the choir of the Chapel Royal Dublin’** [Dated 1819]. MS R.C.B. Library, Dublin; uncatalogued with pencilled number: P.129/28/1; title entered at a later date.

**Front:** 29cm x 25cm; calf-skin covers; no label; title entered in gold on spine; upon opening, endpapers give a marbled green visual effect, page to left bears the arms and crest of George Dallas Mills, page to right features an illustration bearing the inscription ‘*Momento Domine*’ and features a group of three vocalists with manuscripts rehearsing in the Grammar School with window view of St. Patrick’s Cathedral. The statement ‘*Succentor ecclesie Cath. S. Patricii Dublinie*’ is made to the left of the image marked beneath ‘David H. R. Wilson 1912’; upon turning, one page of off-white bears the codes ‘M/36’ in blue ink and ‘P129/28/1 in pencil.

**Copyists and dating:** Page to right bears contents with inscription: ‘Bought this interesting set of scores on the quays 8 October 1910 David F. R. Wilson Succentor – presented to him by H. J. Lawlor’. In type on the following page dated 19 November 1925, it is stated: ‘By

the Representative Body of the Church of Ireland Incorporated (1870) under the address of the Representative Church Body, 52 St. Stephen's Green, East Dublin: Dr. Lawlor, Dean of St. Patrick's and Chaplain of the Chapel Royal, Dublin, has today lodged here for the Library this book – M.S. Music Service Book “composed expressly for the Choir of the King's Chapel, Dublin, at the request of G. D. Mills, on condition that if the Chapel Royal is re-opened for service under the Church of Ireland, this volume will be restored to it.”

'Another inscription in the hand of Mills reads: 'Take care of this copy and oblige George Dallas Mills 1848.' An inscription in the hand of copyist John Grey placed after *Morning Service in F* reads: 'This service was composed expressly for the Choir of the King's Chapel Dublin' followed by 'at the request of G. D. Mills' in Mills' hand. 'G. D. Mills' in Mills' hand is again written above the title of this service. Dating for this source is in or before the year 1819. The entire source is in the hand of copyist John Grey.

**Source C: Christ Church Cathedral Part-books.** MS R.C.B.<sup>224</sup> Library, Dublin:

- i. Treble Decani, R.C.B. C6/1/24/3/7, Vol. 1A

**Front:** 33cm x 25cm; calf-skin cover, deteriorated edging; wine-coloured label (10cm x 6cm) on front reads 'Treble Decani Christ Church Morning Services Vol. 1-A' in gold with gold border; upon opening, end papers give a marbled blue visual effect with tingeing of wine; upon turning, two pages of off-white, corner to right slightly torn; upon turning, page to left, off-white, page to right bears index; 'Vol. 1 Decani' is entered in blue pencil over title 'Index of Morning Service Vol. 1 A'; upon turning, two pages of off-white with various tears; manuscript pages off-white with ten staves; service settings copied into the

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<sup>224</sup> R[epresentative] C[hurch] B[ody] library hereafter abbreviated to R.C.B.

front pages. In addition to Stevenson, the following composers are represented: Aldrich, Arnold, Bird, Bevin, Boyce, Blow, Child, Dean, Dupuis, Farrant, Greene, Gibbons, Higgins, Hall and Hine, King, Kent, Nares, Priest, Richardson, Rogers, Shenton, Tallis and Walsh.

**Copyists and dating:** The main copyist is John Grey. Of interest is a four-paged insert to supplement Walsh's *Service in D* dated '6 Nov. 1849' which presents 'Sanctus, Kyrie, Creed to complete Walsh's *Service in D* composed by Mr. R. Stewart to which is noted in pencil 'a very pretty Sanctus.' Other inscriptions in pencil include 'Mr. Burney and Mr. Clintock' on p.92A2. There is an unusually high activity in this source of edits made in grey, blue and orange pencil and entries by the choristers including drawings of stick men and mimicry of signatory symbols in a penciled child's hand. Examples include 'Stewart' on p. 247, 'Mullin' on p. 294 and to p. 297 'James Kelly Esq.' and 'Master George Flynn.'

**Reverse:** 33cm x 25cm; calf-skin cover, deteriorated edging; upon opening, endpapers give a marbled blue visual effect followed by three pages of off-white, the first of which is torn, to meet front.

ii. Treble Cantoris, R.C.B. C6/1/24/3/8, Vol. 1A

**Front:** 33cm x 25cm; calf-skin cover, deteriorated edging, cover starting to lift at all corners, tearing to top left back of cover; wine-coloured label (10cm x 6 cm) on front reads title in gold with gold border; upon opening, endpapers give a marbled blue visual effect; upon turning, two pages of off-white, the page to the left bears a tear to the left side; page to the right has a piece torn away to bottom left hand corner; upon turning, one page of off-white with piece torn away to bottom right hand corner, page to right gives 'Index to

Morning Services' with 'Vol. 1 A-Cantoris' entered in blue pencil. In addition to Stevenson, the following composers are represented: Aldrich, Arnold, Bird, Bevan, Boyce, Blow, Child, Dean, Dupuis, Farrant, Greene, Gibbons, Higgins, Hall and Hine, Kent, King, Nares, Priest, Richardson, Rogers, Shenton, Tallis and Walsh.

**Copyists and dating:** The main copyist is John Grey while corrections on inserts are in the hand of John Horan. An inscription bears the names of the paid boys in the choir: 1<sup>st</sup> Alfred Matthias Brer[?]' is entered in pencil on page to the right of the rest of the index. Some penciled markings resembling initials include mimicry of the initials 'G.H.', 'W.H.' and 'M.H.'. This source contains a number of drawings by the choristers.<sup>225</sup> There is an unusually high activity of alteration to original notation made in grey and blue pencil with deletion of the original through starching or is crossed out by pencil.<sup>226</sup> An insert page follows King's Morning Service in D on p. 94 containing a 'Sanctus' 'composed for this service by Rob[er]t P[rescott] Stewart'. The name 'William Walter[?]' is inserted in pencil over Stewart's with penciled inscriptions 'H.L.C. Jan. 1869' and 'J.M.F. Jan. 1869'. Another insert 'Sanctus, Kyrie, Creed to complete Walsh's *Service in D*' appears as p. 98A

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<sup>225</sup> Treble Cantoris, R.C.B. C6/1/24/3/8, Vol. 1-A contains many penciled drawings made by perhaps the same boy. In the absence of photographic material from the period, some of these are of interest. A penciled insect features on p. 12 below the unidentified signatory symbol marking an end to Higgins' 'Jubilate in D'; a sword-like drawing in pencil follows Nares' *Morning Service in C* on p. 12; a penciled sketch of a face with prominent nose and wavy hair appears after the signatory symbol following Kent's 'Jubilate in C' on p. 28. Other examples include a manipulation in purple pencil to two minim rests following Dean's *Morning Service in C* on p. 134; a drawing of a man with a pipe with disheveled hair about his ears to Rogers' 'Creed' on p. 195; another drawing of a face in pencil features after Bird's *Morning Service in D minor* on p.200; and to the end of p.236 following Gibbons' *Morning Service in F* and to Shenton's 'Jubilate' at the end of p. 238. An inserted page of four staves of nineteen bars bears the signatory symbol of John Horan. On the rear of this insert, 'W[illiam] Dudgeon 38 Upper Fitzwilliam Lane' and two sketches appear in pencil. The chorister obviously wanted to capture the beauty of his fellow chorister, William Dudgeon's eye. He includes two inventions: one of Dudgeon in top hat, the second in skull cap with prominent nose – the emphasis in both cases is on capturing the boy's eyes.

<sup>226</sup> Cornstarch may have been used to erase the ink or oil-based stains. The method was to use three parts of starch to four parts of water. The elixir was applied on a cloth to the area. Gentle rubbing allowed the starch to absorb the ink or oil. Candle light was used to create some heat and to facilitate the absorption of the ink into the starch. The manuscript, in this case, was then brushed with a cloth or soft brush. These steps were repeated until the stain was removed. Unfortunately, it often resulted in singeing to the manuscript page or caused unwanted holes to appear.

and bears numerous penciled drawings of stick men with one drawing of a stick man with beard at a music stand which resembles Stewart himself. This same inserted page bears 'Mr. Burney and Mr. Clintock' and the date 'Nov. 4 1845'. To the right hand corner, the year '1869' is inscribed in pencil. Following Rogers' *Morning Service in D* after the 'Kyrie', 'R. Crofton J. Phillips' is entered in pencil at the top of p. 194. A six-bar insert of correction is signed by an 'M. Crowley' before 'Thou sittest at the right hand' to Blow's *Morning Service in C* on p. 284. Another seven bars of correction to the 'Kyrie' is signed by M. Crowley on p. 288. Following the 'Creed' on p. 288, fourteen bars of penciled notation in *Bb* is entitled 'Chant by M. Crowley.'

**Reverse:** Upon opening, endpapers give a marbled blue ornamented visual effect; upon turning two pages of off-white; upon turning, one page of off-white meets front page 299.

iii. Treble Cantoris, R.C.B. C6/1/24/3/10, Vol. 4B

**Front:** 33cm x 25cm; calf-skin cover, deteriorated edging; wine label (10cm x 6cm) gives title in gold with gold border; upon opening, endpapers give a blue and ebony marbled visual effect; upon turning, two pages of off-white; upon turning, one page of off-white to left followed by 'Vol. 1 B Cantoris' in blue pencil while 'Index of Services' is entered in black ink. In addition to Stevenson, the following composers are represented: Aldrich, Arnold, Bird, Bevin, Blow, Boyce, Croft, Child, Creighton, Ebdon, Farrant, Gibbons, Greene, Hall and Hine, Higgins, Kent, King, Nares, Priest, Rogers, Richardson, Shenton, Woodward, Walsh and Tallis. The first twenty pages are inserts measuring 30cm x 24cm. Edits to the source include penciled alteration to notation and text while starching of original notation affects legibility.

**Copyists and dating:** Copyists include John Grey and John Horan in the case of an inserted piece to correct Walsh's 'Jubilate in D' following p. 74. This clearly displays Horan's hand and gives the date 'July 20 1878'. Another date is given to an insert following Walsh's 'Creed in D' on p. 74A 'Nov. 3 1849'. Another case of this same signatory symbol resembling Horan's, dates 'Nov. 3 1849' 'to complete Walsh's *Service in D*'. Two drawings feature on the reverse of p. 134 to Bevin's 'Te Deum in D'.<sup>227</sup> To Shenton's 'Benedictus' on p. 248, an insert marked p. 145 appears to be a replacement page and bears the signatory symbol of John Horan while another inserted page bears the signatory symbol of John Horan on p. 252.

**Reverse:** 33cm x 25cm; calf-skin covers; upon opening, two pages of ornamented blue and wine marbled visual effect; upon turning, three pages of off-white to meet p. 276 of front.

iv. Treble Decani, R.C.B. C6/1/24/3/17, Vol. 2A

**Front:** 33cm x 25cm; calf-skin covers, deteriorated edging; wine-coloured label (10cm x 6cm) on front reads 'Treble Decani Christ Church Services Vol 2.-A' in gold with gold border; upon opening, endpapers give a blue marbled visual effect with tingeing of wine; upon turning, two pages of off-white; upon turning, page to left off-white, page to right bears the index to 'Morning Services'; manuscript pages off-white with ten staves; service settings are copied into the front pages. In addition to Stevenson, the following composers are represented: Arnold, Bishop, Blow, Boyce, Bryan, Child, Cooke, Croft, Dupuis, Hilton,

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<sup>227</sup> These drawings made by one of the choristers appear to be of the same boy. This specific sketch emphasizes the shape of his face and the contour of his lips. Further drawings by this same chorister feature on p. 199 to Rogers' 'Jubilate in D'. Both are side profiles and depict the face of an older man with the use of light/heavy pencil for emphasis of the nose, parted lips and colouring to the cheeks. Another penciled drawing features on p. 227 to Shenton's 'Creed in Eb'. It is a side profile with emphasis on the nose and chin.

Jackson, King, Nares, Rogers, Stewart, Travers, Wise, Woodward and Wilkins. Upon turning, a page of off-white bears a tiny handprint with smudge marks to the left and a second less defined print to the right. An engraving has been made to the left of the tiny handprint 'vwvv' as if etched with a sharp instrument without affecting the page.

**Copyists and dating:** The main copyist is John Grey. Of interest is a snippet of a newspaper article from a German publication entitled 'Delag Wolflein & Co Berlin SLD68 following Blow's *Morning Service in G* on p. 1. 'John Gillen' is entered in pencil to Travers' 'Kyrie Eleison' on p. 29. The date '1808 C. Doland' is punctured through page 44 following Jackson's 'Te Deum in C'. The name 'James Jackson[?]' is entered in pencil on p. 51 with penciled initials 'L.W.' under text 'Amen' of Jackson's 'Creed in C' on p. 57. The year '1826' is entered in ink after Woodward's 'Veni Creator in D'. There are penciled drawings made by the choristers.<sup>228</sup> Following Bryan's 'Creed' on p. 163, 'R. Murrow' signs himself to a comment attached to Arnold's 'Te Deum in F' (Short): 'This is a horrid and abominable service' in pencil followed with the words 'horrid service indeed' in pencil.

**Reverse:** 33cm x 25cm; calf-skin cover; upon opening, endpapers give a blue ornamented marbled visual effect with tingeing of wine followed by three pages of off-white and one page of blank manuscript; upon turning, page to left bears brown blotches to top left-hand corner (reverse of p. 263f); page to right (reverse of p. 262f) bears brown blotches to top right-hand corner.

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<sup>228</sup> The two drawings made of a bearded man with pipe, emphasise his wavy beard and fleshy nose. The shape of the face mimics the shape of Ireland.

v. Treble Cantoris, R.C.B. C6/1/24/3/18, Vol. 2A

**Front:** 33cm x 25cm; calf-skin cover, disintegrated edging; binding in good condition; wine-coloured label (10cm x 6cm) reads 'Treble Cantoris Christ Church Services Vol. 2-A' in gold with gold border; upon turning, endpapers give a blue marbled visual effect; upon turning, two pages of off-white with blemished corners; upon turning, page to left is torn mid way, page to right bears 'Index to Treble Cantoris Vol. 2-A'. The index is lined in blue ink along the edging and on inset in red ink. In addition to Stevenson, the following composers are represented: Arnold, Bishop, Blow, Boyce, Bryan, Child, Clarke, Dupuis, Jackson, King, Nares, Rogers, Stewart, Travers, Wise, Warren and Woodward.

**Copyists and dating:** The main copyist is John Grey. There are penciled drawings made by the choristers.<sup>229</sup> After Travers' 'Sanctus in F' on p. 28, the name 'R. Robinson is inserted in pencil opposite Travers 'Kyrie et Credo in F' on p. 29. Travers' 'Creed' begins on p. 29 followed by the letters 'S.H.M.' at the end of the page. The date of 'Mar. 1 1822 A.D.' follows Clarke's 'Creed in D' on p. 130 while the signatory symbol of John Horan appears on corrected page 159 of Child's 'Jubilate in G'. A signatory symbol with initials 'G.R.M.' follow Stewart's 'Sanctus' on p. 188. To King's 'Jubilate', a comment follows in pencil on p. 194 'This is some of Martin Hynes' copying so don't mind it 1869'. A signatory symbol with initials 'G.M. 1847' follow Boyce's 'Jubilate in A' while the initials with date 'G.M.F. 1871' are entered in pencil on p. 240 to Stewart's 'Creed composed for Boyce's *Service in A.*'

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<sup>229</sup> Of interest was a drawing of a man with emphasis on the prominent nose with exaggerated nostril, wavy hair in a bob-like style with light moustache. At the end of Travers' 'Creed' on p. 29, a sketch of the same man appears with wavy hair, prominent nose and chin with mouth ajar. Further sketches include a drawing of a wide-eyed boy with a prominent ear and what appears to be tears streaming down his face with exaggerated curls over Arnold's 'Te Deum in F'.

**Reverse:** 33cm x 25cm; calf-skin cover, disintegrated edging; upon opening, endpapers give a blue marbled ornamented visual effect followed by three pages of off-white, the second of which has extensive black blotches and is met with p. 272 of front.

vi. Treble Decani, R.C.B. C6/1/24/3/19, Vol. 2A

**Front:** 33cm x 25cm; calf-skin cover, disintegrated edging; binding in good condition; wine-coloured label (10cm x 6cm) reads ‘Treble Decani Christ Church Services Vol. 2-A.’ in gold with gold border; upon opening, endpapers give a blue marbled visual effect with tingeing of wine; upon turning, two pages of off-white; upon turning, one page of off-white, page to right bears ‘Index Treble Decani Vol. 2’; upon turning, manuscript pages off-white with ten staves; service settings copied into the front pages. In addition to Stevenson, the following composers are represented: Arnold, Bishop, Blow, Boyce, Bryan, Child, Clarke, Dupuis, Jackson, King, Rogers, Stewart, Travers, Wise, Wilkins and Woodward.

**Copyists and dating:** The main copyist is John Grey with corrections entered onto inserts by John Horan. Horan’s distinctive hand and signatory symbol is evident on p. 177 itself an insert of corrected notation to Stewart’s ‘Benedictus in C’ and again to Stewart’s ‘Creed in C’. Horan’s hand is evident from pages 177-180. There are penciled drawings made by the choristers.<sup>230</sup>

**Reverse:** 33cm x 25cm; calf-skin cover; upon opening, endpapers give a blue marbled visual effect with tingeing of wine; bandaging is applied to the centre of the cover to assist

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<sup>230</sup> A drawing of interest features on p. 93 to Woodward’s ‘Te Deum in Bb’. It illustrates a male figure, the emphasis on his prominent nostrils, eyebrows, small eyes and fleshy cheeks with elevated hairstyle.

binding; three pages of off-white and one page of blank manuscript lead to an insert (31cm x 25cm) to meet page 235f .

vii. Treble Cantoris, R.C.B. C6/1/24/3/20, Vol. 2B

**Front:** 33cm x 25cm; calf-skin cover, disintegrated edging; binding in good condition; wine-coloured label (10cm x 6cm) reads ‘Treble Cantoris Christ Church Services Vol. 2-B’ in gold with gold border; upon opening, endpapers give a blue marbled ornamented visual effect; upon turning, two pages of off-white; upon turning, one page of off-white is followed by the index marked ‘Morning and Evening Services’. In addition to Stevenson, the following composers are represented: Arnold, Blow, Bishop, Boyce, Bryan, Child, Clarke, Croft, Dupuis, Jackson, King, Nares, Rogers, Stewart, Travers, Wise, Warren and Woodward. Upon turning, two pages of off-white, page to right bears a distinctive brown arrow. Upon turning, one page of off-white to meet services.

**Copyists and dating:** The main copyist is John Grey. Of interest, is an amateur drawing of a chorister with outstretched arms in performance on p. 44 to Wise’s ‘Creed in E’. The inscription ‘xx Porter’ is made in pencil on p. 62 to Jackson’s ‘Te Deum in E’. Child’s ‘Commandments in F’ on p. 166 bear two drawings of a boy ‘Shane’ and ‘S.P. Moore 1847.’<sup>231</sup> Other markings include penciled numbers over bars to help with timing. William Torrance’s signature dated ‘10<sup>th</sup> Oct. 1850’ appears on p. 259 to Arnold’s ‘Jubilate in F’. Interestingly ‘W. Torrance’ with the date ‘23d July 1851’ appears on p. 290 after Dupuis’s

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<sup>231</sup> The boy named in this source ‘Shane’ and ‘S.P. Moore’ was apparently active as chorister in 1847. The illustration here is of a smiling and performing profile of Moore but the fleshy nose and small acute eyes are identical to that sketched of him in Treble Decani, R.C.B. C6/1/24/3/19, Vol. 2-A. Another sketch of S.P. Moore occurs on p. 227 of Bryan’s ‘Jubilate in G’. Other drawings include penciled manipulation of two pause marks to form a face in Boyce’s ‘Short Te Deum in C’ on p. 174 while a large stick man in blue pencil is formed from a pause mark in the last bar of Clarke’s ‘Te Deum in F’ on p. 182.

‘Misereatur in F’ with a signatory symbol resembling John Grey’s. On inspection, it is clear Torrance was copying Grey’s originals including his distinctive signatory symbol.

**Reverse:** 33cm x 25cm; calf-skin cover; upon opening, endpapers give a blue ornamented marbled visual effect with tingeing of wine followed by three pages of off-white and one page of blank manuscript to meet p. 290f.

viii. Treble Decani R.C.B. C6/1/24/3/29, Vol. 4

**Front:** 33cm x 25cm; calf-skin cover; well preserved; red label (10cm x 6cm) reads ‘Treble Decani Christ Church Vol. 4’ in gold with gold border; the inscription ‘Vol. 4’ is etched in black ink onto spine; manuscript pages off-white with ten staves; service settings copied into the front pages, anthems into the back pages; upon opening, two pages of off-white speckled in brown pigment, the first of which bears a sticker to the end of the left page stating: ‘Hely’s Limited Binders Dublin’; upon turning, two pages of off-white with speckles of brown pigment; upon turning, one page of off-white with brown speckles and one page lined in pale blue; upon turning, two off-white pages lined in blue; upon turning, two off-white pages lined in blue followed by ‘Index to the Services’. In addition to Stevenson, the following composers are represented: Boyce, Clarke, Dupuis, Handel, Jackson, King, Nares, Shenton, Smith, Tallis, Warren and Wilkins. This is followed by two inserted pages (31cm x 25cm), its entries in blue ink. Upon turning, one page of off-white; page to right bears smudging and is bound mid page by a silver piece of tape. Of interest is a drawing of a side profile of a man mid page A1 on an insert bearing Smith’s ‘Sanctus and Responses in C’.

**Copyists and dating:** The main copyists in the opening pages are John Matthews and John Grey.<sup>232</sup> An example of Matthews' signatory symbol is evident after Shenton's 'Nunc Dimittis in E' on p. 15 where the date 'Paid June 1797' appears in his distinctive hand while 'Paid Jan. 1820 J. G'[ray in pencil] follows Stevenson's 'Te Deum in F on p. 122'. After Tallis' *Kyrie Eleison*, 'Paid 1821 J.G.' appears on p. 129. Sketches of men in top hat are entered over Boyce's 'Te Deum in C' on p. 146 while the initials 'J.B.' and 'J.M.' in ink follow Stevenson's 'Te Deum in D' on p. 197.

**Reverse:** 33cm x 25cm; calf-skin cover; upon opening, endpapers give a blue ornamented marbled visual effect with tingeing of wine followed by four pages of off-white and 'Index to the Anthems'. In addition to Stevenson, the following composers are represented: Boyce, Clarke, Croft, Greene, Handel, Haydn, Kent, Nares, Shenton, Richardson, Shenton, Smith and Wise. Upon turning, one page of off-white ruled in blue and red ink along edging. Upon turning, the page of off-white bears three penciled drawings of a smiling man in top hat either writing with a quill or directing.

**Copyists and dating:** Of interest is the name 'John William Gillard' written in pencil top of page 10 after Shenton's *O Be Joyful* and the date 'Paid June 1797' in the hand of John Matthews with Matthews' signatory following Shenton's *The Beauty of Israel* on p. 12. Following *The Heavens Are Telling, with Additions* by Sir J. Stevenson on p. 13, a note is attached: 'This anthem is correct at page 56' while the reverse side reads 'B. Mullen 4 May 1835' and 'W. Torrance 15th April 1851.' The name 'George C.' is written in pencil on p. 22 after Stevenson's Anthem for Trinity Sunday while the year '1892' is written to a symphony in blue pencil following Handel's Grand Funeral Anthem on p. 60. The year

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<sup>232</sup> It should be noted that R.C.B. C6/1/24/3/29 to 3/36 is an earlier batch than C6/1/24/3/7 to 3/20.

'1820' follows Stevenson's *O Lord Our Governor* on p. 74 while the year '1850' is written in pencil after C.C. Stamp following Richardson's *O How Amiable* on p. 94.

ix. Alto Decani R.C.B. C6/1/24/3/30, Vol. 4

**Front:** 33cm x 25cm; calf-skin cover; well preserved; red label (10cm x 6cm) reads 'Alto Decani Christ Church Vol. 4' in gold with gold border; endpapers give a wine marbled visual effect; manuscript pages off-white with ten staves; anthems to front, services to back; index to anthems copied into back pages. Upon opening, two pages of wine with blue and amber Aztec design bearing: 'Charles Chambers (late J. Chambers & Son), Printing Office, Account Book and General Stationary Warehouse, 36 Dame Street Dublin', followed with 'rebound 23 July 1898' in pencil. It continues: 'When requiring this book again, please give register no. and date.' Upon turning, three pages of off-white followed by 'Index to Morning Services'. In addition to Stevenson, the following composers are represented: Boyce, Child, Clarke Davy, Dupuis, Dettinger, Jackson, King, Mason, Nares, Shenton, Stewart, Tallis, Warren and Wilkens. It is followed by five pages of off-white.

**Copyists and dating:** The main copyists are Matthews and John Grey. Of interest is the inscription 'Charley Mills wrote this writing May 11<sup>th</sup> 1814' in pencil after Shenton's *Praise the Lord* on p. 7. There are drawings made by the choristers.<sup>233</sup> The date 'Paid Nov. 1816' follows Green's *O Lord Grant the King* on p. 45 while the time '12½ minutes' appears in pencil with 'Paid 1822 J.G.' in ink after Stevenson's *I Looked and Lo*. The year '1826' follows Stevenson's *The Lord Is My Shepherd* on p. 104.

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<sup>233</sup> Of notice, is a sketch of a grotesque elephant-like face following Stevenson's *The Heavens Are Telling* on p. 15 while a penciled drawing with emphasis on the nose and jaws follows Bird's *Sing Joyfully* on p. 85.

**Reverse:** 33cm x 25cm; calf-skin cover; well preserved; upon opening, endpapers are wine-coloured with Aztec blue/beige design followed by three pages of off-white marked in pencil 'This book was rebound 1898' on the second of the pages followed by a programme of the anthems with note: 'other side of book' in black ink. In addition to Stevenson, the following composers are represented: Aldrich, Bird, Boyce, Clarke, Clarke, Croft, Ebdon, Greene, Handel, Haydn, Kent, King, Nares, Richardson, Shenton, Smith, Tye, Wise and Woodward. This is followed by lined pages in light blue for further entries which is left vacant, followed by one page of off-white marked in pencil 'King in C Magnificat 207' at the top of the manuscript.

**Copyists and dating:** The inscription 'Jno Dunne Mus. Doc Alto C.C.C. born 1833 died Saturday May 26<sup>th</sup> 1883' is made in pencil at the foot of the first page of three off-white pages. Of interest is the date 'Paid 1824' entered after Jackson's 'Cantate Domino in E' on p. 167 and 'Sammy Wentworth's last service 30 March 1894' entered in ink in a later hand after Nares' 'Magnificat in F' on p. 198. The name 'Edward Baxter' is entered onto the reverse of p. 230 of the 'Jubilate' and the name 'Charley Mills' on the reverse of p. 232.

x. Tenor Decani, R.C.B. C6/1/24/3/31, Vol. 4

**Front:** 33cm x 25cm; calf-skin cover, deteriorated edging; red label (10cm x 6cm) on front reads 'Tenor Decani Christ Church Vol. 4' in gold with gold border; upon opening, endpapers give a blue-ebony marbled visual effect; upon turning, two pages of off-white, page to right torn at bottom, page to the left also torn; manuscript pages off-white with ten staves; service settings are copied into the front pages, anthems into the back pages, index to service settings in pencil. In addition to Stevenson, the following composers are represented: Boyce, Clarke, Dettinger, Dupuis, Jackson, King, Lang, Nares, Shenton,

Warren and Whitfeld. Upon turning, an inserted page measuring 33cm x 25cm is marred in quality with yellow spotting to bottom right corner. All entries to right are headed 'See index at other end' in light blue ink and subtitled 'Short Page' in pencil.

**Copyists and dating:** The main copyists are Matthews and John Grey. Of interest is a penciled sketch of a mature man in speech to Warren's 'Te Deum in Eb' on p. 86. The date 'Paid Nov. 1816 follows Clarke's 'Creed in F' on p. 111. The date 'Paid Jan. 11 1820' follows Stevenson's 'Creed in F' on p. 122 while the date 'Paid 1822' follows Tallis's 'Kyrie Eleison' on p. 129. A penciled sketch of a side profile of a face follows King's 'Sanctus in A' on p. 226.

**Reverse:** 33cm x 25cm; calf-skin cover, deteriorated on edging; upon opening, endpapers give a blue marbled visual effect; upon turning, three pages of off-white followed by 'Anthems'. In addition to Stevenson, the following composers are represented: Aldrich, Bird, Boyce, Clarke, Croft, Ebdon, Greene, Handel, Haydn, Kent, King, Nares, Richardson, Shenton, Smith, Tye, Wise and Woodward.

**Copyists and dating:** Of interest is the date 'Paid June 1797' after Shenton's *The Beauty of Israel* on p. 12. The inscription 'Paid Nov. 1816' is stated after Green's *O Lord Grant the King* on p. 48. A sketch of one of the tenors, huddled up and posing with wide prominent eyes and thick eyebrows features after Haydn's *In the Beginning* on p. 49. The date 'Paid 1820' appears after Stevenson's *O Lord Our Governor* on p. 76, 'Paid 1822' after Stevenson's *I Looked and Lo* on p. 79 and the date '12<sup>th</sup> April 1840' is entered in pencil after Stevenson's *Grant to Us Lord* on p. 106.

xi. Bass Decani, R.C.B. C6/1/24/3/32, Vol. 4

**Front:** 33cm x 25cm; calf-skin cover, deteriorated edging; red label (10cm x 6cm) gives title in gold with gold border and reads 'Bass Cantoris, Christ Church Vol. 4'; endpapers give a marbled blue-purple visual effect; manuscript pages off-white with ten staves; anthems are copied into the front pages, service settings into the back pages; upon turning, three pages of off-white followed by 'Morning Services'. In addition to Stevenson, the following composers are represented: Boyce, Child, Clarke, Davy, Dupuis, Handel, Jackson, King, Mason, Nares, Shenton, Tallis, Warren and Wilkins. Upon turning, one page of off-white is followed by 'Index to Evening Services'.

**Copyists and dating:** John Mathews and John Grey are the main copyists. There are drawings made by the choristers.<sup>234</sup> The date 'Paid thus far Nov. 1812' appears after Stevenson's 'Jubilate in Eb', the date 'Paid Jan. 1820' occurs after Tallis's 'Responses' on p. 115 and 'Paid 1823' features after Jackson's 'Cantate Domino in E' p 147.

**Reverse:** 33cm x 25cm; calf-skin cover, deteriorated edging; upon opening, endpapers give a marbled blue visual effect; upon turning, two pages of off-white with brown staining; upon turning, one page of off-white followed by page of transparent material followed by 'Anthems'. In addition to Stevenson, the following composers are represented: Aldrich, Bird, Boyce, Clarke, Croft, Ebdon, Greene, Handel, Haydn, Kent, King Henry 8<sup>th</sup>, Nares, Richardson, Shenton, Smith, Tye, Wise and Woodward.

**Copyists and dating:** Of interest is the statement 'This anthem is copied wrong' entered in pencil marked 'X' after bar 17 to Stevenson's Anthem for Trinity Sunday on p. 1. The date 'Paid Nov. 1816' appears after Greene's *O Lord Grant the King* on p. 44, 'Paid 1820'

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<sup>234</sup> A sketch of a figure depicted in other sources with high forehead, prominent nose and chiseled chin-line in blazer with buttons and slacks appears after Stevenson's *Morning Service in C (Short)* on p. 44.

follows Stevenson's *O Lord Our Governor*' while 'Paid 1822' follows Stevenson's *I Looked and Lo*.

xii. Treble Cantoris, R.C.B. C6/1/24/3/33, Vol. 4

**Front:** 33cm x 25cm; calf-skin cover; well preserved; red label (10cm x 6cm) on front reads 'Treble Cantoris, Christ Church Vol. 4' in gold with gold border; 'Vol. 4' is etched in black ink on spine; manuscript pages off-white with ten staves; service settings copied into the front pages, anthems into the back pages; upon opening, five pages of off-white followed by four pages of inserts lined in light blue ink followed by 'Index to the Services'. In addition to Stevenson, the following composers are represented: Aldrich, Byrd, Boyce, Clarke, Croft, Ebdon, Greene, Handel, Haydn, King Henry VIII, Nares, Richardson, Shenton, Smith, Tye, Wise and Woodward. The index page is torn at the bottom and followed by three pages of off-white, the second page of which is grubby and bears the names of bound and candidate boys. Bound boys: Albert Speedy, William Speedy, James Phillips, Richard Croften; Candidates: [illegible] Mulvey, Edward Cooney, William Croften, [illegible], [illegible]. These entries are followed by one page of off-white.

**Copyists and dating:** The main copyists are John Mathews and John Grey. There are drawings made by the choristers.<sup>235</sup> Of interest is the date 'Paid June 1797' in the hand of John Mathews on p. 15 after Shenton's 'Nunc Dimittis in E', the date 'Paid Jan. 1820' after 'Creed in F' on p. 122, the inscription 'Richard Parker 1797' in pencil after 'Te Deum Laudamus' on p. 123, the date 'Paid 1821 J.G.' after 'Doxology' on p. 128 while the

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<sup>235</sup> A penciled drawing of a face features on p. 150 of Clark's 'Short Te Deum in F' while a penciled drawing with illegible comment is made under Stevenson's 'Te Deum in D' on p. 198.

inscription with date 'Dublin Christ Church Cathedral April[?]1850' appears in faded pencil after Clarke's 'Jubilate in F'.

**Reverse:** 33cm x 25cm; calf-skin cover; well preserved; upon opening five pages of off-white followed by 'Index to Anthems'. In addition to Stevenson, the following composers are represented: Boyce, Clarke, Croft, Greene, Handel, Haydn, Kent, Nares, Richardson, Shenton, Smith and Wise. Upon turning, one page of off-white with 'Index' in pencil; upon turning, one page of off-white followed by anthems. There are drawings made by the choristers.<sup>236</sup> There is penciled manipulation of original rhythm on p. 32 to Stevenson's *Rejoice in the Lord*.

**Copyists and dating:** The date '1892' appears in blue pencil after Handel's Grand Funeral Anthem on p. 64 followed by the date '1896' in red pencil on p. 77 marked 'Paid 1823'.

xiii. Contra-tenor Cantoris, R.C.B. C6/1/24/3/34, Vol. 4

**Front:** 33cm x 25cm; calf-skin cover; red label (12cm x 8cm) gives title in gold with gold border; upon opening, endpapers are mauve-coloured with tingeing of blue and beige in Aztec design; manuscript pages off-white with ten staves; service settings copied into the front pages, anthems into the back pages. Label to left reads: 'Charles Chamber (late J. Chambers and Son), printing Office, Account Book and General Stationary Warehouse, 36 Dame Street Dublin'. Upon turning, three pages of off-white followed by 'Index to Morning Services'. In addition to Stevenson, the following composers are represented: Aldrich, Byrd, Boyce, Clarke, Croft, Ebdon, Greene, Handel, Haydn, King Henry VIII, Nares, Richardson, Shenton, Smith, Tye, Wise and Woodward.

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<sup>236</sup> There is penciled manipulation of rests to form a face on p. 19 of Stevenson's Anthem for Whitsunday and on p. 23 of Stevenson's Anthem for Trinity Sunday.

**Copyists and dating:** The main copyists are John Mathews and John Grey. Of interest is the date 'Paid 1824' on p. 165 after Jackson's 'Cantate Domino in E'. The date '1826' is entered after King's 'Creed in A' on p. 221.

**Reverse:** 33cm x 25cm; calf-skin covers, deteriorated edging; upon opening, endpapers are mauve-coloured with tingeing of blue and beige in Aztec design followed by three pages of off-white followed by 'Index to Anthems'. In addition to Stevenson, the following composers are represented: Aldrich, Bird, Boyce, Clarke, Croft, Ebdon, Greene, Handel, Haydn, Kent, King, Nares, Richardson, Shenton, Smith, Tye, Wise and Woodward.

**Copyists and dating:** Of interest is the date 'Paid Nov. 1816' on p. 46 of Greene's *O Lord Grant the King*, the date 'Paid 1822 J.G.' after Stevenson's *I Looked and Lo* and the date '1826' on p.103 after Handel's *O Sing Unto the Lord*.

xiv. Tenor Cantoris, R.C.B. C6/1/24/3/35, Vol. 4

**Front:** 33cm x 25cm; calf-skin cover; well preserved; red label (10cm x 6cm) gives title in gold with gold border; endpapers are mauve-coloured with tingeing of blue and beige in Aztec design; label to left reads: 'Charles Chamber (late J. Chambers and Son), printing Office, Account Book and General Stationary Warehouse, 36 Dame Street Dublin', followed by four pages of off-white speckled in brown blotching to meet 'Index to the Morning Services'; manuscript pages off-white with ten staves; service settings copied into the front pages, anthems into the back pages. In addition to Stevenson, the following composers are represented: Aldrich, Byrd, Boyce, Clarke, Croft, Ebdon, Greene, Handel, Hayes, King Henry VIII, Nares, Richardson, Shenton, Smith, Tye and Wise.

**Copyists and dating:** The main copyists are Mathews and Grey. Of interest is the date 'Paid so far June 1797' on p. 17 in the hand of John Mathews with his signatory symbol after Shenton's 'Nunc Dimittis in E', 'Paid Jan. 1820' after Stevenson's 'Sanctus in F' and 'Paid 1822' in Grey's hand after Tallis' 'Doxology' on p. 127.

**Reverse:** 33cm x 25cm; calf-skin cover; upon opening, endpapers are mauve-coloured with tingeing of blue and beige in Aztec design followed by four pages of off-white to meet Index to Anthems. In addition to Stevenson, the following composers are represented: Aldrich, Bird, Boyce, Clarke, Croft, Ebdon, Greene, Handel, Haydn, King Henry VIII, Nares, Richardson, Shenton, Smith, Tye, Wise and Woodward.

**Copyists and dating:** Of interest is the date 'Paid June 1797' in the hand of John Mathews together with his signatory symbol on p. 12 after Shenton's *The Beauty of Israel*, the date 'Paid Nov. 1816' in pencil after Green's *O Lord Grant the King*, 'Paid 1822 J. Grey' on p. 79 after Clarke's *The Lord Is Full of Compassion* and the date '1826' after Handel's *O Sing Unto the Lord*, on p. 108.

xv. Bass Cantoris, R.C.B. C6/1/24/3/36, Vol. 4

**Front:** 33cm x 25cm; calf-skin cover, deteriorated edging and binding; worn red/pink label (10cm x 6cm) reads 'Bass Cantoris Christ Church Vol. 4' in gold with gold border; endpapers are mauve-coloured with tingeing of blue and beige in Aztec design; label on left reads 'Charles Chamber (late J. Chambers and Son), printing Office, Account Book and General Stationary Warehouse, 36 Dame Street Dublin'; manuscript pages off-white with ten staves; anthems copied into the front pages with index to anthems in pencil, service settings into the back pages. In addition to Stevenson, the following composers are

represented: Aldrich, Byrd, Boyce, Clarke, Croft, Ebdon, Greene, Handel, Hayes, King Henry VIII, Nares, Richardson, Shenton, Smith, Tye, Wise and Woodward.

**Copyists and dating:** Of interest is the date 'Paid June 1797' on p. 12 after Shenton's *The Beauty of Israel*, in the hand of John Mathews with his signatory symbol, 'Piad [sic] Nov. 1816' in the hand of John Grey after *O Lord Grant the King* on p. 44, 'Paid 1822 J.G.' on p. 72 after Stevenson's *I Looked and Lo* and the date '1826' on p. 93 after Handel's *O Sing Unto the Lord*.

**Reverse:** 33cm x 25cm; calf-skin cover; deteriorated edging and binding; endpapers are mauve-coloured with tingeing of blue and beige in Aztec design; upon turning, two pages of off-white with no index to anthems.

**Copyists and dating:** Of interest is the date 'Paid Jan. 1820' after Stevenson's 'Creed in F' on p. 117 and a signatory symbol marked with initials 'G.M.' on p. 180 after Nares' 'Jubilate in F'.

xvi. Contra Decani R.C.B. C6/1/24/3/37, Vol. 5

**Front:** 35cm x 25cm; calf-skin cover; deteriorated edging; red label (10cm x 6cm) with gold border reads 'Contra Decani Christ Church Anthems and Services Vol-5' in gold; upon opening, endpapers give a blue marbled visual effect; upon turning, three pages of off-white followed by anthems. In addition to Stevenson, the following composers are represented: Attwood, Boyce, Buggine, Clarke, Croft, Croften, Crosthwaite, Ebdon, Elvey, Gawdry, Greene, Jackson, Kent, Smith and Weldon.

**Copyists and dating:** This copy marks the beginning of a later batch. The main copyists are John Grey and 'R[ichard] M[ullen]'. Of interest is the date 'A.D. 1842' after Smith's *O*

*Sing Unto the Lord* on p. 71 and the date 'Feb. '46' on p. 71 after Greene's *O Lord My God* on p. 71. Like sources in Lincoln and Wells, 'Stevenson' appears without 'Sir' which may imply entry after his death as in the case of *I Am Well pleased* on p. 85.

**Reverse:** 35cm x25cm; calf-skin cover, deteriorated edging; upon opening, endpapers give a blue marbled visual effect followed by three pages of off-white to meet index to 'Morning & Evening Services'. In addition to Stevenson, the following composers are represented: Arnold, Attwood, Blow, Bryan, Clarke, Crosthwaite, Hayes, Herbert, King, Rogers, Smith and Stewart. This is followed by three pages of off-white.

**Copyists and dating:** Of interest is the date 'per Rev J.C.C. May 1842' on p. 119 after King's 'Nunc Dimittis', the date 'Paid so far 1846' after Bryan's 'Creed' on p. 132 and 'D. 1846' after Stewart's 'Te Deum in C' on p. 149. The initials 'R.M.' is printed after a distinctive signatory symbol resembling rows of parallel lines dated '1848' after Arnold's 'Jubilate' on p. 161. Again 'R.M.' with signatory symbol appear after Arnold's 'Magnificat' on p. 162 and dated '1849' with signatory symbol after Arnold's 'Nunc Dimittis' on p. 163. Stewart's 'Te Deum in Eb' is dated '1850' on p. 164 and 'Nov. 8<sup>th</sup> 1850' on p. 175.

xvii. Tenor Decani. R.C.B. C6/1/24/3/38, Vol. 5

**Front:** 33cm x 25cm; calf-skin cover, deteriorated edging; red label (10cm x 6cm) with gold border is torn and reads 'Tenor Decani Christ Church Anthems and Services Vol-5' in gold; endpapers give a blue marbled visual effect followed by three pages of off-white leading to 'Index to Anthems'. In addition to Stevenson, the following composers are represented: Attwood, Boyce, Buggine, Clarke J. (Canterbury), Croft, Crosthwaite, Ebdon,

Elvey, Gawdry, Greene, Handel, Jackson, Kent, Longhurst, Smith and Weldon, followed by 'Index to the Evening Services', followed by two pages of off-white to meet anthems.

**Copyists and dating:** The main copyists are John Grey, 'R.M.' and Mathias Crowley. Of interest is Mathias Crowley's signatory symbol after Ebdon's *The Lord Is My Shepherd* on p. 75 and the date 'Dec. 1842' after Weldon's *Who Can Tell How Oft He Offendeth* on p. 92.

**Reverse:** 33cm x 25cm; calf-skin covers, tattered edging; upon opening, endpapers give a blue marbled visual effect followed by three pages of off-white, followed by 'Index to Morning and Evening Services'. In addition to Stevenson, the following composers are represented: Arnold, Attwood, Blow, Bryan, Clarke, Crosthwaite, Hayes, Herbert, King, Rogers, Smith and Stewart. This is followed by three pages of off-white.

**Copyists and dating:** Of interest is 'R.M.'s signatory symbol marked 'Paid so far 1846' after Bryan's 'Kyrie Elieson' [*sic*] on p. 131.

xviii. Bass Decani R.C.B. C6/1/24/3/39, Vol. 5

**Front:** 33cm x 25cm; calf-skin cover, deteriorated edging; red label (10cm x 6cm) with gold border is torn and reads 'Bass Decani Christ Church Anthems and Services Vol-5' in gold; upon opening, endpapers give a blue marbled visual effect; upon turning, three pages of off-white with tearing to corners to meet 'Index to Anthems'. In addition to Stevenson, the following composers are represented: Arnold, Attwood, Blow, Boyce, Bryan, Buggine, Clarke, Croft, Crosthwaite, Ebdon, Elvey, Gawdry, Greene, Hayes, Herbert, Jackson, Kent, King, Rogers, Smith, Stewart and Weldon.

**Copyists and dating:** The main copyists are John Grey, Crowley and 'R.M'. Of interest is the date 'Paid so far 1846' after double bar lines to Bryan's 'Kyrie Elieson' [*sic*] on p. 120 and the signatory symbol with 'R.M. 1849' after Arnold's 'Jubilate' on p. 148.

**Reverse:** 33cm x 25cm; calf-skin cover, deteriorated edging; upon opening, endpapers give a blue marbled visual effect followed by three pages of off-white.

**Copyists and dating:** Of interest is the date 'Feb[ruar]y 1846' after Longhurst's *O Lord My God* on p. 55 and 'R.M's signatory symbol with date '1846' after Boyce's *I Have Surely Built Thee* on p. 56. The date 'Dec. 1842' is stated on p. 83 after Weldon's *Who Can Tell How Oft He Offendeth* and 'Jan. 1844' after Croft's *Be Merciful Unto Me*, 'Nov[embe]r '45' after Elvey's *O Lord From Whom All Good* and '27 Apr[il] 1846' after Croften's *The Lord Ev'n the Most Mighty*.

xix. Contra-Tenor Cantoris C6/1/24/3/40. Vol. 5

**Front:** 33cm x 25cm; calf-skin cover, deteriorated edging; red label (10cm x 6cm) with gold border is torn and reads 'Contra-Tenor Cantoris Christ Church Anthems and Services Vol-5' in gold; upon opening, endpapers give a blue marbled visual effect; upon turning, three pages of off-white followed by 'Index to Morning Services'. In addition to Stevenson, the following composers are represented: Arnold, Attwood, Blow, Bryan, Clark, Crosthwaite, Hayes, Herbert, King, Rogers, Smith and Stewart. This is followed by one page of off-white.

**Copyists and dating:** The main copyists are John Grey, Crowley and 'R.M.' with corrections by Stewart on inserts. Of interest is Stewart's 'First response altered from King' on a one stave insert following King's 'Sanctus in F' on p. 96 marked 'composed for this

version by Rob[er]t P[rescott] Stewart 1848' and the date 'Mar. 14 1842 R.P.S.' after Crosthwaite's 'Litany' on p. 113. The date 'Paid so far 1846' follows Bryan's 'Creed in G' on p. 130. 'R.M.'s signatory symbol marked 'R.M. 1848' on p. 157 follows Arnold's 'Jubilate in F' while 'R.P. Stewart 1850' is written over 'Te Deum and Jubilate in Eb' on p. 160.

**Reverse:** 33cm x 25cm; calf-skin cover, deteriorated edging; upon opening, endpapers give a blue marbled visual effect followed by three pages of off-white followed by index to the anthems. In addition to Stevenson, the following composers are represented: Attwood, Boyce, Buggine, Clarke, Croft, Croften, Crosthwaite, Ebdon, Elvey, Gawdry, Greene, Jackson, Kent, Smith and Weldon. This is followed by three pages of off-white.

**Copyists and dating:** Of interest is the date 'Nov. '45' after Elvey's *O Lord From Whom All Good Things* and the date '23d Ap[ri]l. 1846' after Croften's *The Lord Ev'n the Most Mighty*.

xx. Tenor Cantoris R.C.B. C6/1/24/3/41, Vol. 5

**Front:** 33cm x 25cm; calf-skin cover, deteriorated edging; red label (12cm x7cm) with gold border is torn and reads 'Tenor Cantoris Christ Church Anthems and Services Vol-5' in gold; upon opening, endpapers give a blue marbled visual effect; upon turning three pages of off-white followed by 'Index to Morning Services'. In addition to Stevenson, the following composers are represented: Arnold, Attwood, Blow, Bryan, Clark, Crosthwaite, Hayes, Herbert, King, Rogers, Smith and Stewart.

**Copyists and dating:** The main copyists are John Grey, Crowley and 'R.M.' with corrections by Stewart on inserts. Of interest, is the inscription 'Mar. 1842 R.P.S.'

following what may be the signatory symbol of Robert Prescott Stewart after King's 'Litany' on p. 118.

**Reverse:** 33cm x 25cm; calf-skin cover, deteriorated edging; upon opening, endpapers give a blue marbled visual effect followed by three pages of off-white, followed by 'Index to the Anthems'. In addition to Stevenson, the following composers are represented: Attwood, Boyce, Buggine, Clarke, Croft, Croften, Crosthwaite, Ebdon, Elvey, Gawdry, Greene, Jackson, Kent, Smith and Weldon.

**Copyists and dating:** Of interest is the date 'Jan. '46' after Smith's *And Seeing the Multitudes* and the date '22<sup>nd</sup> May [18]39 M.M.C.' after Stevenson's Anthem for Trinity Sunday.

xxi. Bass Cantoris R.C.B. C6/1/24/3/42, Vol. 5

**Front:** 33cm x 25cm; calf-skin cover, deteriorated edging; red label (12cm x 7cm) with gold border is torn and reads 'Bass Cantoris Christ Church Anthems and Services Vol-5' in gold; upon opening, endpapers give a blue marbled visual effect; upon turning, three pages of off-white are followed by 'Index to Morning Services'. In addition to Stevenson, the following composers are represented: Arnold, Attwood, Blow, Bryan, Clark, Crosthwaite, Hayes, Herbert, King, Rogers, Smith and Stewart. This is followed by one page of off-white which leads to 'Index of Evening Services'.

**Copyists and dating:** The main copyists are John Grey, Crowley and 'R.M.' with corrections by Stewart on inserted pages. Of interest, is the penciled date of '1836' on a single staved insert entitled 'Responses arranged by Rev J.C. Crosthwaite' on p. 99, the date 'Paid so far 1846' after Bryan's 'Sanctus in C' on p. 120 and 'R.M. 1849' after Arnold's 'Nunc Dimittis' on p. 151.

**Reverse:** 33cm x 25cm; calf-skin cover, deteriorated edging; upon opening, endpapers give a blue marbled visual effect followed by three pages of off-white, followed by ‘Index to the Anthems’. In addition to Stevenson, the following composers are represented: Attwood, Boyce, Buggine, Clarke, Croft, Croften, Crosthwaite, Ebdon, Elvey, Gawdry, Greene, Jackson, Kent, Smith and Weldon. This is followed by two pages of off-white leading to an insert (29cm x 22cm) by Dr. John Smith entitled ‘Funeral Anthem – *How Are the Mighty Fallen*’.

**Copyists and dating:** Of interest is the date ‘Jan. 1846’ together with the signatory symbol of ‘R.M.’ after Smith’ *And Seeing the Multitudes* on p. 103 and the date ‘Ap[ril] 28 1846’ also in the hand of R.M. after Croften’s *The Lord Ev’n the Most Mighty* on p. 109.

xxii. Treble Decani R.C.B. C6/1/24/3/43, Vol. 5A

**Front:** 33cm x 25cm; calf-skin cover, deteriorated with singeing to edging; red label (12 cm x 7cm) with gold border is torn and reads ‘Treble Decani Christ Church Services Vol-5’ in gold; upon opening, endpapers give a blue marbled visual effect; upon turning, four pages of off-white are followed by ‘Index to Anthems’. In addition to Stevenson, the following composers are represented: Attwood, Blow, Bryan, Clark, Crosthwaite, Hayes, Herbert, King, Rogers, Smith and Stewart. This is followed by one page of off-white.

**Copyists and dating:** The main copyists are John Grey, Crowley and ‘R.M.’ with corrections by Stewart entered onto inserts. Of interest is an illegible date entered in red

pencil after Stewart's 'Magnificat in C' on p. 127 where it is written 'X Dr. 1807'. There are drawings entered by the choristers.<sup>237</sup>

**Reverse:** 33cm x 25cm; calf-skin cover, deteriorated edging; upon opening, endpapers give a blue marbled visual effect followed by three pages of off-white followed by 'Index to the Morning Services'. In addition to Stevenson, the following composers are represented: Aldrich, Arnold, Attwood, Blow, Boyce, Bryan, Buggine, Clarke, Croft, Croften, Crosthwaite, Ebdon, Elvey, Gawdry, Greene, Herbert, Jackson, Kent, King, Smith, Stewart and Weldon. This is followed by one page of off-white.

**Copyists and dating:** Of interest is the inscription 'W.T. 1851 March 1<sup>st</sup>' after Croften's *The Lord Ev'n the Most Mighty* on p. 100 and the date 'Nov. 16<sup>th</sup> 1852' after an unidentified signatory symbol after Smith's 'Funeral Anthem – *How Are the Mighty Fallen* on p. 102.

xxiii. Treble Cantoris R.C.B. C6/1/24/3/44, Vol. 5A

**Front:** 33cm x 25cm; calf-skin cover, deteriorated edging; red label (12cm x 7cm) with gold border is torn and reads 'Treble Cantoris Christ Church Services Vol-5A' in gold; upon opening, endpapers give a blue marbled visual effect; upon turning, three pages of off-white are followed by 'Index to Anthems'. In addition to Stevenson, the following composers are represented: Attwood, Boyce, Buggine, Clark, Croften, Crosthwaite, Ebdon, Elvey, Nares, Porter and Smith. This is followed by two pages of off-white.

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<sup>237</sup> Of interest, is a sketch of a man with receding hairline, arched high brows, prominent pointed nose with exaggerated nostril, parted lips and pointed chin.

**Copyists and dating:** The main copyists are John Grey, Crowley and ‘R.M.’ with corrections by Stewart on inserts. Of interest is the date ‘Sep. 1842’ with an unidentified signatory symbol after Stevenson’s *I Am Well Pleased* on p. 82, the date ‘Dec. 1845’ after Smith’s *The Lord Shall Comfort Zion* on p. 92, the date ‘14 April 1846’ with an unidentified signatory symbol after Croften’s *The Lord Ev’n the Most Mighty God* on p. 98 and an unidentified signatory symbol on p. 107 after Clarke’s *Praise the Lord* prevalent in Source (A) Score Book R.C.B. C6/1/24/1/29, one the main copy texts for this edition.

**Reverse:** 33cm x 25cm; calf-skin cover, deteriorated along edging; upon opening, endpapers give a blue marbled visual effect followed by three pages of off-white, followed by ‘Index to the Morning Services’. In addition to Stevenson, the following composers are represented: Aldrich, Arnold, Attwood, Blow, Bryan, Clarke, Crosthwaite, Hayes, Herbert, Jackson, King, Rogers, Smith and Stewart. This is followed by two pages of off-white.

**Copyists and dating:** Of interest is the date ‘June 1847’ after Aldrich’s ‘Magnificat’ on p. 133, the inscription ‘R.M. 1849’ together with the signatory symbol of ‘R.M.’ after Arnold’s ‘Nunc Dimittis’ and the inscription ‘William George Torrance 18<sup>th</sup> Oct. 1851’ with a signatory symbol similar to Grey’s after Rogers’ ‘Nunc Dimittis’ on p. 150.

xxiv. Treble Decani R.C.B. C6/1/24/3/45, Vol. 5B

**Front:** 33cm x 25cm; calf-skin cover, deteriorated along edging; red label (11cm x 7cm) with gold border is torn and reads ‘Treble Decani Christ Church Services Vol. 5-B’ in gold; upon opening, endpapers give a blue marbled visual effect; upon turning, one page of off-white is followed by ‘Index Treble Decani Vol. 5’. In addition to Stevenson, the following

composers are represented: Attwood, Boyce, Clark, Croft, Croften, Crosthwaite, Elvey, Gawdry, Kent, Jackson, Smith and Weldon. This is followed by one page of off-white.

**Copyists and dating:** The main copyists are John Grey, Crowley and 'R.M.' with corrections by Stewart on inserts. Of interest, is the date 'Dec. 1842' after Weldon's *Who Can Tell How Oft He Offendeth* on p. 57, the date 'Jan. [18]44' after Croft's *Be Merciful Unto Me* on p. 65 and the date 'Ap[ril] 2 1846' on p. 76 after Croften's *The Lord Ev'n the Most Mighty God*.

**Reverse:** 33cm x 25cm; calf-skin cover, deteriorated edging; upon opening, endpapers give a blue marbled visual effect followed by three pages of off-white, followed by 'Index to Treble Decani Services'. In addition to Stevenson, the following composers are represented: Aldrich, Attwood, Arnold, Blow, Bryan, Clarke, Crosthwaite, Hayes, Herbert, Jackson, King, Rogers, Smith and Stewart.

**Copyists and dating:** Of interest is the inscription 'R.M. 1849' with signatory symbol after Arnold's 'Nunc Dimittis' on p. 139 and a signatory symbol believed to be that of Stewart with the date 'Oct. 1850' after Stewart's 'Jubilate in Eb' on p. 249.

xxv. Treble Cantoris R.C.B. C6/1/24/3/46, Vol. 5B

**Front:** 33cm x 25cm; calf-skin cover, deteriorated edging; red label (12cm x 6cm) with decorative gold border is torn and reads 'Treble Cantoris Christ Church Services Vol. 5-B' in gold; upon opening, endpapers give a pheasant-feathered visual effect with tingeing of wine and blue; upon turning, one page of off-white is followed by 'Index Treble Cantoris'. In addition to Stevenson, the following composers are represented: Aldrich, Attwood,

Arnold, Blow, Bryan, Clark, Crosthwaite, Hayes, Herbert, Hilton, King, Jackson, Rogers, Smith and Stewart. This is followed by two pages of off-white.

**Copyists and dating:** The main copyists are John Grey, Crowley and 'R.M.' with corrections by Stewart on inserts. Of interest is the date 'R.M. 1849' with signatory symbol after Arnold's 'Nunc Dimittis in F' on p. 133.

**Reverse:** 33cm x 25cm; calf-skin cover, deteriorated edging; upon opening, endpapers give a blue marbled visual effect followed by three pages of off-white, followed by 'Index to Treble Cantoris Vol. 5'. In addition to Stevenson, the following composers are represented: Attwood, Boyce, Clarke, Croft, Croften, Crosthwaite, Elvey, Gawdry, Jackson, Kent, Smith, Weldon and Woodward.

**Copyists and dating:** Of interest is the inscription 'Thomas T. Brennan' in original hand following Smith's *O Sing Unto the Lord* on p. 58, the date 'Dec. 1842' on p. 60 after Weldon's *Who Can Tell How Oft* and the date 'Jan[uary] 1844' on p. 65 after Croft's *Be Merciful Unto Me*.

xxvi. Treble Decani, R.C.B. C6/1/24/3/47, Vol. 6

**Front:** 33cm x 25cm; calf-skin cover, deteriorated edging; red label (10cm x 6cm) with gold border is torn and gives title in gold with gold border; volume number '6' is entered in blue ink by later hand; endpapers give a blue marbled visual effect; manuscript pages off-white with ten staves; anthems copied into the front pages, service settings into the back pages. In addition to Stevenson, the following composers are represented: Aldrich, Batten, Battishill, Blake, Blow, Boyce, Clarke, Creighton, Croft, Ebdon, Farrant, Greene, Hall,

Handel, Hayes, Kent, Mason, Nares, Purcell, Reynolds, Rogers, Shenton, Travers, Wise and Woodward.

**Copyists and dating:** The main copyists are John Grey, Crowley and 'R.M.' with corrections by Stewart on inserts. Of interest, is the date '18<sup>th</sup> Oct. 1850' following the index and the inscription 'last anthem sung in Chapel before the Restoration 27 June 1872 Kelly, Pulvey, Kinsley' in pencil after Purcell' *I Was Glad* on p. 167.

**Reverse:** 33cm x 25cm; calf-skin cover, deteriorated edging; upon opening, endpapers give a blue marbled visual effect followed by one page of off-white, followed by 'Index to Services'. In addition to Stevenson, the following composers are represented: Dunne and Higgins.

**Copyists and dating:** Of interest, is the inscription 'William Henry Brennan got into the choir the 25<sup>th</sup> day of May 1856, was bound in 1860, left the choir [date illegible]' followed by a drawing bearing a tablet with English and Greek text stating: 'William Brennan at the time he died'. It is entered onto the reverse of the first page of off-white.

xxvii. Countertenor Decani R.C.B. C6/1/24/3/48, Vol. 6

**Front:** 33cm x 25cm; calf-skin cover, deteriorated edging; red label (12cm x 6cm) with decorative gold border is torn and reads 'Countertenor Decani Christ Church Dublin 1846 Vol. 6'; pages are bound with black tape; upon opening, two pages of off-white. In addition to Stevenson, the following composers are represented: Alcock, Aldrich, Boyce, Dunne, Dupuis, Ebdon, Goldwin, Hilton, Houghton, Jopliff, Rogers, Smith and Stewart and Weldon. This is followed by five pages of off-white.

**Copyists and dating:** The main copyists are Crowley and 'R.M.' with corrections by Stewart on inserts. Of interest, is the penciled date '1879' after Houghton's 'Te Deum in C' on p. 132 and the inscription 'T.R.C.G. 9/12[18]69' after Houghton's 'Jubilate in C' on p. 135

**Reverse:** 33cm x 25cm; calf-skin cover, deteriorated edging; upon opening, two pages of off-white are followed by the index. In addition to Stevenson, the following composers are represented: Boyce, Crosthwaite, Handel and Mendelssohn.

**Copyists and dating:** Of interest is the date 'September 15 1879' after Mendelssohn's *O Rest in the Lord* on p. 9.

xxviii. Tenor Decani R.C.B. C6/1/24/3/49, Vol. 6

**Front:** 33cm x 25cm; calf-skin cover, deteriorated edging; red label (12cm x 6cm) with decorative gold border is torn and reads 'Tenor Decani Christ Church Vol. 6'; endpapers give a pink-purple floral effect; upon opening, three pages of off-white. In addition to Stevenson, the following composers are represented: Alcock, Aldrich, Boyce, Crosthwaite, Dupuis, Ebdon, Goldwin, Hall, Handel, Hilton, Houghton, Mendelssohn, Nares, Rogers, Smith, Stewart and Weldon. This is followed by six pages of off-white followed by 'Index to Morning and Evening Services'.

**Copyists and dating:** The main copyists are Crowley and 'R.M.' with corrections by Stewart on inserts. Drawings are included by the choristers.<sup>238</sup> Of interest is the date 'W.S.J. August 1851' after Dupuis' 'Cantate Domino in F' on p. 42, the penciled

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<sup>238</sup> A side profile of a man sketched elsewhere is entered on p. 104 after Alcock's *O Lord Thou Hast Searched* with hair around his ears, exaggerated pointed nose and prominent eyebrows.

inscription 'This copy is incorrect W.T.' after Stevenson's 'Magnificat in Eb' on p. 93, while text 'King' is deleted in pencil and 'Queen' inserted after Alcock's *O Lord Grant the King* on p. 103 and a blue penciled comment to Alcock's *O Lord Thou Hast Searched* which ends on p. 110 marked 'Too long by half' together with a green penciled trio section on an inserted page, the inscription 'T.R.C.G. 18/9/69' after Houghton's 'Te Deum in C' on p. 138, the inscription 'T.R.C.G. 20/9/69' after Houghton's 'Jubilate in C' on p. 140 and the inscription 'J.F.F.G. 1909' after Nares' *The Souls of the Righteous* on p. 143.

**Reverse:** 33cm x 25cm; calf-skin cover, deteriorated edging; upon opening, there is no index.

**Copyists and dating:** Of interest is the date 'September 16 1879' after Mendelssohn's *O Rest in the Lord* on p. 10.

xxix. Bass Decani R.C.B. C6/1/24/3/50, Vol. 6

**Front:** 33cm x 25cm; calf-skin cover, deteriorated edging; red label (12cm x 6cm) with decorative gold border is torn and reads 'Tenor Decani Christ Church Vol. 6'; endpapers give a pink-purple floral effect; upon opening, three pages of off-white lead to anthems. In addition to Stevenson, the following composers are represented: Alcock, Aldrich, Boyce, Crosthwaite, Dupuis, Ebdon, Goldwin, hall, Handel, Hilton, Houghton, Jopliff and Marks, Mendelssohn, Nares, Rogers, Smith and Stewart and Weldon.

**Copyists and dating:** The main copyists are Crowley and 'R.M.' with corrections by Stewart on inserts. Of interest is the inscription 'W.G.T. August 1851' after Dupuis' 'Deus Misereatur in F', 'T.R.C.G. 20/9/69' on p. 70 after Houghton's 'Te Deum in C', the inscription 'J. Harwood London' on p.117 after Stewart's *Plead Thou My Cause*, the

inscription 'T.R.C.G. 18/9/69 on p. 138 after Houghton's 'Te Deum in C', the date 'T.R.C.G. 20/9/69' after Houghton's 'Jubilate in C' on p. 140 and the inscription 'Nov. 1 1909 T.F.F.G.' after Nares' *The Souls of the Righteous* on p. 133.

**Reverse:** 33cm x 25cm; calf-skin cover, deteriorated edging; upon opening, endpapers give a pink/purple floral effect followed by three pages of off-white. There is no index.

**Copyists and dating:** Of interest is the date 'May 1880' beneath Mendelssohn's *O Rest in the Lord* on p. 9, the instruction: 'The following quartet arranged by Sir Robert Stewart is usually sung instead of Battishill's Trio' on p. 12 after Battishill's *Call to Remembrance* and the date 'September 16 1879' after Handel's *As Pants the Hart* on p. 10.

xxx. Treble Cantoris, R.C.B. C6/1/24/3/51 Vol. 6

**Front:** 30cm x 24cm; calf-skin cover, tattered and torn in places; red label (11cm x 7 cm) gives title in gold with gold border; endpapers give a blue marbled visual effect; manuscript pages off-white with ten staves; anthems copied into the front pages, service settings into the back pages. In addition to Stevenson, the following composers are represented: Aldrich, Blake, Child, Clarke, Croft, Ebdon, Greene, Hayes, Nares, Purcell, Rogers, Shenton and Woodward.

**Copyists and dating:** The main copyists are Crowley and 'R.M.' with corrections by Stewart on inserts. Of interest is the inscription 'Thursday 1<sup>st</sup> day of January 1853' in ink on reverse of the index page, the penciled inscription 'For Mr. Frank Robinson' after Greene's *O Sing Unto the Lord* on p. 27, the penciled inscription 'William Dudgeon sung [sic] this anthem with Mr. Frank Robinson' after Greene's *O God of My Righteousness* on p. 48, the penciled inscription 'William Robinson' after Greene's *The Lord Ev'n the Most*

*Mighty* on p. 57, the penciled inscription 'W. Dudgeon, H. Higgins, W. Robinson' after Greene's *I Will Always Give Thanks* on p. 64, the penciled inscription 'W. Dudgeon' after Croft's *I Waited Patiently* on p. 72 and the penciled inscription 'Mr. Magrath and Mr. W. Robinson' after Croft's *This Is the Day* on p. 115.

**Reverse:** 33cm x 25cm; calf-skin cover, deteriorated edging; upon opening, endpapers give a blue marbled effect, followed by 'Index to the Anthems'. In addition to Stevenson, the following composers are represented: Aldrich, Batten, Battishill, Bird, Blake, Blow, Child, Clarke, Croft, Ebdon, Greene, Farrant, Handel, Hayes, Kent, Mason, Nares, Purcell, Reynolds, Rogers, Shenton and Woodward.

**Copyists and dating:** Of interest is the distinctive hand of Mathias Crowley and his signatory symbol evident after Dunne's 'Te Deum in G' on p. 18.

xxxii. Countertenor Cantoris R.C.B. C6/1/24/3/52, Vol. 6

**Front:** 30cm x 24cm; calf-skin cover, deteriorated edging; red label (11cm x 7cm) in gold writing reads 'Countertenor Cantoris Christ Church Dublin 1846 Vol. 6'; upon opening, two pages of off-white;<sup>239</sup> manuscript pages off-white with ten staves; anthems copied into the front pages, service settings into the back pages. In addition to Stevenson, the following composers are represented: Aldrich, Alcock, Dunne, Dupuis, Ebdon, Goldwin, Hilton, Rogers, Stewart and Weldon. This is followed by seven pages of off-white.

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<sup>239</sup> Following the second page of off-white, there is a penciled comment to the top right-hand corner marked 'Boyce – a full creed [illegible]' followed by two pages bound together with black tape. Following this, a curious drawing illustrates a bearded man. He is caped, his hand resting on his neck and he is double chinned. A second drawing of the same man depicts him with eyes closed but the rest of his face is deleted in pencil. A third depiction is an exaggerated view into his right nostril. Further illustrations of the same man occur in the index after Stevenson's 'Magnificat in Eb' on p. 81.

**Copyists and dating:** The main copyists are Crowley and 'R.M.' with corrections by Stewart on inserts. Of interest is the date '1869' after Houghton's 'Jubilate in C' on p. 133 and the date 'Oct. 30 1907' after Nares' *The Souls of the Righteous* on p. 136. One hundred and thirteen pages after Nares' *The Souls of the Righteous* on p. 136, a penciled chant by Edward Broadberry occurs.

**Reverse:** 33cm x 25 cm; calf-skin cover, deteriorated edging; upon opening, three pages of off-white are followed by the anthems. There is no index. In addition to Stevenson, the following composers are represented: Boyce, Crosthwaite, Hall, Handel and Mendelssohn.

**Copyists and dating:** Of interest is the date 'September 16 1879' after Mendelssohn's *O Rest in the Lord* on p. 10.

xxxii. Tenor Cantoris R.C.B. C6/1/24/3/53, Vol. 6

**Front:** 30cm x 24cm; calf-skin cover, deteriorated edging; red label (11cm x 7cm) in gold writing reads 'Tenor Cantoris Christ Church Dublin 1846'; upon opening, two pages of off-white; manuscript pages off-white with ten staves; service settings copied into the front pages, anthems into the back pages. In addition to Stevenson, the following composers are represented: Aldrich, Alcock, Boyce, Crosthwaite, Dunne, Dupuis, Ebdon, Goldwin, Handel, Hilton, Houghton, Rogers, Smith, Stewart and Weldon. This is followed by seven pages of off-white.

**Copyists and dating:** The main copyists are Crowley and 'R.M.' with corrections by Stewart on inserts. Of interest is the inscription 'T.R.C.G. 21/9/69' after Houghton's 'Te Deum in C' on p. 135, the inscription 'T.R.C.G. 22/9/69' after Houghton's 'Jubilate in C' on p. 139 and the date 'Oct. 30 1907' after Nares' *The Souls of the Righteous* on p. 140.

**Reverse:** 33cm x 25cm; calf-skin cover, deteriorated along edging; upon opening, one page of off-white is followed by anthems. There is no index. In addition to Stevenson, the following composers are represented: Boyce, Crosthwaite, Hall, Handel and Mendelssohn.

**Copyists and dating:** There are drawings entered by the choristers.<sup>240</sup> Of interest is the date 'September 16 1879' after Mendelssohn's *O Rest in the Lord* on p. 11.

xxxiii. Bass Cantoris R.C.B. C6/1/24/3/54, Vol. 6

**Front:** 30cm x 24cm; calf-skin cover, deteriorated edging; red label (11cm x 7cm) in gold ornate writing reads 'Bass Cantoris Christ Church Dublin Vol. 6'; upon opening, 'W. & J. Parsons, Stationary Artists, Music Sellers, 38 Lower Sackville St. Dublin', followed by three pages of off-white; manuscript pages off-white with ten staves; service settings copied into the front pages, anthems into the back pages. In addition to Stevenson, the following composers are represented: Aldrich, Alcock, Boyce, Crosthwaite, Dunne, Dupuis, Ebdon, Goldwin, Hall, Handel, Hilton, Houghton, Jopliff, Nares, Rogers, Smith, Stewart and Weldon. This is followed by one page of off-white.

**Copyists and dating:** The main copyists are Crowley and 'R.M.' with corrections by Stewart on inserts. Of interest is the inscription 'G.M. 1847' after Aldrich's 'Nunc Dimittis in E minor', 'W.G.T. 21 Oct. 1851' after Rogers 'Magnificat in A minor', the inscription 'J. Harwood' after Stewart's *Plead Thou My Cause* on p. 114, the penciled date '15/3/82' after Weldon's *O Praise God in His Holiness* and the date 'Oct. 30 1907' after Nares' *The Souls of the Righteous* on p. 136.

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<sup>240</sup> Of interest is a drawing made to Handel's *As Pants the Hart* on p. 6 which depicts a gentleman from the Victorian era with shoulder length hair combed off his face in top hat, fitted jacket, tightly fitted trousers and walking stick.

**Reverse:** 33cm x 25cm; calf-skin cover, deteriorated edging; upon opening, three pages of off-white followed by anthems. There is no index. In addition to Stevenson, the following composers are represented: Boyce, Crosthwaite, Hall, Handel and Mendelssohn.

**Copyists and dating:** Of interest is the date 'March 3 1894' after Battishill's *Call to Remembrance* on p. 12.

xxxiv. Treble Decani R.C.B. C6/1/24/3/57, Vol. 8

**Front:** 30cm x 24cm; calf-skin cover, deteriorated edging; tattered binding; red label (11cm x 7cm) in gold ornate writing reads 'Treble Decani Christ Church Services Vol. 8'; upon opening, 'Index to Anthems'; manuscript pages off-white with ten staves; service settings copied into the front pages, anthems into the back pages. In addition to Stevenson, the following composers are represented: Aldrich, Alcock, Boyce, Carter, Croft, Crosthwaite, Ebdon, Goldwin, Greene, Hall, Handel, Nares, Rogers, Stewart and Weldon. This is followed by one page of off-white.

**Copyists and dating:** There are a number of unidentified signatory symbols in this source. Of interest is the inscription and signatory symbol of John Horan dated 'April 20<sup>th</sup> 1881' after Boyce's *If We Believe* on p. 86.

**Reverse:** 33cm x 25cm; calf-skin cover, deteriorated along edging; upon opening, endpapers give a wine, pink and blue floral design; upon turning, three pages of off-white followed by services. There is no index. In addition to Stevenson, the following composers are represented: Aldrich, Child, Clarke and Whitfeld, Creighton, Ebdon, Greene, Houghton, Shenton and Stewart.

**Copyists and dating:** Of interest is the inscription 'T.R.C.G. 9/10/69' after Clarke and Whitfeld's 'Magnificat in A' on p. 53.

xxxv. Treble Cantoris R.C.B. C6/1/24/3/58, Vol. 8

**Front:** 30cm x 24cm; calf-skin cover, deteriorated edging; red label (11cm x 7cm) in gold ornate writing reads 'Treble Cantoris Christ Church Services Vol. 8'. Upon opening, two pages of off-white marked 'Hely's limited binders Dubin' followed by three pages of off-white and four pages of light blue lined pages with one page of off-white, followed by index entered in pencil; manuscript pages off-white with ten staves; service settings copied into the front pages, anthems into the back pages. In addition to Stevenson, the following composers are represented: Aldrich, Alcock, Boyce, Child, Crosthwaite, Dunne, Dupuis, Ebdon, Goldwin, Hall, Handel, Hilton, Houghton, Jopliff, Nares, Rogers, Roseingrave, Smith, Stewart and Weldon. This is followed by one page of off-white.

**Copyists and dating:** There are a number of unidentified signatory symbols in this source. Of interest, is the inscription and signatory symbol of John Horan dated 'April 20 1881' after Boyce's *If We Believe* on p. 90 and the penciled entry of a chant entered by William A. Cantwell on p. 264.

**Reverse:** 33cm x 25cm; calf-skin cover, deteriorated along edging; upon opening, four pages of off-white followed by 'Vol-8 Cantoris'. In addition to Stevenson, the following composers are represented: Aldrich, Child, Clarke Whitfeld, Creighton, Ebdon and Houghton.

**Copyists and dating:** Of interest is the error in page numbering from Ebdon's 'Nunc Dimittis' on p. 14.

**Front:** 30cm x 24cm; calf-skin cover, tattered and torn in places; red label (11cm x 7 cm) in gold ornate writing reads 'Treble Cantoris Christ Church Services Vol. 8'; upon opening, five pages of off-white followed by three pages of light blue lined pages with one page of off-white, followed by index; manuscript pages off-white with ten staves; service settings copied into the front pages with continuation of anthems into the back pages. In addition to Stevenson, the following composers are represented: Aldrich, Alcock, Bevan, Bird, Bishop, Blow, Boyce, Broderip, Child, Cooke, Croft, Creighton, Crosthwaite, Dunne, Dupuis, Ebdon, Frarrant, Gibbons, Goldwn, Greene, Hall, Handel, Hayes, Higgins, Hilton, Houghton, Jackson, Jopliff, Kelway, Kent, King, Nares, Priest, Purcell, Richardson, Rogers, Roseingrave, Shenton, Smith, Stephens, Stewart, Tallis, Trvers, Warren, Wise and Weldon. This is followed by one page of off-white.

**Copyists and dating:** There are a number of unidentified signatory symbols in this source.

**Reverse:** 33cm x 25cm; calf-skin cover, deteriorated along edging; upon opening, three pages of off-white followed by continuation of services.

**Copyists and dating:** Of interest is the penciled inscription 'E. Fox R.R.' on p. 83 after Child's 'Magnificat in G', the inscription 'Mind those notes are 'D', 'C' and 'B' as semibreves. Please do not web those out and you will be much obliged, H. Elvidge.' after Child's 'Deus Misereatur in F' on p. 87 and the penciled inscription 'R. Robinson' top of p. 89 before Creighton's 'Magnificat in Eb' and the penciled inscription 'R. Moore' top of p. 113 after Croft's 'Deus Misereatur in Eb'.

**Front:** 30cm x 24cm; calf-skin cover, deteriorated edging; red label (11cm x 7cm) in gold ornate writing reads 'Treble Cantoris Christ Church Services Vol. 9'; upon opening, five pages of off-white followed by four light blue lined pages, followed by index entered in pencil; manuscript pages off-white with ten staves; service settings copied into the front pages, anthems into the back pages. In addition to Stevenson, the following composers are represented: Aldrich, Alcock, Bevan, Bird, Bishop, Blow, Boyce, Broderick, Child, Creighton, Cooke, Croft, Ebdon, Gibbons, Goldwin, Greene, Hall, Hayes, Higgins, Jackson, Jopliff, Kelway, Kent, King, Nares, Priest, Purcell, Richardson, Rogers, Roseingrave, Shenton, Stephens, Tallis, Travers, Warren and Wise. This is followed by four pages of off-white.

**Copyists and dating:** There are a number of unidentified signatory symbols in this source. Of interest is the drawings made by the choristers.<sup>241</sup> Of particular interest is a snippet in the shape of a triangle bearing 'To perform the....member [of] of this holy Covenant', Boyce's Cathedral Music (Novello's edn)'.

**Reverse:** 33cm x 25cm; calf-skin cover, deteriorated edging; upon opening, the continuation of the services.

**Copyists and dating:** Of interest is a loose manuscript page bearing an illegible penciled chant marked 'Petcher 1889'.

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<sup>241</sup> A sketch entered by one of the choristers depicts four handprints, one set behind the other, which was perhaps the choirboy's view and a sketch of a man on horseback. This illustration is made to Child's 'Cantate Domino in F' on p. 85. Another sketch of a man on horseback appears to be that of a guard. His attire consists of baton, thick-collared blazer with buttons and distinctive saddle. The figure is named 'Bendy Jim' on p. 87 after Child's 'Deus Misereatur in F'. Other amateurish penciled drawings appear on p. 135 after Ebdon's 'Magnificat in C' and on p. 151 after Kelway's 'Magnificat in B' where pause signs are manipulated in pencil to form the face of a figure while another drawing on reverse of p. 277 depicts a side profile of a bearded man sketched elsewhere in the part books.

**Front:** 36cm x 25cm; dark-brown hard-backed cover; red label (10cm x 6cm) torn from cover; endpapers give a cherry-blue marbled visual effect; manuscript pages clear white with twelve staves; service settings copied into the front pages followed by anthems on page 91, page 107 in blue ink. In addition to Stevenson, the following composers are represented: Alcock, Aldrich, Boyce, Croft, Goldwin, Greene, Jopliff and Marks, Kitson, Porter, Whitfeld and Woodward.

**Copyists and dating:** There are a number of unidentified signatory symbols in this source. Of interest is the date '20 Jan. 1894' after Whitfeld's *I Will Arise* on p. 97 and the year '1916' after Kitson's *Bless'd Be the Pure in Heart* on p. 106.

**Reverse:** 33cm x 25cm; dark-brown hard-backed cover, deteriorated edging; endpapers give a cherry-blue marbled visual effect; upon turning, three pages of off-white to meet front.

**Front:** 36cm x 25cm; dark-brown hard-backed cover, front loose; red label (10cm x 6cm) gives title in gold with gold border; endpapers give a cherry-blue marbled visual effect; service settings are copied into the front pages, anthems follow on page 91; index to anthems is entered in pencil; manuscript pages off-white with twelve staves. In addition to Stevenson, the following composers are represented: Aldrich, Boyce, Croft, Goldwin, Greene, Jopliff and Marks, Porter and Whitfeld.

**Copyists and dating:** There are a number of unidentified signatory symbols in this source. Of interest is the date '1914' in purple pencil after Whitfeld's *I Will Arise* on p. 96 and the year '1916' after Kitson's *Bless'd Be the Pure in Heart* on p. 104.

**Reverse:** 33cm x 25cm; dark-brown hard-backed cover, deteriorated edging; endpapers give a cherry-blue marbled visual effect; upon turning, three pages of off-white to meet front.

xl. Treble Decani R.C.B. C6/1/24/3/63, Vol. 11

**Front:** 36cm x 25cm; dark-brown hard-backed cover, front loose; red label (10cm x 6cm) gives title in gold with gold border; endpapers give a cherry-blue marbled visual effect; service settings are copied into the front pages, anthems follow on page 92; index to anthems is entered in pencil; manuscript pages off-white with twelve staves. In addition to Stevenson, the following composers are represented: Alcock, Clarke-Whitfeld, Dean, Ebdon, Greene and Jopliff and Marks.

**Copyists and dating:** There are a number of unidentified signatory symbols in this source. Of interest is the date '20 Jan., 1894' after Boyce's *I Have Surely Built Thee* on p. 92 and the inscription 'Copied February 16<sup>th</sup> 1945 for Peter Jonathan Adams by Robert J Ross, Headmaster of the Grammar School and Senior Clerical Vicar' signed 'Ross Browne Scholar 1945'.

**Reverse:** 33cm x 25cm; dark-brown hard-backed cover, deteriorated edging; endpapers give a cherry-blue marbled visual effect; upon turning, three pages of off-white to meet front.

xli. Treble Cantoris R.C.B. C6/1/24/3/64, Vol. 11

**Front:** 36cm x 25cm; dark-brown hard-backed cover, front loose; red label (10cm x 6cm) gives title in gold with gold border; endpapers give a cherry-blue marbled visual effect; service settings are copied into the front pages, anthems follow on page 92, index to anthems is entered in pencil; manuscript pages off-white with twelve staves. In addition to Stevenson, the following composers are represented: Alcock, Boyce, Clarke-Whitfeld, Dean, Ebdon, Goldwin, Greene, Jopliff, Kitson and Marks and Robinson.

**Copyists and dating:** There are a number of unidentified signatory symbols in this source. Of interest is the penciled date '20 Jan. 1894' on p. 92 after Boyce's *I Have Surely Built Thee*, the year '1916' after Kitson's *Blessed Are the Pure in Heart* on p. 98 and the inscription 'Copied by Robert J. Ross February 17<sup>th</sup> 1945' for J.D. Beardsley Winstanley, Scholar 1945' after Boyce's *Wherewithal Shall a Young Man*.

**Reverse:** 33cm x 25cm; dark-brown hard-backed cover, deteriorated edging; endpapers give a cherry-blue marbled visual effect; upon turning, three pages of off-white to meet front.

**Source D: Loft New Books [sic], Christ Church Services, Dublin 1797.** MS R.C.B. Library, Dublin.

i. Treble Loft New Book, R.C.B. C6/1/25/5/1, Tre. no 3

**Front:** 33cm x 25cm; calf-skin cover, deteriorated edging; 'Loft No.3' in black ink on spine; red label (8cm x 3cm) gives title in gold with gold border; manuscript pages off-white with ten staves. 'There Were Shepherds' from *Messiah* inserted into back, drawing

with statement: '*Charles Ferguson, winner of the Derby Race*' in pencil on back cover. In addition to Stevenson, the following composers are represented: Boyce, Croft, Handel, Haydn, Kent, Shenton and Wise.

**Copyists and dating:** The main copyists are John Mathews and John Grey. Of interest is comments made to Boyce's *O Where Shall Wisdom Be Found* marked in pencil 'beautiful' and 'a very good anthem' which follows with 'In C.C. ...Revd. Mr. Finlayson preached [at] 10 minutes past 9 o'clock and Mendelssohn's service this Sunday 18 of May 1851 was done for the first time', the date 'Paid 1821' after Handel's Grand Funeral Anthem on p. 53, the year '1823' after Stevenson's *O Lord Our Governor* followed by the penciled inscription 'Tommy Robinson, G. Geary members of Christ Church Choir Dublin' and the penciled inscription 'Poor Billy Dudgeon's handwriting' after Stevenson's *By the Waters of Babylon* marked in pencil by choir boy Geary 'a beautiful anthem'.

**Reverse:** 33cm x 25cm; calf-skin covers, tattered in places, loose back cover; upon opening, meets front.

ii. Countertenor Loft New Book, R.C.B. C6/1/25/5/3

**Front:** 33cm x 25cm; calf-skin cover, deteriorated in places; red label (8cm x 3cm) gives title in gold with gold border; manuscript pages off-white with ten staves. 'Behold a Virgin' from *Messiah* is inserted into back. In addition to Stevenson, the following composers are represented: Boyce, Croft, Handel, Haydn, Kent, Shenton and Wise.

**Copyists and dating:** The main copyists are John Mathews and John Grey. Of interest is the date 'Paid June 1797' after Shenton's *The Beauty of Israel* on p. 29, 'Paid Nov. 1816' after Croft's *O Give Thanks* on p. 84, the penciled date 'May 28 1916 19 minutes decani'

on p. 92 after Stevenson's *Lord, How Are They Increased*, 'Paid 1819 J. Grey' on p. 119 after Handel's Grand Funeral Anthem and the date 'Paid 1820 J. Grey' on p. 126 after Stevenson's *I Looked and Lo*. There are also various drawings inserted by the choristers.<sup>242</sup>

**Reverse:** 33cm x 25cm; calf-skin covers, tattered in places, loose back cover; upon opening, meets front.

iii. Tenor Loft New Book, R.C.B. C6/1/25/5/4

**Front:** 33cm x 25cm; calf-skin covers, deteriorated edging; red label (8cm x 3cm) with gold border; 'T. no.3' etched in black ink on spine; manuscript pages off-white with ten staves. 'Comfort Ye My People' from *Messiah* inserted into back. In addition to Stevenson, the following composers are represented: Boyce, Croft, Handel, Haydn, Kent, Shenton and Wise.

**Copyists and dating:** The main copyists are John Mathews and John Grey. Various penciled caricatures entered by the choristers appear after the index. Of interest is the date 'Paid Nov. 1816' on p. 74 after Boyce's *Oh Where Shall Wisdom Be Found* and the penciled inscription 'Oct[o]b[e]r 12<sup>th</sup> 1839 M.M.C.' in the right margin to the bottom of p. 175 after Boyce's *Praise the Lord Ye Servants*.

**Reverse:** 33cm x 25cm; back cover frayed along edging, presents 'Comfort Ye My People' from *Messiah* to meet front.

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<sup>242</sup> Following the last entry into the source, Croft's *Be Merciful Unto Me*, fourteen pages of blank manuscript pass. On the fifteenth manuscript page, two penciled drawings depict an aged 19<sup>th</sup>-century gent, the emphasis on his kind eyes and full face, the second sketch is a side profile and depicts the same figure in cape.

iv. Bass Loft New Book, R.C.B. C6 /1/25/5/5

**Front:** 33cm x 25cm; calf-skin cover; red label concealed by black patch (8cm x 3cm) gives title in gold with gold border. 'Loft B, 3' is etched in black ink onto spine; manuscript pages off-white with ten staves. 'For Behold Darkness' from *Messiah* inserted into back. In addition to Stevenson, the following composers are represented: Boyce, Croft, Handel, Haydn, Kent, Shenton and Wise.

**Copyists and dating:** The main copyists are John Mathews and John Grey. Of interest is the inscription 'Examin'd and paid for thus far Nov. 1812 J. Grey' after Stevenson's Anthem for Trinity Sunday on p. 41, the date 'Paid Nov. 1816' after Croft's *O Give Thanks* on p. 94, 'Paid 1819 J. Grey' on p. 147 after Stevenson's *O Lord Our Governor*, the date 'Paid 1823' after Stevenson's *I Looked and Lo*, the date 'Jan[uar]y 1844' after Croft's *Be Merciful Unto Me* on p. 205 and the date '19 Jan. 1846' after Smith's *And Seeing the Multitudes*.

**Reverse:** 33cm x 25cm; calf-skin cover, tattered along edging; upon opening, meets front.

**Copyists and dating:** The year '1846' is inserted in pencil with an illegible comment following a drawing of a building. John Grey is the copyist of the only entry 'For Behold Darkness' from *Messiah*.

**Source E: Trinity College Chapel Part-books.** MS Trinity College Library, Dublin

- i. Trinity College Chapel [Treble] MS 4780, MUN V/90e/38, Anthem Book Series 6

**Front:** 38cm x 26cm; wine hard-backed cover; no title; calf-skin spine; index to anthems pasted onto first endpaper; service settings and anthems copied into the front pages; manuscript pages off-white with ten staves. In addition to Stevenson, the following composers are represented: Aldrich, Blow, Boyce, Clarke, Croft, Godfrey, Handel, Nares, Purcell, Reynolds [*sic*], Shenton, Travers, Turner and Wise.

**Copyists and dating:** The distinctive hand of T. Elrington is apparent from Dean's 'Te Deum in C' on p. 66 while George Heuson signs Stevenson's *Lord, How Are They Increased* on p. 120 'Paid so far Nov. 10<sup>th</sup> 1807 G. H'. John Grey's hand is evident from Shenton's *I Will Magnify Thee* from p. 122. Grey's signatory symbol is followed with a penciled inscription 'Ex'd 30<sup>th</sup> March 1813 J.M.' after Shenton's *Try Me O God*. Of interest is an inserted page of correction (28cm x 24cm) of twelve staves entered in later hand onto manuscript paper printed by 'Holden of Dublin' which is dated Nov. 20<sup>th</sup> 1846 after Boyce's *Give the King* on p. 46, while a penciled inscription 'George Corry May 29 1870' follows Kent's 'Te Deum in C' on p. 99.

**Reverse:** 38cm x 26cm; wine hard-backed; upon opening, five pages of off-white to meet front.

**Copyists and dating:** The fifth page of off-white is signed in pencil 'George Corry January 1<sup>st</sup> 1871' and 'Melford Dalton Nov. 20<sup>th</sup> 1881'.

- ii. Trinity College Chapel First Treble MS 4758, MUN V/90e/15 Anthem Book Series I

**Front:** 33cm x 25cm; calf-skin cover; red label (10cm x 6cm) in gold with gold border on front reads 'Trinity College First Treble'; endpapers give a brown marbled visual effect; top left hand corner of first endpaper bears an index/list of composers; manuscript pages off-white with ten staves; anthems are copied into the back pages, service settings into the front pages. In addition to Stevenson, the following composers are represented: Boyce, Clarke, Crosthwaite, Croft, Gaudry, Greene, Handel, Hayes, Kent, Smith, Spray and Weldon.

**Copyists and dating:** The main copyist is John Grey with later transcription possibly in the hand of Castle Chapel and St. Patrick's Cathedral copyist Jonathan O'Rorke.

**Reverse:** 33cm x 25cm; calf-skin cover with deteriorated edging; endpapers give a brown marbled visual effect followed by three pages of off-white followed by 'Index to the Anthems'. In addition to Stevenson, the following composers are represented: Boyce, Clarke, Crosthwaite, Croft, Gaudry, Greene, Handel, Hayes, Kent, Purcell, Smith, Spray, Weldon and Wise.

**Copyists and dating:** Of interest is the date 'Paid 1821 J.G.' after Spray's *O Lord I will Praise Thee* on p. 12.

- iii. Trinity College Chapel Second Treble MS 4759, MUN V/90e/16 Anthem Book Series I

**Front:** 33cm x 25cm; calf-skin cover, tattered along the edges; 'Services' is embossed onto front cover; red label (10cm x 6cm) in gold with gold border on front reads 'Trinity

College, Second Treble’; ‘Second Treble’ is stated on spine; manuscript pages off-white with ten staves; anthems copied into back pages, service settings into the front pages. In addition to Stevenson, the following composers are represented: Arnold, Boyce, Clarke, Creighton, Crosthwaite, Croft, Deane, Gibbons, Smith, Stewart, Tallis and Travers.

**Copyists and dating:** The main copyist is John Grey with later transcription possibly in the hand of Castle Chapel and St. Patrick’s Cathedral copyist Jonathan O’Rorke. Of interest is the penciled inscription following the index ‘Put in new leaves for this book R[obert]P[rescott]S[tewart].’

**Reverse:** 33cm x 25cm; calf-skin cover with deteriorated edging; ‘2nd treble’ embossed onto cover; upon opening five pages of off-white followed by ‘Index to the Anthems’. In addition to Stevenson, the following composers are represented: Boyce, Clarke, Crosthwaite, Croft, Gaudry, Greene, Handel, Hayes, Kent, Purcell, Smith, Spray, Weldon and Wise.

**Copyists and dating:** Of interest is the inclusion of Smith’s *Come Holy Ghost* ‘composed for the consecration of the Lord Bishop of Cork 1831’ on p. 86, and the date ‘J[onathan]P[entland] M[ahaffy] Jan. 16 1895’ after Greene’s *O Clap Your Hands* on p. 153.

- iv. Trinity College Chapel First Countertenor MS 4760, MUN V/90e/17 Anthem Book Series I

**Front:** 33cm x 25cm; calf-skin cover; red label (10cm x 6cm) on front in gold with gold border reads ‘Trinity College-First Countertenor’; ‘Anthems’ is embossed in black ink over label; endpapers give an orange and blue marbled visual effect; manuscript pages off-white

with ten staves; anthems are copied into the front pages, service settings into the back pages. In addition to Stevenson, the following composers are represented: Boyce, Clarke, Crosthwaite, Croft, Gaudry, Greene, Handel, Hayes, Kent, Smith, Spray and Weldon.

**Copyists and dating:** The main copyist is John Grey with later transcription possibly in the hand of Castle Chapel and St. Patrick's Cathedral copyist Jonathan O'Rorke. Of interest is the inclusion of Smith's *Come Holy Ghost* 'composed for the consecration of the Lord Bishop of Cork 1831' on p. 126.

**Reverse:** 33cm x 25cm; calf-skin cover with deteriorated edging; upon opening, five pages of off-white followed by 'Index to the Services'. In addition to Stevenson, the following composers are represented: Boyce, Clarke, Crosthwaite, Gibbons, Smith, Stewart and Travers.

**Copyists and dating:** Of interest is the date 'Oct. 1845' following Travers' 'Jubilate in F' on p. 66.

- v. Trinity College Chapel Second Countertenor MS 4761 MUN V/90e/18 Anthem Book Series I

**Front:** 33cm x 25cm; calf-skin cover; red label (10cm x 6cm) in gold with gold border reads 'Trinity College Second Countertenor'; 'Contra Decani' is embossed onto spine; endpapers give a brown marbled visual effect; manuscript pages off-white with ten staves; anthems copied into the back pages, service settings into the front pages. In addition to Stevenson, the following composers are represented: Boyce, Clarke, Crosthwaite, Croft, Gaudry, Greene, Handel, Hayes, Kent, Smith, Spray and Weldon.

**Copyists and dating:** The main copyist is John Grey with later transcription possibly in the hand of Castle Chapel and St. Patrick's Cathedral copyist Jonathan O'Rorke. Of interest is the date Oct[obe]r 22 1845 after Travers' 'Jubilate in F' on p. 60 and the inscription 'J. C. Mahaffy<sup>243</sup> Jan. 16 1887' after Tallis' 'Venite' on p. 69.

**Reverse:** 33cm x 25cm; calf-skin cover with deteriorated edging; upon opening, five pages of off-white followed by 'Index to the Anthems'. In addition to Stevenson, the following composers are represented: Boyce, Clarke, Croft, Crosthwaite, Gaudry, Greene, Gibbons, Handel, Kent, Smith, Spray, Stewart and Weldon.

**Copyists and dating:** Of interest, is the date 'Paid 1820 J.G.' after Spray's *O Lord I Will Praise Thee* on p. 11 and the inclusion of Smith's *Come Holy Ghost* 'composed for the consecration of the Lord Bishop of Cork 1831' on p. 84.

- vi. Trinity College Chapel First Tenor MS 4756 MUN V/90e/13 Anthem Book Series I

**Front:** 33cm x 26cm; calf-skin cover; red label (10cm x 6cm) in gold with gold border reads 'Trinity College-First Tenor'; 'Anthems' is embossed in black ink over label; endpapers give a strawberry, orange and blue marbled visual effect; manuscript pages off-white with ten staves; anthems copied into the front pages, service settings into the back pages. In addition to Stevenson, the following composers are represented: Boyce, Clarke, Crosthwaite, Croft, Gaudry, Greene, Handel, Hayes, Kent, Smith, Spray and Weldon.

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<sup>243</sup> The only reference to a Mahaffy at Trinity College Dublin in the mid nineteenth century is John Pentland Mahaffy D.D., junior fellow and Professor of Ancient History in 1886. See 'Officers of the University College', *Dublin University Calendar* (Dublin: Hodges and Figgis, 1888), xxxi and xxxviii.

**Copyists and dating:** The main copyist is John Grey with later transcription possibly in the hand of Castle Chapel and St. Patrick's Cathedral copyist Jonathan O'Rorke. Of interest, is the date 'Paid 1820 J.G.' after Spray's *O Lord I Will Praise Thee* on p. 36 and the inclusion of Smith's *Come Holy Ghost* 'composed for the consecration of the Lord Bishop of Cork 1831' on p. 139.

**Reverse:** 33cm x 25cm; calf-skin cover with deteriorated edging; upon opening, five pages of off-white followed by 'Index to the Services'. In addition to Stevenson, the following composers are represented: Boyce, Clarke, Crosthwaite, Smith, Stewart, Tallis and Travers.

vii. Tenor College Chapel Second Tenor MS 4757 MUN V/90e/14 Anthem Book Series I

**Front:** 33cm x 25cm; calf-skin cover; red label (10cm x 6cm) in gold with gold border reads 'Trinity College Second Tenor'; manuscript pages off-white with ten staves; anthems copied into the back pages, service settings into the front pages. In addition to Stevenson, the following composers are represented: Boyce, Clarke, Stewart, Tallis and Travers.

**Copyists and dating:** The main copyist is John Grey with later transcription possibly in the hand of Castle Chapel and St. Patrick's Cathedral copyist Jonathan O'Rorke. Of interest is the inscription 'J.C. Mahaffy Jan. 17 1887' after Tallis' 'Venite' on p. 67.

**Reverse:** 33cm x 25cm; calf-skin cover with deteriorated edging; upon opening, five pages of off-white followed by 'Index to the Anthems'. In addition to Stevenson, the following composers are represented: Boyce, Clarke, Croft, Crosthwaite, Gaudry, Greene, Gibbons, Handel, Kent, Smith, Spray, Stewart and Weldon.

**Copyists and dating:** Of interest is the date 'Paid 1821 J.G.' after Stevenson's *I Looked and Lo* on p. 11 and the inclusion of Smith's *Come Holy Ghost* 'composed for the consecration of the Lord Bishop of Cork 1831' on p. 85.

viii. Trinity College Chapel First Bass MS 4754, MUN V/90e/11 Anthem Book Series I

**Front:** 33cm x 25cm; calf-skin cover; red label (10cm x 6cm) in gold with gold border reads 'Trinity College-First Bass'; endpapers give a brown marbled visual effect; manuscript pages off-white with ten staves; anthems copied into the back pages, service settings into the front pages. In addition to Stevenson, the following composers are represented: Boyce, Clarke, Crosthwaite, Gibbons and Travers.

**Copyists and dating:** The main copyist is John Grey with later transcription possibly in the hand of Castle Chapel and St. Patrick's Cathedral copyist Jonathan O'Rorke with corrections on inserts in the hand of Stewart. Of interest is the date 'Paid 1821 J.G.' after Stevenson's 'Jubilate in E' on p. 17 and the date '31 Dec. [18]70 on an insert to correct Travers' 'Jubilate in F' on p. 57.

**Reverse:** 33cm x 25cm; calf-skin cover with deteriorated edging; upon opening, five pages of off-white followed by 'Index to the Anthems'. In addition to Stevenson, the following composers are represented: Boyce, Clarke, Croft, Crosthwaite, Gaudry, Greene, Gibbons, Handel, Kent, Smith, Spray, Stewart and Weldon.

**Copyists and dating:** Of interest is the date 'Paid 1821 J.G.' after Spray's *O Lord I Will Praise Thee* on p. 39 and the inclusion of Smith's *Come Holy Ghost* 'composed for the consecration of the Lord Bishop of Cork' dated in pencil 'March 1831 on p. 151.

- ix. Trinity College Chapel Second Bass MS 4755, MUN V/90e/12 Anthem Book Series I

**Front:** 33cm x 25cm; calf-skin cover; red label (10cm x 6cm) with gold border in gold reads 'Trinity College Second Bass'; endpapers give an orange/blue marbled visual effect; anthems copied into the back pages, service settings into the front pages. In addition to Stevenson, the following composers are represented: Boyce, Clarke, Crosthwaite, Gibbons, Smith, Stewart, Tallis and Travers.

**Copyists and dating:** The main copyist is John Grey with later transcription possibly in the hand of Castle Chapel and St. Patrick's Cathedral copyist Jonathan O'Rorke with corrections on inserts in the hand of Stewart. Of interest is the inscription 'J.C. Mahaffy Jan. 15 [18]87' after Tallis' 'Venite' on p. 67.

**Reverse:** 33cm x 25cm; calf-skin cover with deteriorated edging; upon opening, endpapers give a peach marbled visual effect followed by one page of off-white followed by 'Index to the Anthems'. In addition to Stevenson, the following composers are represented: Boyce, Clarke, Croft, Crosthwaite, Gaudry, Greene, Gibbons, Handel, Hayes, Kent, Smith, Spray, Stewart and Weldon.

**Copyists and dating:** Of interest is the inclusion of Smith's *Come Holy Ghost* 'composed for the consecration of the Lord Bishop of Cork' on p. 78.

- x. Trinity College Chapel Bass Cantoris MS 4762, MUN V/90e/19 Anthem Book Series II

**Front:** 35cm x 23cm; dark brown hard-backed; title in gold on cover; no label; 'Bass Cantoris' etched onto binding; upon opening, five pages of off-white followed by a page

which gives a peach/ebony marbled visual effect and 'Index to Services and Anthems'; manuscript pages off-white with ten staves; anthems and services copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Boyce, Dean, Gibbons, Hall & Hine, Handel, Haydn, Kent, Nares, Purcell, Shenton, Smith, Travers, Turner, Warren, Wise and Woodward.

**Copyists and dating:** Thomas Elrington's distinctive hand is evident from Alridge's *Service in A* on p. 58 while John Grey is evident as copyist from Shenton's *I Will Magnify Thee* from p. 139. Of interest is an inserted light blue coloured page of correction (13cm x 20cm) to Boyce's *Give the King* on p. 10 entitled 'Trio for Boyce's Anthem' signed in black ink 'Written by request of the choir R.P.S.' Also of interest is the inscription 'Paid for writing so far 1799 G.H' after Kent's 'Jubilate in C' on p. 76, the inscription 'Paid for writing thus far Oct. 1806 T. Elrington' after Boyce's *Praise the Lord Ye Servants* on p. 82 and the penciled inscription 'Ex'd 30<sup>th</sup> March 1812 J.M.' after Handel's Anthem for Christmas Day on p. 189.

**Reverse:** 35cm x 23cm; brown hard-backed; seven pages of off-white to meet front.

- xi. Trinity College Chapel Bass Decani MS 4763, MUN V/90e/20 Anthem Book Series II,

**Front:** 35cm x 23cm; dark brown hard-backed; title in gold on cover; no label; 'Bass Decani' embossed onto binding; upon opening, five pages of off-white followed by a page which gives a peach/ebony marbled visual effect and 'Index to Services and Anthems'; manuscript pages off-white with ten staves; anthems and services copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Blow, Boyce, Croft, Dean, Gibbons, Hall & Hine, Handel, Haydn, Kent, Nares, Purcell, Shenton, Smith, Tallis, Travers, Turner, Warren, Wise and Woodward.

**Copyists and dating:** Thomas Elrington's distinctive hand is evident from Blow's *I Beheld and Lo* on p. 34 while John Grey is evident as copyist from Shenton's *I Will Magnify Thee* from p. 77. Of interest is the inscription 'Paid for writing so far 1799 G.H' after Kent's 'Jubilate in C' on p. 58, the inscription 'Paid for writing thus far Oct. 1806 T. Elrington' after Boyce's *I Have Surely Built Thee* on p. 59 and the inscription 'Paid so far Nov[embe]r 10 1807 G.H.' after Stevenson's *Lord, How Are They Increased*. Also of interest is the penciled inscription 'Ex'd 30<sup>th</sup> March 1812 J.M.' after Handel's Anthem for Christmas Day on p. 92 and the inscription 'Paid Dec. 1817' after the signatory symbol of John Grey following Haydn's chorus 'The Heavens Declare' on p. 124. Of further interest is the inscription 'J.C. Mahaffy Jan. 20 1885' after Tallis' 'Venite' on p. 45 and the initials 'J.C.M.' after an anonymous 'Amen in 8 parts' dated '16.2.[18]90' on p. 146.

**Reverse:** 35cm x 23cm; brown hard-backed; seven pages of off-white to meet front.

- xii. Trinity College Chapel Tenor Cantoris MS 4764, MUN V/90e/21 Anthem Book Series II

**Front:** 35cm x 23cm; dark brown hard-backed; title in gold on cover; no label; 'Tenor Cantoris' on binding; upon opening, five pages of off-white followed by a page which gives a peach/ebony marbled visual effect and 'Index to Services and Anthems'; index is initialed 'A.G.B.' in pencil; manuscript pages off-white with ten staves; anthems and services copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Blow, Boyce, Croft, Dean, Gibbons, Hall & Hine, Handel, Haydn, Kent, Nares, Purcell, Shenton, Smith, Travers, Turner, Warren, Wise and Woodward.

**Copyists and dating:** Thomas Elrington's distinctive hand is evident from Alridge's 'Te Deum in A' on p. 63 while John Grey is evident as copyist from Shenton's *I Will Magnify Thee* from p. 131. Of interest is an inserted light blue coloured page of five-staved

correction (13cm x 20cm) to Boyce's *Give the King* on p. 48 entitled 'New Trio for Boyce's "Give the King" ' signed in black ink 'Written by request of the choir R.P.S.' Of interest is the inscription 'Paid for writing so far 1799 G.H' after Boyce's *I Have Surely Built Thee* on p. 86, 'Paid thus far T. Elrington' after Boyce's *Praise the Lord Ye Servants* on p. 90 and 'Paid so far Nov[embe]r 10 1807 G.H.' after Stevenson's 'Jubilate in C' (Royal) on p. 118. Also of interest is the penciled inscription 'a capital chorus' after Travers' *Ascribe Unto the Lord* on p. 131, the penciled inscription 'Ex'd 30<sup>th</sup> March 1812 J.M.' after Handel's Anthem for Christmas Day on p. 170 and the inscription 'Imperfect' after Warren's 'Jubilate in E flat' deleted in ink on p. 187.

**Reverse:** 35cm x 23cm; brown hard backed; seven pages of off-white to meet front.

xiii. Trinity College Chapel Tenor Decani MS 4765, MUN V/90e/22 Anthem Book Series II

**Front:** 35cm x 23cm; calf-skin cover; red label (6cm x 11cm) reads title in gold; deteriorated binding; upon opening, endpapers give a peach/ebony marbled visual effect followed by 'Index to Services and Anthems'; index is initialed 'A.G.B.' in pencil; manuscript pages off-white with ten staves; anthems and services copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Blow, Boyce, Clarke, Croft, Dean, Gibbons, Hall & Hine, Handel, Kent, Nares, Purcell, Shenton, Smith, Travers, Turner, Warren, Wise and Woodward.

**Copyists and dating:** Thomas Elrington's distinctive hand is evident from Hall's 'Te Deum in E flat' on p. 27 while John Grey is evident as copyist from Shenton's *I Will Magnify Thee* from p. 195. Of interest is the inscription 'Paid for writing so far 1799 G.H' after Boyce's *O Sing Unto God* on p. 66, 'Paid thus far Oct. 1806 T. Elrington' after Boyce's *I Have Surely Built Thee* on p. 107 and 'Paid so far Nov[embe]r 10 1807 G.H.'

over Travers' *Ascribe Unto the Lord* on p. 193. Also of interest is the penciled inscription 'Ex'd 30<sup>th</sup> March 1812 J.M.' after Handel's Anthem for Christmas Day on p. 209.

**Reverse:** 35cm x 23cm; calf-skin cover; upon opening, endpapers give a peach/ebony marbled visual effect followed by one page of off-white to meet front.

xiv. Trinity College Chapel Contra-Tenor Cantoris MS 4766, MUN V/90e/23,  
Anthem Book Series II

**Front:** 35cm x 23cm; black hard-backed cover; title in gold on cover; no label; 'Contra Cantoris' etched in gold onto binding; upon opening, five pages of off-white followed by a page which gives a peach/ebony marbled visual effect followed by 'Index to Services and Anthems'; manuscript pages off-white with ten staves; anthems and services copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Blow, Boyce, Clarke, Croft, Dean, Gibbons, Hall & Hine, Handel, Haydn, Kent, Nares, Purcell, Shenton, Smith, Travers, Turner, Warren and Wise.

**Copyists and dating:** Thomas Elrington's distinctive hand is evident from Aldridge's 'Te Deum in A' on p. 53 while John Grey is evident as copyist from Shenton's *I Will Magnify Thee* from p. 99. Of interest is an inserted light blue coloured page of five-staved correction (13cm x 20cm) to Boyce's *Give the King* on p. 37 entitled 'New Trio for Boyce's Anthem "Give the King"' signed in black ink 'Written by request of the choir R.P.S.' Of interest is the signature 'Mr. Jeremiah Clarke' after Clarke's *I Will Love Thee* on p. 46 following an unfamiliar hand and signatory symbol. Also of interest is the inscription 'Paid for writing so far Dec[embe]r 1799 G.H' after Kent's 'Jubilate in C' on p. 71, 'Paid thus far Oct. 1806 T. Elrington' after Boyce's *Praise the Lord Ye Servants* on p. 77, 'Paid so far Nov[embe]r 10 1807 G.H.' before Shenton's *I Will Magnify Thee* on p. 93 and the date 'Paid 1817' after Haydn's *In the Beginning* following the signatory symbol of John Grey on p. 158. Of

further interest is the penciled inscription 'Ex'd 30<sup>th</sup> March 1812 J.M.' after Handel's Anthem for Christmas Day on p. 135.

**Reverse:** 35cm x 23cm; black hard-backed cover; upon opening, seven pages of off-white to meet front.

xv. Trinity College Chapel Alto [Decani] MS 4767, MUN V/90e/24, Anthem Book Series II

**Front:** 35cm x 23cm; calf-skin cover, loose; deteriorated binding; red label (5cm x 11cm) gives title in gold; upon opening, endpapers give a peach/ebony marbled visual effect followed by 'Index to Services and Anthems'; manuscript pages off-white with ten staves; anthems and services copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Blow, Boyce, Clarke, Croft, Dean, Gibbons, Greene, Hall & Hine, Handel, Haydn, Kent, Nares, Purcell, Shenton, Smith, Tallis, Travers, Turner, Warren, Wise and Woodward.

**Copyists and dating:** Thomas Elrington's distinctive hand is evident from Aldridge's 'Te Deum in A' on p. 33 while John Grey is evident as copyist from Shenton's *I Will Magnify Thee* from p. 82. Of interest is the inscription 'Paid for writing so far Dec[embe]r 1799 G.H' after Kent's 'Jubilate in C' on p. 58, 'Paid thus far Oct. 1806 T. Elrington' after Boyce's *I Have Surely Built Thee* on p. 61 and the inscription 'Paid so far Nov[embe]r 10 1807 G.H.' after Stevenson's *Lord, How Are They Increased* on p. 99 marked 'wrong' in original hand. Also of interest is the penciled inscription 'Ex'd 30<sup>th</sup> March 1812 J.M.' after Handel's Anthem for Christmas Day on p. 98, the inscription 'J. C. Mahaffy Jan. 19 1887' after Tallis' 'Venite' on p. 134 and the inscription 'J.C.M Jan. 18 1895 after Greene's *O Clap Your Hands* on p. 138.

**Reverse:** 35cm x 23cm; calf-skin cover; end papers give a peach/ebony marbled visual effect followed by five pages of off-white to meet front.

xvi. Trinity College Chapel Treble Primo no.1 MS 4768, MUN V/ 90e/25, Anthem Book Series III

**Front:** 38cm x 25cm; wine hard-backed cover; deteriorated binding; wine label (6cm x 11cm) gives title in gold; upon opening, two pages of off-white followed by 'Index to Services and Anthems'; manuscript pages off-white with ten staves; anthems and services copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Blow, Boyce, Clarke, Croft, Dean, Gibbons, Godfry, Hall & Hine, Handel, King, Kent, Nares, Purcell, Reynolds, Shenton, Smith, Travers, Turner, Walsh, Warren and Wise.

**Copyists and dating:** Thomas Elrington's distinctive hand is evident from Dean's 'Te Deum in C' on p. 69 while John Grey is evident as copyist from Shenton's *I Will Magnify Thee* from p. 124. Of interest is an inserted page of correction (23cm x 28cm) of twelve staves entered in later hand onto manuscript paper printed by 'Holden of Dublin' after Croft's *Deliver Us O Lord* on p. 44. Also of interest is the penciled comment 'imperfect' after Boyce's *By the Waters of Babylon* on p. 64 and the inscription 'Paid thus far Oct. 1806 T. Elrington' after Boyce's *I Have Surely Built Thee* on p. 105.

**Reverse:** 38cm x 25cm; brown hard-backed cover followed by four pages of off-white to meet front.

xvii. Trinity College Chapel Treble [Primo] MS 4769, MUN V /90e/26, Anthem  
Book Series III

**Front:** 38cm x 26cm; calf-skin cover; red label (7cm x 11cm) gives title in gold; 'Services' embossed in ink over label; 'Treble' is etched in gold on binding; upon opening, two pages of off-white followed by 'Index to Services'; manuscript pages off-white with ten staves; services copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Arnold, Creighton, Dean, Dupuis, Hall & Hine, Higgins, Kent, King, Nares, Shenton, Smith, Stewart, Tallis, Travers and Walsh.

**Copyists and dating:** John Grey is the main copyist from Arnold's 'Te Deum in C' from p. 1. Of interest is an inserted page of correction (14cm x 21cm) of four staves entered in later hand onto cleaner manuscript paper after Travers' 'Jubilate in F' on p. 122. Also of interest is the inscription 'J.G. Mahaffy Jan. 14 1887' after Tallis' 'Venite' on p. 155 and the entry of 'Amen in 8 parts' in Mahaffy's hand on p. 156.

**Reverse:** 35cm x 26cm; calf-skin cover; upon opening, endpapers give an emerald marbled visual effect followed by 'Index to Anthems'. In addition to Stevenson, the following composers are represented: Blake, Boyce, Greene, Kent, Purcell and Smith

**Copyists and dating:** John Grey is the main copyist evident from Blake's *I Have Set God* on p. 1. Of interest is the penciled inscription 'H. Scott 1857' after Greene's *Lord Let Me Know Mine End* on p. 18 and the date 'Nov. 6 [18]58 after Greene's *Thou O God* on p. 49.

xviii. Trinity College Chapel Treble Primo MS 4770, MUN V/ 90e/27, Anthem Book  
Series III

**Front:** 35cm x 27cm; calf-skin cover, red label (6cm x 11cm) gives title in gold; 'Services' embossed in ink over red label; 'Treble' etched in gold onto binding; upon opening, endpapers give a marbled visual effect followed by 'Index to Services'; manuscript pages

off-white with ten staves; services copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Arnold, Creighton, Dean, Dupuis, Hall & Hine, Higgins, Kent, King, Nares, Shenton, Smith, Stewart, Tallis, Travers and Walsh.

**Copyists and dating:** John Grey is the main copyist from Arnold's 'Te Deum in C' on p. 1.

**Reverse:** 35cm x 27cm; calf-skin cover; upon opening, endpapers give an emerald marbled visual effect followed by 'Index to Anthems'. In addition to Stevenson, the following composers are represented: Blake, Boyce, Greene, Haydn, Hayes, Kent, Purcell and Weldon.

**Copyists and dating:** John Grey is the main copyist evident from Blake's *I Have Set God* on p. 1. Of interest is the date 'Nov. 6 [18]58 after Greene's *Thou O God* on p. 23 and the inscription 'J.G.M.' Jan. 16 [18]95' after the concluding bars to Greene's *O Clap Your Hands* on p. 58.

**Source F: Trinity College Chapel Organ Books.** MS Trinity College Library, Dublin

- i. Trinity College Organ Book, MS 4749, MUN V/90e/1

**Front:** 25cm x 35cm; calf-skin cover; red label (6cm x 13cm) with gold border in gold reads 'Trinity College Organ Book'; 'Vol. 3' written largely in black ink above the label; endpapers give a strawberry/blue marbled visual effect; manuscript pages off-white with ten staves; anthems are copied into the front pages. In addition to Stevenson, the following composers are represented: Blow, Boyce, Clarke, Kent, Smith and Spray.

**Copyists and dating:** The main copyist is John Grey with later transcription possibly in the hand of Castle Chapel and St. Patrick's Cathedral copyist Jonathan O'Rorke with corrections on inserts in the hand of Stewart. Of interest is the date 'Nov[embe]r 1846' at the end of the index.

**Reverse:** 33cm x 25cm; calf-skin cover with deteriorated edging; upon opening, endpapers give a strawberry/blue marbled visual effect followed by one page of off-white to meet front.

ii. Trinity College Organ Book, MS 4750, MUN V/90e/2

**Front:** 25cm x 35cm; calf-skin cover; red label (6cm x 13cm) with gold border in gold reads 'Trinity College Organ Book'; 'Vol. 4' is written largely in black ink above the label; endpapers give a strawberry/blue marbled visual effect; manuscript pages off-white with ten staves; service settings into the front pages. In addition to Stevenson, the following composers are represented: Boyce, Clarke, Gibbons, Greene, Hayes and Stewart.

**Copyists and dating:** The main copyist is John Grey with corrections on inserts in the hand of Stewart. Of interest is the inscription 'R.P.S. May 3 [18]81 in black ink marked 'Copied here' in purple pencil after Stewart's 'Jubilate' for Sullivan's 'Te Deum in D' on p. 103.

**Reverse:** 33cm x 25cm; calf-skin cover with deteriorated edging; upon opening, endpapers give a strawberry/blue marbled visual effect followed by one page of off-white to meet front.

iii. Trinity College Organ Book, MS 4753, MUN V/90e/9, Vol. 12

**Front:** 25cm x 35cm; calf-skin cover; red label (6cm x 13cm) with gold border in gold reads 'Trinity College Organo'; 'Vol. 12' is written largely gold above the label; endpapers give a strawberry/mint marbled visual effect; manuscript pages off-white with ten staves; anthems into the front pages, service settings into the back pages. In addition to Stevenson, the following composers are represented: Boyce, Croft and Purcell.

**Copyists and dating:** The main copyists are John Matthews, 'G.H.' and Thomas Elrington with corrections on inserts in the hand of Stewart. Of interest is the inscription 'Paid for writing thus far Oct[obe]r 1806 T. Elrington' after Boyce's *Praise the Lord Ye Servants* on p. 200, and 'Paid so far Nov[embe]r 10 1807' after Stevenson's 'Jubilate in C' on p. 169

**Reverse:** 33cm x 25cm; calf-skin cover with deteriorated edging; upon opening, endpapers give a strawberry/mint marbled visual effect followed by two pages of off-white to meet index. In addition to Stevenson, the following composers are represented: Arnold, Ebdon, Kent and King.

**Source G: St. Patrick's Cathedral, Castle Chapel Part-books.** MS St. Patrick's Cathedral, Dublin

i. 2 Treble Cantoris

**Front:** 30cm x 25cm; calf-skin cover, deteriorated edging; red label (17cm x 9cm), tattered gives title in gold with gold border; tattered spine; endpapers give a green marbled visual effect; manuscript pages off-white with ten staves; service settings copied into the front pages, anthems into the back pages. In addition to Stevenson, the following composers are

represented: Arnold, Boyce, Child, Clarke, Creighton, Croft, Davy, Dean, Dupuis, Ebdon, Gibbons, Hall and Hine, Hayes, Kent, King, Nares, Rogers, Spencer, Shenton, Walsh and Woodward,

**Copyists and dating:** The main copyist is John Grey. Of interest is the inclusion in pencil on the second page of the names of the 'Boys of the Chapel Royal': Can[toris]: C. Smith, R. Shepherd, T. Meyers; Dec[ani]: R. Andrews, G. Stewart, L. Macdonnell, May 1866; Treble: Can[toris] W. Johnson, J. Hickey, C. Pattem *escham*; Johnson, head boy.

**Reverse:** 30cm x 25cm; calf-skin cover, deteriorated edging; endpapers give a green marbled visual effect; manuscript pages off-white with ten staves; service settings copied into the front pages, anthems into the back pages. In addition to Stevenson, the following composers are represented: Battishill, Blake, Blow, Boyce, Clarke, Croft, Greene, Handel, Kent, Nares, Reynolds, Weldon and Woodward.

**Copyists and dating:** Of interest is the penciled date 'Jan. 1854' in the left margin after Stevenson's *Grant to Us Lord* on p. 2 and the penciled date 'Sunday 1<sup>st</sup> Jan. 1854' above Stevenson's *The Heavens Are Telling* on p. 3.

ii. 1 Treble Decani

**Front:** 30cm x 25cm; calf-skin cover, deteriorated edging; red label (17cm x 9cm) with gold border gives title in gold; endpapers give a green marbled visual effect; manuscript pages off-white with ten staves; service settings copied into the front pages, anthems into the back pages. In addition to Stevenson, the following composers are represented: Arnold, Boyce, Child, Clarke, Creighton, Croft, Davy, Dean, Dupuis, Ebdon, Gibbons, Hall and Hine, Hayes, Kent, King, Nares, Rogers, Spencer, Shenton, Walsh and Woodward.

**Copyists and dating:** The main copyist is John Grey. Of interest is the inclusion in pencil of the names of the 'Boys of the Chapel Royal Aug. 1866: Decani: R. Andrews, R. Shepherd, T. Meyers: Cantoris: C. Smith, G. Stewart, L. Macdonnell, Gentlemen: C. Hanlon Esq., E. Oldham Esq., W. Tracey Esq., T. Shepherd Esq., J. Macdonnell Esq., W. Macredy Esq., Organist and Music Teacher H. Bussell Esq.' It is followed by a penciled sketch of Shepherd and Andrews. Of further interest is the penciled inscription 'Sung by F.W.S. & T.M. 12<sup>th</sup> May 1861' after Arnold's 'Te Deum in C' in p. 32, the date 'Sunday 28<sup>th</sup> day of Nov.' after Ebdon's 'Jubilate in C' on p. 88, the inscription 'John McCredy[?] Esq.' after Shenton's 'Sanctus in C' on p. 96, the inscription 'Frederick E. Barnes' after Boyce's 'A Short Te Deum' on p. 97 and the penciled inscription 'John Whelan [?] left this choir 1<sup>st</sup> July 1858' after Hayes 'Sanctus in Eb' on p. 123.

**Reverse:** 30cm x 25cm; calf-skin cover, deteriorated edging; endpapers give a green marbled visual effect; manuscript pages off-white with ten staves; service settings copied into the front pages, anthems into the back pages. In addition to Stevenson, the following composers are represented: Battishill, Blake, Blow, Boyce, Clarke, Croft, Greene, Handel, Kent, Nares, Reynolds, Stroudi, Travers, Weldon and Woodward.

**Copyists and dating:** Of interest is the penciled and at times illegible inclusion of the list of boys of the Chapel Royal in 1837: Henry A. Walker, William Ha[ghy], H. Jackson, Thomas Jackson, T. O. Hennessy, W. King[?], A. Robinson, F. Read, Patrick Jackson, Albert J. Hendron, with further references to 'Albert Jackson', 'Maguire', 'Grant' and 'Hullart'. Also of interest is the inclusion of a loose insert between pages 96 and 97 entitled 'Gloria in Excelsis' and 'Choral Communion in G' by T. H. Weaving.

iii. 4 Alto Cantoris [re-catalogued since 2000 as D39]

**Front:** 30cm x 25cm; calf-skin cover, deteriorated edging; red label (17cm x 9cm) gives title in gold with gold border; upon opening, two endpapers give a gold-pink marble visual effect; upon turning, four pages of off-white bear a pasted insert 'Thou Shalt Open My Lips O Lord' by Porter; manuscript pages off-white with ten staves; service settings copied into the front pages, anthems into the back pages. In addition to Stevenson, the following composers are represented: Aldrich, Arnold, Attwood, Boyce, Bussell, Child, Clarke, Crosthwaite, Crotch, Deane, Ebdon, Gibbons, Graham, Greene, Hanlon, King, McGhic, Mendelssohn, Morley, Nares, O'Rorke, Pennant, Rogers, Rossington, Smith, Tighe, Tomelli, Torrance and Woodward.

**Copyists and dating:** The earliest copyist identified is John Grey while later entries are in the hand of Jonathan O'Rorke with inserts of correction by Joseph Mullen. Of interest is the inclusion of a number of chants which have been inserted in at a later stage after the index. These include chants by Beethoven, Bussell, Crosthwaite, Crotch, Davenport, Higgins, Kelway, Le Fanu, Jonathan O'Rorke, Francis Robinsion, J. Robinson and Tallis. Of interest is the date 'J.O'R paid up to this August 1863' after Attwood's 'Responses' on p. 156 and the initials 'J.M' on a loose insert containing chants by Joseph Mullen.

**Reverse:** 30cm x 25cm; calf-skin cover, deteriorated edging; endpapers give a gold-pink marbled visual effect; manuscript pages off-white with ten staves; service settings copied into the front pages, anthems into the back pages. In addition to Stevenson, the following composers are represented: Boyce, Croft, Gaudry, Handel, Kent, Mendelssohn, Mozart and Smith.

**Copyists and dating:** Of interest is the inscription 'Paid up to this 1863 J.O'R' after Croft's *God Is Gone Up* on p. 42.

iv. 10 Alto Decani [re-catalogued since 2000 as D38]

**Front:** 30cm x 25cm; calf-skin cover; red label (17cm x 9cm) with gold border gives title in gold; tattered spine; endpapers give a green marbled visual effect; manuscript pages off-white with ten staves; service settings with index in pencil copied into the front pages, anthems with index in pencil copied into the back. In addition to Stevenson, the following composers are represented: Arnold, Boyce, Child, Clarke, Creighton, Croft, Davy, Dean, Dupuis, Ebdon, Gibbons, Hall & Hine, Hayes, Kent, King, Nares, Posonby, Rogers, Spencer, Walsh and Woodward.

**Copyists and dating:** The main copyist is John Grey with corrections on inserts in the hand of Jonathan O'Rorke. Of interest is the inclusion of a penciled statement in the hand of countertenor Iver MacDonnell on the verso of the second endpaper<sup>244</sup> and the penciled inscription 'Thurs. 16 Dec-1836-R.O.M.'

**Reverse:** 30cm x 25cm; calf-skin covers, deteriorated edging; endpapers give a gold-pink marbled visual effect; upon opening, two pages of off-white; manuscript pages off-white with ten staves; anthems copied into the back pages. In addition to Stevenson, the following composers are represented: Battishill, Blake, Blow, Boyce, Clarke, Croft, Greene, Handel, Haydn, Hayes, Kent, Mason, Nares, Reynolds, Stroud, Travers, Weldon and Woodward.

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<sup>244</sup> Iver MacDonnell's statement in mock middle English pays reference to this source in 1866. It reads: 'Ye various and ye sundry repairs, as truly ye indices to the Services and Anthems in this Booke, was by me wrought and made in ye year MDCCCLXVI while singing man in her Majesty's Chapel Royal (Countertenore be it said) done as a voluntary tribute to the convenience of himself and successors (may it be hoped), James Marquis of Aberconne being the Lord Lieutenant, Doctor Magee being Dean of said Chapel. Signed by me, Iver MacDonnell, Ye feast of Ascension MDVIII LXXIV. On this daie, ye forsaide Iver did sing his last chaunte in ye Royale Chapel of her Majestee Victoria at Dublin Citie, having so sung for 15 years *sans intermission*. His Deans were by name as here: Tighe, Graves, Magee and Dickenson. His respected organist – Henry Bussell *Requiescant in Pecunia hie*.'

**Copyists and dating:** Of interest is the inclusion of a pasted insert ‘Thou shalt open my lips O Lord’ by Porter followed by ‘Index to the Anthems’.

v. 15 Tenor Cantoris

**Front:** 30cm x 25cm; calf-skin cover; red label (17cm x 9cm) with gold border gives title in gold; endpapers give a green marbled visual effect; manuscript pages off-white with ten staves; anthems with index in pencil are copied into back pages, service settings into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Arnold, Bagot, Boyce, Child, Clarke, Creighton, Crosthwaite, Dean, Ebdon, Gibbons, Graham, Hall & Hine, Hayes, King, Nares, Pennant, Posonby, Rogers, Spencer, Smith, Tighe, Walsh, White and Woodward.

**Copyists and dating:** There are a number of unidentified signatory symbols with later transcription by Jonathan O’Rorke. Of interest is the penciled inscription ‘T. Kelway’ after Nares’ ‘Jubilate in C’ on p. 34, the penciled inscription ‘Countess of Dunraven’ over ‘Chant in *Eb*’ on p. 65 and the inscription ‘Paid up to this August 1863 J. O’Rorke’ on p. 96.

**Reverse:** 30cm x 25cm; calf-skin covers, deteriorated edging; endpapers give a gold-pink marbled visual effect; upon opening, one pages of off-white; manuscript pages off-white with ten staves; anthems into the back pages. In addition to Stevenson, the following composers are represented: Boyce, Clarke, Croft, Gaudry, Greene, Kent, Mendelssohn, Mozart, Smith and Weldon.

**Copyists and dating:** Of interest is the various references to penciled chants by ‘J. Robinson’ and Francis Robinson’ and an anonymous comment on the diction of J. Tighe

Gregory beneath the 'Index to the Anthems'.<sup>245</sup> Also of interest is the inscription 'Paid up to this August 1863 J. O'Rorke' on p. 84 after the Stevenson/Robinson edition of *I Am Well Pleased*.

vi. 16 Tenor Decani

**Front:** 30cm x 25cm; calf-skin cover, deteriorated edging; red label (17cm x 9cm) with gold border gives title in gold; endpapers give a green marbled visual effect; manuscript pages off-white with ten staves; service settings are copied into the front pages, anthems into the back. In addition to Stevenson, the following composers are represented: Arnold, Boyce, Child, Clarke, Creighton, Croft, Davy, Dean, Dupuis, Ebdon, Gibbons, Hall & Hine, Hayes, Kent, King, Nares, Ponsonby, Rogers, Spencer, Smith, Walsh and Woodward.

**Copyists and dating:** The main copyist is John Grey with corrections on inserts by Jonathan O'Rorke. Of interest is the inclusion of penciled chants by J. Robinson and Bagot before the 'Index to the Services'.

**Reverse:** 30cm x 25cm; calf-skin cover, deteriorated edging; endpapers give a green marbled visual effect; upon opening, seven pages of off-white; manuscript pages off-white with ten staves; anthems into the back pages. In addition to Stevenson, the following composers are represented: Boyce, Bussell, Clarke, Croft, Greene, Handel, Haydn, Kent, Mason, Nares, Reynolds [*sic*], King, Travers and Woodward.

**Copyists and dating:** Of interest is an insert with correction to Stevenson's *The Lord Is King*, p. 127-130.

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<sup>245</sup> The anonymous hand states the following as pronounced by J. Tighe Gregory: 'Bluid' for 'blood'; 'Humbill' for 'Humble' and 'Niabair' for 'neighbour'.

vii. 19 Bass Cantoris

**Front:** 30cm x 25cm; calf-skin cover; red label (17cm x 9cm) with gold border gives the title in gold; endpapers give a green marbled visual effect; manuscript pages off-white with ten staves; service settings with index in pencil are copied into the front pages, anthems into the back pages. In addition to Stevenson, the following composers are represented: Aldrich, Arnold, Astwood, Baggot, Boyce, Clarke, Bussell, Dean, Ebdon, Hall & Hine, Hanlon, Mendelssohn, Nares, Rogers, Smith, Tighe and Walsh.

**Copyists and dating:** There are a number of unidentified copyists with later transcriptions by Jonathan O'Rorke. Of interest is the inclusion of penciled chants by Greene, Kelway and Woodward before and after the 'Index to the Services'. Also of interest is the inscription 'Paid up to this August 1863 J.O'R' after Attwood's 'Response No. 1' on p. 123.

**Reverse:** 30cm x 25cm; calf-skin cover, deteriorated edging; endpapers give a green marbled visual effect; upon opening, one page of off-white, manuscript pages off-white with ten staves; anthems into the back pages. In addition to Stevenson, the following composers are represented: Boyce, Bussell, Clarke, Croft, Farrant, Greene, Handel, Haydn, Kent, Mason, Nares, Purcell, Reynholds [*sic*], King, Travers, Weldon and Woodward.

**Copyists and dating:** Of interest is the penciled insert of a chant entitled 'Thomas Kelly Chapel Royal Dublin' before the 'Index to the Anthems' and the inscription 'Paid up to this August 1863 J. O'Rorke' after Greene's *Lord Let Me Know Mine End* on p.88.

viii. 23 Bass Cantoris

**Front:** 30cm x 25cm; calf-skin cover, deteriorated edging; red label (17cm x 9cm) with gold border gives the title in gold; endpapers give a green marbled visual effect; manuscript

pages off-white with ten staves; anthems copied into the front pages, service settings into the back. In addition to Stevenson, the following composers are represented: Battishill, Beethoven, Boyce, Croft, Gaudry, Greene, Handel, Kent, Mendelsohn, Mozart, Purcell and Spohr.

**Copyists and dating:** There are a number of unidentified copyists. Some signatory symbols on the reverse resemble that of Mathias Crowley after Bussell's 'Sanctus in Bb' on p. 30 and after the '10<sup>th</sup> Commandment' on p. 31 with later transcriptions by Jonathan O'Rorke.

**Reverse:** 30cm x 25cm; calf-skin cover, deteriorated edging; endpapers give a green marbled visual effect; upon opening, one page of off-white, manuscript pages off-white with ten staves; anthems into the back pages. In addition to Stevenson, the following composers are represented: Ardrich, Boyce, Bussell, Gibbons, King, Rogers, Smith and White.

**Copyists and dating:** Of interest is the penciled insert of a chant by Attwood after the 'Index to the Services'. Also of interest is the reference to time where '18 minutes' is entered in pencil after Smith's 'Te Deum in Bb' on p. 1 and '8 minutes' after Smith's 'Jubilate in Bb' on p. 5.

ix. 21 Bass Decani

**Front:** 30cm x 25cm; calf-skin cover, tattered in places; red label (17cm x 9cm) with gold border gives title in gold; endpapers give a green marbled visual effect; manuscript pages off-white with ten staves; anthems copied into the front pages, service settings into the back. In addition to Stevenson, the following composers are represented: Battishill, Blake,

Blow, Boyce, Clarke, Croft, Greene, Hayes, Handel, Kent, Mason, Nares, Reynolds [*sic*], Stroude, Travers, Weldon and Woodward.

**Copyists and dating:** The main copyist is John Grey with corrections on inserts by Jonathan O'Rorke.

**Reverse:** 30cm x 25cm; calf-skin cover, tattered in places; endpapers give a green marbled visual effect; upon opening, eight pages of off-white; manuscript pages off-white with ten staves; services into the back pages. In addition to Stevenson, the following composers are represented: Arnold, Boyce, Child, Clarke, Creighton, Croft, Davy, Dean, Dupuis, Ebdon, Gibbons, Hall & Hine, Hayes, Kent, King, Nares, Posenby, Rogers, Spencer, Walsh and Woodward.

x. D 37 Castle Chapel Alto Decani

**Front:** 35cm x 25cm; calf-skin cover, tattered in places; red label (17cm x 9cm) with gold border gives title in gold; endpapers give a yellow/pink marbled visual effect; manuscript pages off-white with ten staves; services copied into the front pages, anthems into the back. In addition to Stevenson, the following composers are represented: Attwood, Bagot, Beethoven, Bussell, Clarke, Crosthwaite, Crotch, Dunraven, Greene, Hanlon, Langdon, Lindsay, Paddon, Mendelsohn, Murphy, O'Rorke, Posenby, Purcell, Rogers, Smith, Tomelli and White.

**Copyists and dating:** Early entries are in the hand of John Grey with later entries by Jonathan O'Rorke. Of interest is the penciled inscription 'The celebrated Amen as performed at the C.C. 24 January 1836, Charley Cavence performed before 'Lord Truly

You' to the great delight of the Congregation' after Smith's 'Funeral Chant' on p. 1 and an insert after p. 102 marked 'Sunday Morning Sept. 4 1870'.

**Reverse:** 30cm x 25cm; calf-skin cover, deteriorated edging; endpapers give a yellow/pink marbled visual effect; upon opening, 'Index II'; anthems into the back pages. In addition to Stevenson, the following composers are represented: Boyce, Clarke, Greene, Handel, Kent, Mozart, Purcell, Rogers, Smith and Spohr.

**Copyists and dating:** Of interest is a table entered on reverse of the first page of off-white following the 'Index to the Anthems' entitled 'Gentlemen of the Chapel Royal Choir, time of appointment and Dignitaries'. Also of interest is an insert between pages 20 and 21 amidst Smith's *Blessed Be Thou Lord* which states: 'Soprani: Shepherd, Brennan; Alti: Macredy, J. MacDonnell; Tenori: O'Rorke (Composer), Tracey; Bassi: Hanlon, B. Mullen.' It is also marked '1859 – first sung in the Chapel Royal Dublin Sept. 11<sup>th</sup> 1859'. See **Appendix 2.** Of further interest is the inscription 'Paid up to this 1856' after Boyce's *I Have Surely Built Thee* on p. 114.

xi. D3 10 Castle Chapel Alto Cantoris

**Front:** 30cm x 25cm; calf-skin cover, deteriorated edging; red label (17cm x 9cm) with gold border gives title in gold; endpapers give a brown/wine marbled visual effect; manuscript pages off-white with ten staves; anthems copied into the front pages, services into the back. In addition to Stevenson, the following composers are represented: Battishill, Boyce, Gaudry, Greene, Handel, Mozart, Purcell, Robinson and Rogers.

**Copyists and dating:** Early entries are in the hand of John Grey with later entries by Jonathan O'Rorke.

**Reverse:** 30cm x 25cm; calf-skin cover, tattered in places; endpapers give a brown/wine marbled visual effect; upon opening, 'Services 12' entered in black ink; services into the back pages. In addition to Stevenson, the following composers are represented: Aldrich, Attwood, Boyce, Gibbons, Kent, King, Rogers, Smith, Stanford and Whyte.

**Copyists and dating:** Of interest is the penciled inscription '11 mins' after Smith's 'Te Deum in Bb' on p. 1.

xii. 18 Tenor Cantoris

**Front:** 30cm x 25cm; calf-skin cover, deteriorated edging; red label (17cm x 9cm) with gold border gives title in gold; endpapers give a green marbled effect; manuscript pages off-white with ten staves; anthems copied into the front pages, services into the back. In addition to Stevenson, the following composers are represented: Battishill, Boyce, Farrant, Gaudry, Greene, Handel, Haydn, Kent, Mendelssohn, Mozart, Purcell and Spohr.

**Copyists and dating:** Some entries are in the hand of Jonathan O'Rorke while others are of unidentified copyists. Of interest is the inclusion of a 'Service List for the Chapel Royal 23<sup>rd</sup> Jan. 1921' which lists Haydn's *In the Beginning* marked in brackets N.B. Chorus "The Heavens Are Telling" immediately after Alto Solo'. This is located fifty-nine pages after the last entry Handel's *Easter Hymn* which ends on p. 74.

**Reverse:** 30cm x 25cm; calf-skin cover, deteriorated edging; endpapers give a green marbled effect; services into the back pages; manuscript pages off-white with ten staves. In addition to Stevenson, the following composers are represented: Aldrich, Boyce, Bussell, Crosthwaite, Gibbons, Greene, Hanlon, Kent, King, Mendelssohn, Morley, Rogers, Smith, Stanford, Stewart, Tomelli and White.

**Copyists and dating:** Of interest is the penciled reference to time '11 minutes 4 seconds' after Smith's 'Te Deum in Bb' on p. 1 and the penciled inscription 'Sung 14/4/[18]67' on p. 106 after Aldrich's 'Te Deum in G'.

**Source H: Christ Church Cathedral Score Books.** MS R.C.B. Library, Dublin.

- i. [Christ Church Cathedral Score Book] R.C.B. C6/1/24/1/27

**Front:** 28cm x 22cm; calf-skin cover, deteriorated edging; good condition of binding; no front label; manuscript paper off-white with twelve staves; list of services and anthems follows front cover after six unused pages. In addition to Stevenson, the following composers are represented: Dettinger, Handel and Warren.

**Copyists and dating:** John Mathews and John Grey are the main copyists. Of interest is the error in page numbering after Warren's 'Te Deum in Eb' from p. 221.

**Reverse:** 28cm x 22cm; calf-skin cover, deteriorated edging; good condition of binding; upon opening, six pages of off-white to meet front.

- ii. Sir J. Stevenson's Services Christ Church R.C.B. C6/1/24/1/28, Vol. 28

**Front:** 29cm x 34cm; calf-skin cover, deteriorated edging; good condition of binding; red label (12cm x 6cm) on front reads 'Sir J. Stevenson's Services Christ Church' with gold border; manuscript paper off-white with twelve staves; upon opening, five pages of off-white, four pages of blue lined and one page of off-white to meet 'Index to the Morning Services'.

**Copyists and dating:** The main copyist is an unidentified copyist believed to have been active in the 1840s after John Grey. Of interest is the inclusion of a ten paged manuscript in light blue ink entitled ‘*Evening Service in C major* by Sir J. Stevenson’ (shortened and slightly re-arranged by T.H. Weaving for Christ Church Cathedral Dublin.

**Reverse:** 29cm x 34cm; calf-skin cover, deteriorated edging; good condition of binding; upon opening, three pages of off-white to meet front.

iii. [Christ Church Cathedral Score Book] R.C.B. C6/1/24/1/31

**Front:** 31cm x 24cm; calf-skin cover, deteriorated edging; no label; manuscript paper off-white with twelve staves; upon opening, ‘Anthems by G.F. Handel and ‘Anthems’ by Sir J Stevenson’.

**Copyists and dating:** The entire score book is in the hand of John Grey. Of interest is the inscription ‘This anthem which was performed in Westminster Abbey at the funeral of her most sacred majesty Queen Caroline composed by G.F. Handel Esq[ui]re’ before *The Ways of Zion Do Mourn* on p. 1, the date ‘Paid 1820’ after the same on p. 103 and the inscription ‘Ex’d H.B.’ after Handel’s *Let God Arise* on p. 203. It is not known who ‘H.B.’ refers to. Possibilities include Henry Burgh, Henry Bussell or Henry Bishop. It appears in this score book that ‘H.B’ was commissioned to examine Grey’s transcription.

**Reverse:** 31cm x 24cm; calf-skin cover, deteriorated edging; upon opening, two pages of off-white and one page of blank manuscript to meet front.

iv. [Christ Church Cathedral Score Book] R.C.B. C6/1/24/1/32, Vol. 32

**Front:** 31cm x 33cm; calf-skin cover, deteriorated edging ruled by double black parallel lines; binding in good condition; no label; manuscript paper off-white with twelve staves; upon opening, 'Index to Vol. 32 Morning Services and 'Evening Services'. In addition to Stevenson, the following composers are represented: Dupuis, King, Smith and Wilkins.

**Copyists and dating:** The entire score book is in the hand of John Grey.

**Reverse:** 31cm x 33cm; calf-skin covers, deteriorated edging ruled by double black parallel lines; upon opening, five pages of off-white to meet front.

**Source I: Christ Church Cathedral Old Loft Books.** MS R.C.B. Library, Dublin.

i. [Old-Loft Book - Treble] R.C.B. C6/1/24/12.4 [Vol. no missing]

**Front:** 32cm x 26cm; worn calf-skin cover, front loose; no title; manuscript pages off-white with ten staves; anthems are copied into the front pages; the index to the anthems is given in pencil on the first endpaper and is difficult to read. In addition to Stevenson, the following composers are represented: Blake, Ebdon, Greene, Harris, Hayes, Porter, Purcell, Richardson and Shenton.

**Copyists and dating:** The copyists are John Mathews and John Grey.

**Reverse:** 32cm x 26cm; worn calf-skin cover, rear loose; upon opening, meets front.

ii. Tenor Old Loft Book 3, R.C.B. C6/1/24/1/43

**Front:** 38cm x 24cm; no front cover, binding deteriorated; first six pages of source torn rendering it impossible to acquire full titles/details therein. In addition to Stevenson, the following composers are represented: Blow, Handel, Murphy, Shenton and Travers.

**Copyist and dating:** The main copyist identified is John Matthews (d. 1799). Of interest are the dates 'Paid thus far, July 1778' on p. 258 to Shenton's *O Give Thanks*, 'Paid thus far, Feb. 1779' after Murphy's *O Praise the Lord* p. 280, the date 'Paid thus far on the 25<sup>th</sup> June 1779' after Blow's *I Was in the Spirit* on p.284, 'Paid thus far 26<sup>th</sup> January 1780 on p. 289 to Travers' *Ascribe Unto the Lord* on p. 289 and 'Paid so far 6<sup>th</sup> July 1781' after Handel's 'Lift Up Your Hands' from *Messiah* on p. 305.

**Reverse:** 38cm x 24cm; no rear cover due to deteriorated binding.

**Source J: Christ Church Cathedral Organ Books.** MS R.C.B. Library, Dublin.

i. Christ Church Cathedral Organ Book 1797 R.C.B. C6/1/24/2/11

**Front:** 36cm x 25cm; calf-skin cover; black label (10cm x 6cm) with gold ornate border reads 'Christ Church Organ 1797'; 'Anthems Vol. XI' etched in gold onto binding; upon opening, endpapers give a mint/pink marbled effect followed by three pages of off-white; upon turning, manuscript pages off-white with ten staves; service settings and anthems copied into the front pages. In addition to Stevenson, Greene is the only other composer represented.

**Copyists and dating:** The copyist identified is John Grey

**Reverse:** 36cm x 25cm; 'Vol. 11' is entered onto cover in black ink; upon opening, endpapers given a mint/pink marbled effect followed by one page of off-white and 'Index to Vol. 11'. In addition to Stevenson, the following composers are represented: Boyce, Greene, Handel, Haydn, Kent, Shenton and Wise.

**Copyists and dating:** The main copyists are John Matthews and John Grey.

ii. Christ Church Cathedral Organ Book R.C.B. C6/1/24/2/15

**Front:** 36cm x 27cm; calf-skin cover; red label (7cm x 6cm) with gold ornate border reads 'Christ Church Organ Book'; upon opening, endpapers give an ebony/orange marbled effect followed by one page of off-white; upon turning, manuscript pages off-white with ten staves; service settings and anthems copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Batten, Battishill, Bird, Boyce, Carter, Child, Clarke, Creighton, Croft, Ebdon, Farrant, Gibbons, Goldwin, Greene, Hayes, Kent, King, Mason, Nares, Porter, Purcell, Reynholds [*sic*], Richardson, Rogers, Roseingrave, Shenton, Smith, Tye and Woodward.

**Copyists and dating:** The entire organ book is in the hand of John Grey. Corrections are entered on manuscript with water mark in the hand of Ledwidge. Of interest is a sketch, entered after the endpapers which depicts a scare crow in cap and gown with cane perhaps a caricature of a tutor followed by 'Boys in the Quire 1867' where to the right of the page and in black ink the following is listed: A. Elvidge, G. Lumsden, T. Joye, C. Walker, W. Harty, E. Allen, W. Corry, C. McDona, W. Armstrong, A. Campbell, R. Harvey, J. Prior and M. Flint. Also of interest is the inscription 'Ledwidge Mus[ic]. Cop[iest] 1866' entered after Roseingrave's *Praise the Lord Ye Servants* on page 49. Page 49/50 is an inserted page

bearing a water mark which depicts the reverse of the *fleur-de-lis*. Further correction by Ledwidge is made to Ebdon's *Praised Be the Lord* on p. 180. Also of interest is the date 'Paid 1822' marked in pencil 'William Matthews W.G.R.' after Creighton's *I Will Arise* on p. 146 and the date 'Paid 1827' after Richardson's *O How Amiable* on p. 177. Of further interest is a penciled sketch of Robert Prescott Stewart of great likeness after Ebdon's *I Did Call Upon the Lord* after p. 184.

**Reverse:** 36cm x 27cm; calf-skin cover, deteriorated edging; upon opening, endpapers give an ebony/orange marbled visual effect followed by one page of off-white to meet front.

- iii. Christ Church Cathedral [Organ Book] Anthems and Services, R.C.B.  
C6/1/24/2/16, Vol. 16

**Front:** 35cm x 28cm; calf-skin cover, deteriorated edging; red label (7cm x 12cm) with gold ornate border reads 'Christ Church Anthems and Services Vol. 16'; upon opening, endpapers give a pheasant-feathered visual effect with tingeing of red/blue and beige followed by one page of off-white to meet 'Index to Vol. 16'; upon turning, manuscript pages off-white with ten staves; anthems copied into the front pages. In addition to Stevenson, Clarke and Handel are represented.

**Copyists and dating:** The entire organ book is in the hand of John Grey. Of interest is a penciled faded comment in Stewart's hand to Stevenson's *By the Waters of Babylon* which reads 'disgraced himself' on p. 26, the penciled comment again in Stewart's hand made to Stevenson's *Grant to Us Lord* on p. 38 '....supplied the missing text in our Library Score at Christ Church Cathedral R.P.S.', the date 'Paid 1820' after Handel's Funeral Anthem on p.

77 and the date 'Paid 1821' after Stevenson's *I Looked and Lo* on p. 90. A penciled comment is made by Stewart to Stevenson's *Lord, How Are They Increased* on p. 107 which reads 'To shake in octaves!! As here enjoined would have bothe[illegible]. Ev'n the clever org[ani]st of the day (1821) Billy Warren!' Also of interest is the penciled inscription 'A. P. Elvidge' to Stevenson's *O Praise God in His holiness* on p. 113.

**Reverse:** 35cm x 28cm; calf-skin cover, deteriorated edging; upon opening, endpapers give a pheasant-feathered visual effect with tingeing in red/blue and beige followed by two pages of off-white to meet 'Index to Services Vol. 16'. In addition to Stevenson, the following composers are represented: Aldrich, Arnold, Gibbons, Hall & Hine, Jackson, Walsh and Wise.

**Copyists and dating:** The main copyist is John Grey with inserts by Stewart and correction by Ledwidge. Of interest is the penciled inscription 'The Red Cross Knights' after Stevenson's 'Te Deum in F' on p. 1, the penciled comment 'detestable' over bar 8 of Hall & Hine's 'Jubilate in Eb' on p. 80. Pages 81/82 are inserted pages corrected in the hand of Ledwidge to Aldrich's 'Te Deum in C'.

iv. Christ Church Cathedral Organ Book. R.C.B. C6/1/24/2/18

**Front:** 35cm x 26cm; calf-skin cover, deteriorated edging; red label missing; endpapers give a grey-pebbled visual effect with tingeing of white, dark and navy followed by 'Index to Vol. 18'; upon turning, manuscript pages off-white with ten staves anthems copied into the front pages. In addition to Stevenson, the following composers are represented: Boyce, Clarke, Ebdon, Handel, Nares and Smith.

**Copyists and dating:** The entire organ book is in the hand of John Grey. Of interest is a penciled comment made in the hand of Stewart on p. 29 to Stevenson's *The Lord Is My Shepherd* which reads 'These directions are written by Topsy John Robinson org[anist] and choir man here 1840-4' and the date '1827' after Clarke's *O Praise God in His Holiness*, the penciled comment 'Twaddle!' across Ebdon's *O Sing Unto the Lord a New Song* on p. 122 and the inscription 'Ex'd H.B.' after John Grey's signatory symbol following Nares' *O Lord My God I Will Exalt Thee* on p. 251.

**Reverse:** 35cm x 26cm; calf-skin cover, deteriorated edging; upon opening, endpapers give a pheasant-feathered visual effect with tingeing of red/blue and beige followed by one page of off-white. In addition to Stevenson, the only composer represented is Handel.

**Copyists and dating:** The main copyist is John Grey. Of interest, are the various penciled drawings following the endpapers and a penciled list of stops for the organ.<sup>246</sup>

v. Christ Church Cathedral Organ Book. R.C.B. C6/1/24/7/1

**Front:** 31½cm x 28cm; calf-skin covers; deteriorated binding; front cover, a mismatch and loose. This organ book bears no reference or volume number. No title exists on the front or within to identify the source, however, it follows Susan Hemmens' page numbering for Organ Book C6.1.24.7.1. Upon turning, manuscript pages off-white with ten staves; service settings and anthems copied into the front pages. In addition to Stevenson, the following

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<sup>246</sup> The penciled list reads: 'Ft (cc to g) 1. Open; 2. Gamba; 3. Stopt [all three marked '8']; 4. Octave; 5. Flute [both marked '4']; 6. 12<sup>th</sup>, [marked '3']; 7. 15<sup>th</sup> [marked '2'], Swell (cc to g); 8. Open; 9. Dulciana [both marked '8']; 10. Octave [marked '4']; 11. 15<sup>th</sup> [marked '2']; 12. Hautboy [marked '8']; Pedal (ccc to e); 13. Subbass marked '16 ft'.

composers are represented: Bevin, Dupuis, Crowe, Farrant, Gibbons, Tallis, Travers and Wilkins.

**Copyists and dating:** The main copyist identified is John Grey with corrections by Robert Prescott Stewart on inserts. Of interest is the inscription 'Joseph Mullen' after Dupuis' 'Cantate Domino in F' in brown ink on p. 76, the inscription 'R.P.S.' in original hand beneath an untitled double chant marked in pencil 'R.P. Stewart A.D. 1834' in pencil on p. 114, penciled correction with signature 'M. Crowley' on p. 137 to Stevenson's 'Creed in C' and an untitled exercise on p. 234 marked 'Matthew Crowe[ly].'

**Reverse:** No cover; plain manuscript page measuring 18cm x 26cm to meet front.

vi. [Christ Church Cathedral] Organ Book. R.C.B. C6/1/24/7/4

**Front:** 31½cm x 28cm; calf-skin cover; deteriorated binding; front cover, a mismatch and loose. This organ book bears no reference or volume number. No title exists on or within to identify the source, however, it follows Susan Hemmens' page numbering for Organ Book C6.1.24.7.4. Upon turning, manuscript pages off-white with ten staves; service settings and anthems copied into the front pages. The front cover and pages 1-46 are loose. In addition to Stevenson, the following composers are represented: Blake, Croft, Greene, Haydn and Shenton.

**Copyists and dating:** The copyists are unidentified in this source. All page numbering has been entered in pencil at a later stage. Of interest is a penciled date 'June 1848' after Blake's *I Have Set God* on p. 53 and the inscription 'Now sung by tenor and bass Nov. 1841 B.M.' after Stevenson's *O Lord Our Governor* on p. 220.

**Reverse:** No cover; plain manuscript page measuring 18cm x 26cm to meet front.

vii. [Christ Church Cathedral] Organ Book. R.C.B., C6/1/24/7/6, Vol. 5

**Front:** 31½cm x 28cm; calf-skin cover; deteriorated binding; front cover, a mismatch and loose. No title exists on or within to identify the source, however, it follows Susan Hemmens' page numbering for Organ Book C6.1.24.7.6. Upon turning, manuscript pages off-white with ten staves; service settings and anthems copied into the front pages. Pages 223-234 are loose. In addition to Stevenson, the following composers are represented: Clarke, Croft, Greene and Hayes.

**Copyists and dating:** The main copyist identified is John Grey. Of interest is the penciled inscription 'William Dudgeon member of Christ Church Dublin' on p. 172 after Hayes' *Sing Unto the Lord*.

**Reverse:** No cover; plain manuscript page measuring 18cm x 26cm to meet front.

viii. [Christ Church Cathedral] Organ Book. R.C.B., C6/1/24/7/7

**Front:** 31½cm x 28cm; calf-skin cover, front cover loose; deteriorated binding; originally identified as C6/1/24/12/6, this organ book follows Susan Hemmens' page numbering for Organ Book C6.1.24.7.7. Upon turning, manuscript pages off-white with ten staves; service settings and anthems copied into the front pages. There is no index and pages are not numbered nor do they follow chronological order. In addition to Stevenson, the following composers are represented: Aldrich, Arnold, Child, Croft, Dean, Dupuis, Greene, Hayes, Hine, Priest, Shenton, Walsh and Warren.

**Copyists and dating:** The main copyist identified is John Grey with corrections on inserts by Robert P. Stewart and John Horan. Of interest is the penciled inscription 'Waterloo' on p. 47 after Dean's 'Jubilate in C', an inked drawing<sup>247</sup> signed 'Joseph Mullen' on the reverse of p. 114 after Shenton's 'Creed in E', the inscription 'R. P. Stewart' entered in gold ink onto an insert to Aldrich's 'Creed in G' on p. 133, the inscription 'Mr. Richard Mullen' to the right hand side of on p.147 after Child's 'Creed in E minor' and the inscription 'Sheedy, March 1857 Dublin' on reverse of p. 152 after Stevenson's 'Te Deum in E'.

**Reverse:** Rear cover is intact and bears various penciled markings, to meet front.

**Source K: St. Patrick's Cathedral Organ Books.** MS St. Patrick's Cathedral, Dublin.

- i. St. Patrick's Cathedral Organ Book, Vol. 78

**Front:** 26cm x 36cm; black hardback leather cover margined in calf-skin; no label; title on binding reads 'Organ 78 XII'; endpapers give a brown marbled visual effect with tingeing of blue and red followed by 'Index to Anthems'; index page signed 'G. H. P. Heuson Librarian'.<sup>248</sup> Anthems copied into front pages until the entry of Handel's Funeral Anthem at p. 261 when another copy begins; therefore, service settings follow from p. 13 in continuation from the anthems; manuscript pages off-white with eight staves. In addition to Stevenson, the following composers are represented: Arne, Ebdon, Handel, Kent, Smith and Spray.

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<sup>247</sup> This illustration depicts a gallows with a hanging man on reverse to the left side of p. 114.

<sup>248</sup> George Heuson was organist of St. Patrick's, 1920-60 (Grindle, *Irish Cathedral Music*, 225).

**Copyists and dating:** The sole copyist is John Grey. Of interest is the inscription ‘Examin’d and paid thus far Nov. 1812 J. Grey’ after Ebdon’s *Hear Me When I Call* on p. 65, the date ‘Paid thus far Feb. 1814’ after Stevenson’s *Rejoice in the Lord* on p. 79, a stream of curious penciled dates in seeming succession after Stevenson’s *I Looked and Lo* across p. 110-111<sup>249</sup>, the date ‘1818 J.M.’ after Stevenson’s *I Looked and Lo* on p. 124, the date ‘1822 J.M.’ after Smith’s *Blessed Be Thou Lord* on p. 243, the date ‘Paid Nov. 1813’ after Handel’s Funeral Anthem on p. 12, the date ‘Examin’d J.M. 1815’ after Smith’s ‘Deus Misereatur in Bb’ on p. 48 and the date ‘1822 J.M.’ after Stevenson’s ‘Deus Misereatur in E’ on p. 75.

**Reverse:** 26cm x 36cm; black hardback leather cover margined in calf-skin; endpapers give a brown marbled visual effect with tingeing of blue and red followed one page of off-white to meet front.

ii. St. Patrick’s Cathedral Organ Book, Vol. 81

**Front:** 25cm x 36cm; calf-skin cover, torn in places; red label (6cm x 13cm) on front reads ‘Stevenson, St. Patrick’s Cathedral Dublin Organ Book 81’ in gold with gold border; mint-coloured endpapers; manuscript pages off-white with eight staves; index page signed ‘G. H. P. Heuson Librarian’; anthems copied into front pages, service settings into the back pages.

**Copyists and dating:** The sole copyist is John Grey. Of interest is the inscription ‘Examin’d by Mr. J. Mathews and paid thus far 17 Nov. 1812 J.G.’ after Stevenson’s

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<sup>249</sup> The dates begin: ‘29 August 1830’, ‘August 31<sup>st</sup> 1834’, November 22<sup>nd</sup> 1835’, ‘August 1<sup>st</sup> 1841’, ‘Jan. 2 [18]53’, ‘Nov. 25 [18]55’, ‘Feb. 17 [18]56’, ‘Nov. 16 [18]56’, ‘Dec. 21 [18]81’, ‘October 9<sup>th</sup> 1898’, ‘April 29<sup>th</sup> 1900’, ‘2nd November 1919 W.B.H.’.

Anthem for Trinity Sunday on p. 73 and the inscription 'Examin'd J.M. 1815' after Stevenson's *O God My Heart Is Ready* on p. 195.

**Reverse:** 25cm x 36cm; calf-skin cover, deteriorated edging; mint-coloured endpapers lead to index entitled 'Vol. X- Composer Organ 81', index page signed 'G. H. P. Heuson Librarian'; manuscript pages off-white with eight staves.

**Copyists and dating:** Of interest is the inscription entered in purple pencil by Stewart to Stevenson's 'Creed in C' on p. 15 which reads 'Sir John omitted some words here (before all worlds) and jumbled others and the Creed was so sung (1816 or 1812 'til 1852) under the very nose of four archbishops & four deans & twenty choir men. No one was the wiser!', the inscription 'Examin'd by Mr. J. Mathews & paid for thus far Nov. 17<sup>th</sup> 1812' after Stevenson's 'Nunc Dimittis in C' on p. 53, the date 'Paid Nov. 15 1815' after Stevenson's 'Creed for the Chant of Saint Athanasius' on p. 93 and the inscription 'Examin'd J.M. 1815' after Stevenson's 'Deus Misereatur in E' on p. 122.

**Source L: Castle Chapel Organ Books.** MS St. Patrick's Cathedral, Dublin.

i. D4 11 Castle Chapel Organ Book

**Front:** 26cm x 36cm; calf-skin cover; deteriorated binding; red label (9cm x 18cm) on front reads 'Castle Chapel Organ' in gold with gold border; endpapers give a yellow/wine marbled visual effect; manuscript pages off-white with eight staves; the inscription 'Henry Lessagro 1849' follows four pages of off-white; anthems copied into front pages. In addition to Stevenson, the following composers are represented: Blake, Clarke, Croft, Greene, Handel, Haydn, Kent, Mason, Reynolds [*sic*] and Travers.

**Copyists and dating:** The sole copyist is John Grey. Of interest is the inclusion of four sets of penciled chants marked 'Mr. Joseph Robinson' following Travers' *Ascribe Unto the Lord* on p. 262.

**Reverse:** 26cm x 36cm; calf-skin cover; deteriorated binding; endpapers give a yellow/wine marbled effect followed by three pages of off-white to meet front.

ii. D4 12 Castle Chapel Organ Book

**Front:** 26cm x 36cm; calf-skin cover; good condition of binding; red label (9cm x 18cm) on front reads 'Castle Chapel Organ' in gold with gold border; endpapers give a yellow/wine marbled visual effect followed by three pages of off-white to meet index; anthems copied into front pages, services into the back pages; manuscript pages off-white with eight staves. In addition to Stevenson, the following composers are represented: Blow, Greene and Handel.

**Copyists and dating:** The sole copyist is John Grey.

**Reverse:** 26cm x 36cm; calf-skin cover; good condition of binding; endpapers give a yellow/wine marbled effect followed by three pages of off-white to meet 'Index to Services'. In addition to Stevenson, the following composers are represented: Arnold, Boyce, Dean, Dupuis, Ebdon, Hall & Hine, Kent, King, Nares, Walsh and Woodward.

**Copyists and dating:** Some entries are in the hand of Mathias Crowley. Of interest is the penciled date '10<sup>th</sup> April [18]36' after Stevenson's 'Te Deum in F' on p. 40 and the penciled date '17 April [18]36' after Kent's 'Te Deum in C' on p. 90.

**Source M: Chapel Royal Part-books.** MS St. Patrick's Cathedral, Dublin.

i. Chapel Royal Treble Cantoris

**Front:** 35cm x 28cm; calf-skin cover, deteriorated edging; red label (7cm x 13cm) with gold border gives title in gold; endpapers give blotched brown/cream visual effect with tingeing of red and blue; manuscript pages off-white with ten staves; anthems copied into the front pages, service settings into the back. In addition to Stevenson, the following composers are represented: Battishill, Beethoven, Croft, Greene, Handel, Himmel, Mendelssohn, Mozart, Purcell and Robinson.

**Copyists and dating:** This part book is exclusively in the hand of Jonathan O'Rorke. Of interest is an illegible penciled signature after the index dated '1863' and the date 'Paid up to this August 1863' after Handel's 'I Know That My Redeemer' on p. 53. A printed page (27cm x 18cm) of pages 5 and 6 of Handel's 'Ev'ry Valley Shall Be Exalted' from *Messiah* appears after p. 160, one page after the final entry of Mendelssohn's *Judge Me O God*.

**Reverse:** 35cm x 28cm; calf-skin covers, deteriorated edging; endpapers give blotched brown/cream visual effect with tingeing of red and blue; services copied into the back pages. In addition to Stevenson, the following composers are represented: Aldrich, Arnold, Boyce, Bussell, Clarke-Whitfeld, Gibbons, King and Mullan.

**Copyists and dating:** Of interest is the inscription 'Paid up to this August 1863 J. O'Rorke' after Aldrich's 'Jubilate in A' on p. 35 and the penciled inscription 'Ms. Tighe' after Aldrich's 'Sanctus in A' on p. 36.

ii. Chapel Royal Treble Decani

**Front:** 36cm x 28cm; calf-skin cover, deteriorated edging; red label (7cm x 13cm) with gold border gives title in gold; endpapers give blotched brown/cream visual effect with tingeing of red and blue; upon turning, contents are entered in pencil; anthems copied into the front pages, service settings into the back; manuscript pages off-white with ten staves. In addition to Stevenson, the following composers are represented: Attwood, Battishill, Beethoven, Boyce, Croft, Gaudry, Greene, Handel, Himmel, Mendelssohn, Purcell and Robinson.

**Copyists and dating:** This part book is exclusively in the hand of Jonathan O'Rorke. Of interest is the inclusion of a service list inserted between pages 23 and 24 of the Stevenson/Robinson edition of *I Am Well Pleased* which cites the 'Venite', 'Te Deum', 'Jubilate' and hymns for three Sundays in July 2<sup>nd</sup>, 9<sup>th</sup> and 30<sup>th</sup> [year not given], the penciled inscription 'T. Magee[?] came here in 1863' on p. 25 after the Stevenson/Robinson edition of *I Am Well Pleased* and the inscription 'Paid up to this August 1863 J. O'Rorke' after Handel's *Worthy Is the Lamb* on p. 73. Also of interest is the inclusion of an insert entitled *Lord I Call Upon Thee* by C.H. Hanlon, 117 pages after the incomplete and last entry into the part-book of Boyce's *O Where Shall Wisdom Be Found* on p. 90.

**Reverse:** 36cm x 28cm; calf-skin cover, deteriorated edging; endpapers give blotched brown/cream visual effect with tingeing of red and blue; upon turning, contents are entered in pencil; services are copied into the back pages. In addition to Stevenson, the following composers are represented: Aldrich, Arnold, Boyce, Bussell, Clarke-Whitfeld, Gibbons, King and Rogers.

**Copyists and dating:** Of interest is the penciled inscription ‘H. Bussell’ after ‘Sanctus’ [no composer cited] on p. 29, the inscription ‘Paid up to this August 1863 J. O’Rorke’ after Aldrich’s ‘Jubilate in A’ on p. 41 and the penciled inscription ‘Mrs. Tighe’ after Aldrich’s ‘Sanctus in A’ on p. 42.

iii. Chapel Royal Contra-Tenor Decani

**Front:** 36cm x 28cm; calf-skin cover, deteriorated edging; red label (6cm x 11cm) with gold border gives title in gold; endpapers give blotched brown/cream visual effect with tingeing of red and blue followed by index; manuscript pages off-white with ten staves; anthems copied into the front pages, service settings into the back. In addition to Stevenson, the following composers are represented: Battishill, Beethoven, Boyce, Croft, Farrant, Gaudry, Greene, Handel, Himmel, Mendelssohn, Mozart and Purcell.

**Copyists and dating:** This part book is exclusively in the hand of Jonathan O’Rorke. Of interest is the inclusion of an insert (33cm x 21cm) after Purcell’s *Praise the Lord O My Soul* on p. 34 marked ‘Chapel Royal (Reader Desk) Month of July for Sunday 4<sup>th</sup> July, Sunday 11<sup>th</sup> July, Sunday 18<sup>th</sup> July and Sunday 25<sup>th</sup> July. Also of interest is the inscription ‘Paid up to this August 1863 J. O’Rorke’ after Handel’s *I Know That My Redeemer Liveth* on p. 64.

**Reverse:** 36cm x 28cm; calf-skin cover, deteriorated edging; endpapers give blotched brown/cream visual effect with tingeing of red and blue; entry of index upon turning; services copied into the back pages. In addition to Stevenson, the following composers are represented: Aldrich, Arnold, Boyce, Bussell, Gibbons, King and Tighe.

**Copyists and dating:** Of interest is the penciled inscription on the page after the index, three centimetres from the bottom: ‘Doctor Francis Robinson Tenor, Vicar Choral of St. Patrick’s and Christ Churches for 45 years and Stipendiary in Trinity C[ollege]’ and the penciled inscription ‘First sung Dec[embe]r 22 1861 on occasion 1<sup>st</sup> Sunday after death of Albert, Prince Consort’ on p. 24 after Bussell’s ‘Sanctus in G minor’. Also of interest is the inclusion of a penciled double chant marked ‘R. P. Stewart M.D.’ on p. 25 after Gibbons’ ‘Last Response in F’ on p. 24, the date ‘Paid up to this August 1863 J. O’Rorke’ after Aldrich’s ‘Jubilate in A’ on p. 39 and the penciled inscription ‘Mrs. Tighe or Le Fanu’ after Aldrich’s ‘Sanctus in A’ on p. 39.

iv. Chapel Royal Tenor Decani

**Front:** 36cm x 28cm; calf-skin cover, deteriorated edging; red label (6cm x 11cm) with gold border gives title in gold; endpapers give blotched brown/cream visual effect with tingeing of red and blue followed by index signed in pencil ‘18 Tenor’; manuscript pages off-white with ten staves; anthems copied into the front pages, service settings into the back. In addition to Stevenson, the following composers are represented: Battishill, Beethoven, Boyce, Croft, Farrant, Gaudry, Greene, Handel, Himmel, Mendelssohn, Mozart and Purcell.

**Copyists and dating:** This part book is exclusively in the hand of Jonathan O’Rorke. Of interest is the inscription entered in mauve pencil ‘Performed in Chapel Royal 23/x/21 under great difficulties’ after Purcell’s *Rejoice in the Lord* on p. 39. It most likely refers to that Sunday 23 October ‘1921’. Also of interest is the inscription ‘Paid up to this August 1863 J. O’Rorke’ after Handel’s *Worthy Is the Lamb* on p. 76 and an insert (23cm x 18cm)

bearing the initials 'B.M.' twenty-one pages after the last entry into the source, Boyce's *O Where Shall Wisdom Be Found* on p. 87

**Reverse:** 36cm x 28cm; calf-skin cover, deteriorated edging; endpapers give blotched brown/cream visual effect with tingeing of red and blue; entry of index upon turning; services into the back pages. In addition to Stevenson, the following composers are represented: Aldrich, Arnold, Bagot, Boyce, Bussell, Gibbons, King, Mullen and Tighe.

**Copyists and dating:** Of interest is the date 'Paid up to this August 1863 J. O'Rorke' after Aldrich's 'Jubilate in A' on p. 40.

v. Chapel Royal Bass Decani

**Front:** 36cm x 28cm; calf-skin cover, deteriorated edging; red label (6cm x 11cm) with gold border gives title in gold; insert (4cm x 4cm), off-white is sellotaped to red label and bears 'Anthems and Services Bass' in blue ink; endpapers give blotched brown/cream visual effect with tingeing of red and blue followed by one page of off-white with penciled inscription 'Venite 64 Psalms 64-68-64' followed by contents entered in pencil marked '20 Bass'; manuscript pages off-white with ten staves; anthems copied into the front pages, service settings into the back. In addition to Stevenson, the following composers are represented: Battishill, Beethoven, Boyce, Croft, Farrant, Gaudry, Greene, Handel, Himmel, Mendelssohn, Mozart and Purcell.

**Copyists and dating:** This part book is exclusively in the hand of Jonathan O'Rorke. Of interest is the inscription 'Paid up to this August 1863 J. O'Rorke' after Handel's *Worthy Is the Lamb* on p. 82 and a penciled date '1/3/[18]68' after Boyce's *O Where Shall Wisdom Be Found* where from p.95, page numbers are entered in pencil.

**Reverse:** 36cm x 28cm; calf-skin cover, deteriorated edging; endpapers give blotched brown/cream visual effect with tingeing of red and blue; upon turning, 'Services 20 Bass' is entered in black ink; services into the back pages. In addition to Stevenson, the following composers are represented: Aldrich, Arnold, Bagot, Boyce, Bussell, Gibbons, King, Mullen and Tighe.

**Copyists and dating:** Of interest is the date 'Paid up to this August 1863 J. O'Rorke' after Aldrich's 'Jubilate in A' on p. 34 and the penciled inscriptions 'Mrs. Tighe' and 'J. Mullen' after Aldrich's 'Sanctus in A' on p. 34.

**Source N: Christ Church Cathedral.** MS Christ Church Cathedral Archives, Christ Church Cathedral, Dublin [uncatalogued]<sup>250</sup>

- i. Christ Church The Order of Daily Services [Score Book]

**Front:** 31cm x 26cm; calf-skin cover, deteriorated edging; binding in poor condition; black label (5cm x 10cm) gives the title in gold; endpapers give a wine-coloured Aztec print visual effect with label (7cm x 6cm) 'Charles Chambers (late J. Chambers & Son), Printing Office, Account Book and General Stationary Warehouse, 36 Dame Street Dublin'; upon turning, three pages of off-white followed by 'The Order for Morning and Evening Prayer, Daily throughout the Year as used in Christ Church Cathedral Dublin 1858'. In addition to

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<sup>250</sup> Stewart stated on p. 83 of Christ Church Cathedral Organ Book, Vol. 19 that *Service in G* was located in 'Vol. 20.' However, this was an error and it was found in Vol. 21 instead. In light of the important find of Stevenson's missing organ part to *Service in G*, Christ Church Cathedral Organ Book Vol. 23 1866 and Christ Church Cathedral Organ Book Vol. 31 were also assessed. Although they did not contain compositions by Stevenson, they do contain important information where Stewart writes the date after his own compositions and provides details to others, including the names of copyists and the years they were copied.

Stevenson, the following composers are represented: Childe, Finlayson, Hayes, Humphrey, Lowe, Purcell, Robinson, Smith, Stewart and Tallis.

**Copyists and dating:** All entries are in an unfamiliar hand. Of interest is the penciled inscription ‘This response was sung in the cathedral for over 60 years without any protest ‘til Jan. 1905. What would Tallis have thought of the unprepared discord, accompanied by fifths in similar motion? J.S.S.G.’ after Tallis’ ‘Litany’ on p. 22 and a note following the Winchester Responses on p. 26 which reads ‘Harmonised by me in conjunction with my dear friend and advisor Rev. John Clarke Crosthwaite sometime Dean Vicar of Christ Church, a man of utmost taste and most enlarged information in all matters relating to the cathedral worship R.P.S’. Another note in the hand of Stewart occurs after Tallis’ ‘Litany’ on p. 37 to the text ‘O God the Father, Have Mercy On Us Miserable Sinners’ which reads ‘Due to old John Mathews A.D. 1826, [th]is [is] a corrupted form; the true plain song will be found in Tallis where the pathetic descent of the minor 3<sup>rd</sup> appeals to every person of taste.’ Also of interest is the penciled inclusion of ‘J. Clarke’ after ‘Chant for the Morning Psalms [letter] B in A major’ on p. 48, ‘10<sup>th</sup> Psalm Beethoven’ after ‘2<sup>nd</sup> day in C major’ on p. 49 followed by ‘L[or]d Mornington’ in pencil after ‘Chant [letter] B in Eb major’ repeated again after the ‘3<sup>rd</sup> day’ on p. 50, the penciled inscription ‘Crosthwaite’ after ‘5<sup>th</sup> Morning in A major [letter] A’ on p. 52, the penciled inscription ‘Dr. Crotch’ after ‘15<sup>th</sup> Morning in F major [letter] A’ on p. 62, the penciled inscription ‘R. Cooke’ in pencil after ‘23<sup>rd</sup> Morning in G major [letter] A’ on p. 70, the penciled inscription ‘Dr Smith’ after ‘25<sup>th</sup> Morning in F major [letter] B’ with an inked comment in the hand of Stewart ‘a fine example of *Rosalia*, composed for a gathering of children in St. Patrick’s’, an inked comment after ‘26<sup>th</sup> Morning in D mode’ on p. 73 which reads ‘In Boyce’s Cath. Music not ‘F’ by any means’, an inked comment in the hand of Stewart after ‘27<sup>th</sup> Morning [letter]

'B' on p. 74' which reads: 'It was not for many years use that the composer tried a minor form of this chant. He always felt [that the] necessary change [was to] *Ab* & did it violence.'

**Reverse:** 31cm x 26cm; calf-skin cover, deteriorated edging; binding in poor condition; endpapers give a wine-coloured Aztec print visual effect followed by seven pages of off-white, ten pages of blank manuscript, two pages of off-white and four pages of blank manuscript to meet front.

ii. [Christ Church Cathedral Chant Score Book]

**Front:** 29cm x 26cm; no front or rear covers; deteriorated binding; generally in very poor condition, no contents; first entry begins with Tallis' 'Responses and Litany'. In addition to Stevenson, the following composers are represented: Alcock, Aldrich, Arnold, Attwood, Bacon, Barrows, Battshill, Beale, Beckwith, Bellamy, Bennett, Blow, Boyce, Bond, Carridge, Chard, Clarke, Clarke-Whitfeld, Clarke-Crosthwaite, Clarke-Whitfeld, Cooke, Corfe, Crosthwaite, Crotch, Dupuis, Dyce, Felton, Finlayson, Gibbons, Goodson, Gordenough, Goss, Greene, Havergal, Hawes, Hayes, Handel, Higgins, Hine, Hobbs, Jackson, Jolly, Jones, Kent, King, Lamb, Langdon, Le Fanu, Marsh, Matthews, Mills, Morley, Mornington, Nares, Norris, O'Neill, Percival, Pratt, Purcell, Radcliffe, Randall, Robinson, Roseingrave, Russell, Saunders, Smith, Soaker, Stafford-Smith, Stewart, Tallis, Travers, Turner, Walsh, Wesley, Warren and Woodward.

**Copyists and dating:** Some of the chants entered earlier are in the hand of John Grey.

**Reverse:** 29cm x 26cm; deteriorated binding; generally in very poor condition; meets appendix of front where nos. 3-30 are left incomplete.

iii. Christ Church Cathedral Chant Book, Organ 1867

**Front:** 26cm x 20cm; calf-skin, front cover loose; red label (6cm x 8cm) gives title in gold; upon opening, 'Quadruple Chant' by Dr. T. A. Walms followed by '1. Chants for the Morning Psalms' in blue ink, followed by table of contents. In addition to Stevenson, the following composers are represented: Alcock, Aldrich, Arnold, Attwood, Bacon, Barrows, Battshill, Beale, Beckwith, Bellamy, Bennett, Blow, Boyce, Bond, Carridge, Chard, Clarke, Clarke-Crosthwaite, Clarke-Whitfeld, Cooke, Corfe, Crosthwaite, Crotch, Dupuis, Dyce, Felton, Finlayson, Gibbons, Goodson, Gordenough, Goss, Greene, Havergal, Hawes, Hayes, Handel, Higgins, Hine, Hobbs, Jackson, Jolly, Jones, Kent, King, Lamb, Langdon, Le Fanu, Marsh, Matthews, Mills, Morley, Mornington, Nares, Norris, O'Neill, Percival, Pratt, Purcell, Radcliffe, Randall, Robinson, Roseingrave, Russell, Saunders, Smith, Soaker, Stafford-Smith, Stewart, Tallis, Travers, Turner, Walsh, Wesley, Warren and Woodward.

**Copyists and dating:** There is the use of an unidentified hand. Of interest is the insertion of red penciled ticks to Stevenson's 'Double Chant in C major' on p. 65, to Stevenson's 'Double Chant in F major' on p. 66 and to Joseph Robinson's 'Double Funeral Chant in G minor' on p. 68. Also of interest is a penciled note in Stewart's hand to 'vi. Appendix' on p. 72 where it is written: 'Men, it is requested that these pages be not used except for chants to be inserted hereafter'.

**Reverse:** 26cm x 20cm; calf-skin, front cover loose with deteriorated edging, followed by three pages of off-white to meet front.

iv. Christ Church Cathedral Organ Book, Vol. 19

**Front:** 26cm x 36cm; calf-skin, front cover loose with deteriorated edging; red label (7cm x 12cm) reads title in gold; upon opening, endpapers give a pheasant-feathered visual effect with tingeing of red, blue and beige; upon turning, 'Index to Services Vol. 19'; manuscript pages off-white with ten staves; service settings copied into the front pages; singeing to manuscript affects legibility of pp 132-238. In addition to Stevenson, the following composers are represented: Bryan, Clarke, Croft, Dupuis, Nares, Patrick, Smith and Wilkins.

**Copyists and dating:** The sole copyist of this organ book is John Grey with inserts of correction by Stewart. Of interest is a penciled statement in the hand of Stewart which reads: 'Arnold has "Richard" Patrick wrongly. These canticles were set by "Nathaniel" Patrick' after the title 'Te Deum in G minor by R. Patrick' on p. 1; the faded penciled statement in the hand of Stewart made to Stevenson's 'Te Deum in D' which reads: 'For J. Hawkins Organist to this Cathedral of Christ Church' followed with 'This horrible service is equaled if not exceeded by Stevenson's *Service in G* in Vol. 20', on p. 83, penciled comments made to the source include 'horrible washy stuff' to Clarke's 'Te Deum in F' on p. 141 and 'all atrocious twaddle' to Clarke's 'Jubilate in F' on p. 147.<sup>251</sup> Nine bars of Smith's 'Jubilate in Bb' on p. 186 are marked 'A' in purple pencil to 'B' with a penciled note: 'N.B. This part is quite right. The Lord Bishop of Kildare Dean of Christ Church 'til 1846 and a man of much taste prevailed on Smith to omit [the] seven bars A to B teaming with vulgarity as they were called by the choir 'Jullion's Original Polka! – but as soon as

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<sup>251</sup> This is interesting criticism Stewart makes of Clarke in light of a statement made by Bumpus where he claims that the settings of the 'Cantate Domino' and 'Deus Misereatur' in Clarke's services '.....appear to be modeled on those of his contemporary, Sir John Stevenson'. See Bumpus, *A History of English Cathedral Music, 1549-1889*, 373.

the [dean] died, Smith removed the pasted papyrus which covered the polka and restored it, alas!’

**Reverse:** 26cm x 36cm; calf-skin cover, deteriorated edging; upon opening, ‘Chant in E major’ by John Goss, organist of St. Paul’s’ with penciled chant in C major by R.P. Stewart on reverse to meet front.

v. Christ Church Cathedral Organ book, Vol. 20

**Front:** 26cm x 36cm; calf-skin cover, loose, deteriorated edging; red label (7cm x 12cm) reads title in gold; upon opening, endpapers give a pheasant-feathered visual effect with tingeing of red, blue and beige; upon turning, four pages of off-white lead to contents; manuscript pages off-white with ten staves; service settings copied into the front pages. In addition to Stevenson, the following composers are represented: Attwood, Boyce, Buggine, Child, Clarke, Croft, Crosthwaite, Elvey, Gaudry, Haydn, Jackson, Smith and Weldon.

**Copyists and dating:** The main copyists are John Grey, Mathias Crowley, Crosthwaite and R.P. Stewart. Of interest are comments made by Stewart in purple pencil to Stevenson’s *I Am Well Pleas’d* on p. 125 including the penciled inscription: ‘The last anthem old Johnny Gray [*sic*] copied out 1834-1835’ on p. 132, the penciled inscription ‘Copied by Rev. J. C. Crosthwaite Dean’s Vicar 1838’ on p. 133 to Boyce’s *O Give Thanks* and the penciled inscription ‘Copied by Mat. Crowly [*sic*] (died 1878-9)’ to Child’s *Sing We Merrily* on p. 139. Also of interest is a purple penciled inscription ‘Copied (to help M. M. Crowly [*sic*] the cathedral copyist at the time 1839)’ by R.P.S. while Stewart inserts in purple pencil to the same anthem on p.144: ‘This vulgar “Georgian” Waltz is generally omitted’, the inscription ‘M.M.C. Sep[tembe]r 17/[18]39 after Boyce’s *Praise the Lord* on p. 152, a familiar signatory symbol signed ‘Paid Dean, Oct[ober] 5 1840’ after Buggine’s *By the Waters of Babylon* on p. 179 and comments made in purple pencil to Stevenson’s *I Am Well*

*Pleased* p. 179-180. Of further interest is the date 'Dec. 19 1842' after Weldon's *Who Can Tell How Oft* on p. 193, the date 'A.D. 1843' after Clarke's *In Jewry Is God Known* on p. 195, the date 'Feb[ruar]y 1844' after Croft's *By Merciful Unto Me O God*, the date 'Oct. 1845' after Attwood's *Teach Me O Lord* signed 'Charles Ferguson 1847', the date 'Nov. 1845' after Elvey's *O Lord From Whom All Good Things*, the penciled inscription 'Copied by Dr. Smith himself' after Smith's *The Lord Shall Comfort Zion* marked 'All those clefs should be struck out – poor [illegible] of him' where a change in hand writing verifies in pencil 'Copied R.P.S.' on p. 220. Smith's anthem ends on p. 224 marked 'Dec[embe]r 1845'. Also of interest is the date 'Jan[uar]y 1846' after Smith's *And Seeing the Multitudes* on p. 238, the penciled inscription 'Adapted from the French Hymn *Agneu de Dieu*' on p. 239 dated 'Feb[ruar]y 1846' and the date 'April 21<sup>st</sup> 1846' after Smith's *Duetto* on p. 239.

**Reverse:** 26cm x 36cm; calf-skin cover, deteriorated edging; upon opening, endpapers give a pheasant-feathered visual effect with tingeing of red, blue and beige; upon turning, three pages of off-white to meet front.

vi. Christ Church Cathedral Organ book, Vol. 21

**Front:** 26cm x 36cm; calf-skin cover, deteriorated edging; red label (7cm x 12cm) reads title in gold; upon opening, endpapers give a pheasant-feathered visual effect with tingeing of red, blue and beige; upon turning, two pages of off-white lead to 'Vol. 21 Services'; manuscript pages off-white with ten staves; service settings copied into the front pages. In addition to Stevenson, the following composers are represented: Arnold, Attwood, Blow, Boyce, Clarke, Crosthwaite, Gibbons, Handel, Hayes, Herbert, Hilton, Rogers, Smith and Stewart.

**Copyists and dating:** The main copyists are the Rev. J.C. Crosthwaite, John Grey, Robert Prescott Stewart, Mathias Crowley, [unknown forename] Dean, Richard Mullen and John

Horan. Of interest is the orange penciled inscriptions 'This differs considerably from the score' to Smith's 'Sanctus and Responses in C' on p. 9 and 'This Creed differs greatly from the score' in the same hand to Smith's 'Creed' on p. 10, the penciled inscription 'Albert Speedy 1849' to Blow's 'Te Deum in G' on p. 19, the comment 'This is wrong' to Blow's 'Jubilate in G' on p. 21, 'Composed to complete Haye's *Service in D* by his son Phil. Hayes Mus.Doc.' on p. 66, 'Composed to complete Hall and Hine's *Service in Eb*' to Hayes' 'Sanctus, Responses and Creed in *Eb*' on p. 74, the entry of 'Murphy' after 'Herbert' with a note 'A choir man of the Castle Chapel who christened himself William Murphy Herbert' on p. 82 to Herbert's 'Te Deum in *Eb*', the inscription 'Cop [ied] by J. Grey, copyist from 1810 to 1838' to Herbert's 'Sanctus in *Eb*' on p. 94, the inscriptions 'This copy was made by his hand' on p. 94 to Crosthwaite's arrangement of Handel's 'Veni Creator' from *Samson* followed with on p. 98, 'Copied by the arranger J.C. Crosthwaite Vicar C.C.D. 1834 to 1843 .....1868-9, as Rector St. Mayalstal [?] London', 'Copied by R.P. Stewart 1849 or 1842' after Attwood's 'Magnificat in F' on p. 99, the penciled date 'A.D. 1846' after Robert Prescott Stewart's 'Te Deum in C' on p. 105 and the penciled date '*à la* 1640' after Stewart's 'Benedictus in C' on p. 110, the penciled inscription 'R.P. Stewart' with 'copied by' '1846' after Stewart's 'Nunc Dimittis in C' on p. 121, 'Copied by Horan' in blue pencil after Rogers' 'Te Deum in F' on p. 123, the year '1848' after 'Creed composed for this Service by Mr. R. Stewart' to Boyce's 'Creed in A' on p.145 and the signatory symbol marked 'R.M. 1849' after Arnold's 'Jubilate in F' on p. 153.

**Reverse:** 26cm x 36cm; calf-skin cover, deteriorated edging; upon opening, Stevenson's 'Te Deum in G' is the first entry on p. 2.

**Copyists and dating:** The main copyists are John Grey, Mathias Crowley and Richard Beatty. Of interest, is the purple penciled inscription in the hand of Stewart 'Copied by J. Grey who became copyist to the two cathedrals & coll[egiate] chapel early in this 19<sup>th</sup>

century (1812 to 1838)' on p. 13 to Stevenson's 'Commandments in G', the penciled inscription in Stewart's hand 'Copied by R.W. Beatty Master of the Boys' followed in purple pencil 'about 1830 to about 1870' to Tallis' 'Sanctus' on p. 14 and the penciled statement partly highlighted in purple pencil 'Copied by R.W. Beatty, a boy here 1807, Master of the boys 1830 to 1870' and a penciled comment to King's 'Jubilate' on p. 26 'Copied by M. M. Crowley, a boy here from 1831 to 1837, organist of Carlow to 1877 when he died'.

vii. Christ Church Cathedral Organ Book, Vol. 22

**Front:** 27cm x 36cm; calf-skin cover, front cover loose with deteriorated edging; red label (7cm x 12cm) reads title in gold; upon opening, endpapers give a pheasant-feathered visual effect with tingeing of red, blue and beige; upon turning, one page of off-white marked in pencil '*O Love the Lord* – Golden – 13[/]9 B.C. 1720' followed by 'Index to Vol. 22'; manuscript pages off-white with ten staves; service settings copied into the front pages. In addition to Stevenson, the following composers are represented: Alcock, Batten, Boyce, Child, Clarke, Croft, Croften, Elvey, Hall, Handel, Hayes, Rogers, Smith, Stewart, Tallis and Weldon.

**Copyists and dating:** The main copyists are Richard Mullen, Robert Prescott Stewart, [unknown forename] Dean and Richard Beatty. Of interest is the penciled inscription referring to Croften's *The Lord Ev'n the Most Mighty God* following the index: 'Croften was a mad choir boy (who [illegible] two brothers). This absurd anthem was inserted in this book by order of the then Dean, the B[isho]p of Kildare', the inscription 'Doctor Stewart copied this' in orange pencil on p. 36 to Alcock's *O Lord Grant the King*, Stewart's signatory symbol marked 'Sep. 1850' after Alcock's *Why Standest Thou So Far Off* on p. 46, the date '5 Sep. [18]50' after Hayes' *Great Is the Lord* on p. 61, the penciled inscription

‘Composed by Dr. Smith on the death of the Duke of Wellington’ signed ‘R.P.S. Nov. 17 [18]52’ to Smith’s *How Are the Mighty Fallen* on p. 65, the penciled date ‘May 17<sup>th</sup> [18]68’ to Boyce’s *Blessing and Glory* on p. 75 and the penciled inscription ‘Composed Sep. 1843’ after Stewart’s *Plead Thou My Cause* on p. 99

**Reverse:** 27cm x 36cm; calf-skin cover, deteriorated edging; upon opening, endpapers give a pheasant-feathered visual effect with tingeing of red, blue and beige; upon turning, one page of off-white followed by index. In addition to Stevenson, the following composers are represented: Cooke, Dupuis and Rogers.

**Copyists and dating:** The main copyists are Richard Mullen, [unknown forename] Dean and Stewart. Of interest, is a purple penciled note on the reverse of the index; ‘Words of Lord for thy kindred’ from Lydley’s prayer, Mus. Stand Sat. Oct. 4<sup>th</sup> [18]84’.

**Source O: Cashel Cathedral Part-books. MS GPA Bolton Library, Cashel, Co. Tipperary.**

- i. [uncatalogued], Tenor Cashel Cathedral

**Front:** 34cm x 26cm; calf-skin cover with coloured cardboard binding; printed label (4cm x 8cm) on front reads title; endpapers give an orange/blue visual marbled effect; upon opening, two pages of off-white followed by contents; manuscript pages off-white with ten staves; service settings and anthems copied at random into the front pages. In addition to Stevenson, the following composers are represented: Arnold, Bishop, Boyce, Clarke, Corfe, Croft, Dean, Doria, Ebdon, Greene, Handel, Jackson, Kent, King, Langdon, Latrobe, Mathews, Shenton and Warren.

**Copyists and Dating:** There are a number of Mathews' signatory symbols and evidence of the hand of Magrath. Of interest, is the inked inscription on p. 49 'J.M. 20/3/[18]47' and a loose flyer 'Robert Sunter [?] Church Bookseller and Publisher 23 Stonegate York, estd. 1680' after King's *God Is Our Hope and Strength* on p. 172. Of particular interest is the lack of manuscript space where every spare space available to the end of a stave is used. One such example is Nares' chorus to *O Lord My God* on p. 95 which is crammed in under Croft's *I Will Give Thanks*.

**Reverse:** 34cm x 26cm; calf-skin cover with coloured cardboard binding; endpapers give an orange/blue marbled visual effect; upon turning, meets with front.

ii. [uncatalogued], Bass Cantoris [Cashel Cathedral]

**Front:** 36cm x 27cm; calf-skin covers; hard-backed binding; no title; endpapers give an orange/blue marbled visual effect; upon opening, index pasted to rear of front cover; manuscript pages off-white with ten staves; service settings and anthems copied at random into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Bird, Boyce, Clarke, Creighton, Crotch, Ebdon, Elliott, Hall, Handel, Haydn, Kent, King, Magrath, [Miss] Mathews, Nares, Purcell, Shenton, Spencer, Waglin and Woodward.

**Copyists and Dating:** There are a number of Mathews' signatory symbols and evidence of the hand of Magrath while other copyists are unfamiliar. Every available space of manuscript is used for the insertion of choruses or chants by local composers such as 'Miss Mathews', 'Francis Mathews' and 'J. Magrath'.

**Reverse:** 36cm x 27cm; calf-skin cover with coloured cardboard binding; endpapers give an orange/blue marbled visual effect; upon turning, meets with front.

iii. [uncatalogued], [Cashel ] Cathedral Bass

**Front:** 35cm x 30cm; calf-skin cover, deteriorated edging; red label (12cm x 7cm) gives title; endpapers give a blue marbled visual effect with tingeing of ivory; entry of index upon turning; manuscript pages off-white with ten staves; service settings and anthems copied at random into the front and back pages. In addition to Stevenson, the following composers are represented: Aldrich, Blow, Boyce, Clarke, Corfe, Croft, Ebdon, Fussell, Goldwin, Greene, Handel, Haydn, Hayes, Kent, King, Luther, Mathews, Nares, Shenton and Warren.

**Copyists and Dating:** There are a number of Mathews' signatory symbols and evidence of the hand of Magrath while other copyists are unfamiliar. Every available space of manuscript is used for the insertion of choruses or chants by local composers such as 'Miss Mathews', 'Francis Mathews' and 'J. Magrath'. Of interest is the use of 'Kyrie Elieson [*sic*] from the '*Service of the Greek Church* to be sung after Tomelli's 'Sanctus' arranged by Capt[ain] Spencer' on p. 11 and the inclusion of thirty-one morning and evening chants by a number of composers most notably by Walker, Bourke, Lord Mornington, Geary, Calan and Delamain.

**Reverse:** 35cm x 30cm; calf-skin cover, deteriorated edging; endpapers give a blue marbled visual effect with tingeing of ivory; entry of index upon turning. In addition to Stevenson the following composers are represented: Blow, Boyce, Clarke, Croft, Dorian, Greene, Handel, Hayes, Kent, King, Latrobe, Marsh, Mathews, Travers, Wise and Woodward.

**Copyists and dating:** There are a number of Mathews' signatory symbols and evidence of the hand of Magrath while other copyists are unfamiliar. Every available space of manuscript is used for the insertion of choruses or chants by local composers such as 'Miss

Mathews', 'Francis Mathews' and 'J. Magrath'. This is particularly evident on p. 65 where there isn't enough manuscript space to complete Stevenson's *I Looked and Lo* so following a single bar line a penciled direction reads: 'To page 63 at X'. Of interest is the inscription 'F.M.' after a Mathews' signatory symbol after Stevenson's 'Jubilate in C' on p. 61.

iv. [uncatalogued], Cashel Cathedral Tenor

**Front:** 34cm x 31cm; calf-skin cover, deteriorated edging; red label (6cm x 12cm) gives title with penciled date 'July 3 1813'; endpapers give a blue marbled visual effect with tingeing of ivory; entry of index upon turning; manuscript pages off-white with ten staves; service settings and anthems copied at random into the front pages; contents only extend to p. 160 where thirty-three pages are lost. In addition to Stevenson, the following composers are represented: Aldrich, Arnold, Blow, Boyce, Clarke, Corfe, Croft, Dean, Dupuis, Ebdon, Fussell, Greene, Handel, Haydn, Hayes, Higgins, Howard, Jackson, Kent, Langdon, Magrath, [Miss] Mathews, Nares, Travers, Waglin, Weldon, Wise and Woodward.

**Copyists and Dating:** There are a number of Mathews' signatory symbols and evidence of the hand of Magrath while other copyists are unfamiliar. Every available space of manuscript is used for the insertion of choruses or chants by local composers such as 'Miss Mathews', 'Francis Mathews' and 'J. Magrath'. Of interest are penciled entries following the index: 'H. Gunsley, J. Magrath, M.C. Lodge, J. Squires, H.G. Close, P. Scott and E. Squires and the penciled inscription 'H. Edmonds [esquire?], Cashel Cathedral 1857-1864'. Also of interest is the spelling 'Stephenson' after 'Chorus of *Rejoice in the Lord*' on p. 69.

**Reverse:** 34cm x 31cm; no calf-skin rear cover; reverse meets p. 160 of front.

v. [uncatalogued], Tenor Cashel Cathedral

**Front:** 37cm x 26cm; calf-skin cover; good condition; red label (4cm x 8cm) gives title in black ink; endpapers give a blue marbled visual with tingeing of ivory; entry of index upon turning; manuscript pages off-white with ten staves; service settings and anthems copied at random into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Blow, Boyce, Carter, Child, Clarke, Croft, Delamain, Dupuis, Ebdon, Greene, Handel, Haydn, Higgins, Hine, Howard, Kent, Mathews, Nares, Purcell, Reynolds, Rogers, Shenton, Walsh, Weldon and Woodward.

**Copyists and Dating:** There are a number of Mathews' signatory symbols and evidence of the hand of Magrath while other copyists are unfamiliar. Every available space of manuscript is used for the insertion of choruses or chants by local composers such as 'Miss Mathews', 'Francis Mathews' and 'J. Magrath'. Of interest is an insert between pages 113 and 114 after Croft's Anthem For Three Voices Psalm 104<sup>th</sup> (24cm x 31cm) entitled 'Tenor// Chorus taken from *The Mount of Olives*' by Beethoven marked 'Tenor Mr. Linton' and the inked inscription following an index to the rear of the part book 'G. Squires July 31<sup>st</sup> 1854.'

**Reverse:** 37cm x 26cm; calf-skin cover; good condition; endpapers give a blue marbled visual effect with tingeing of ivory; upon turning, Handel's *Coronation Anthem* marked p. 4 and Woodward's incomplete 'Veni Creator Spiritus' on p. 7, followed by four pages of blank manuscript to meet [anonymous] *Praise To Thy Eternal Merit* to meet front.

vi. [uncatalogued], [Cashel Cathedral] Tenor

**Front:** 37cm x 26cm; calf-skin cover; hard-leather binding, good condition; red label (5cm x 9cm) gives title in gold, 'Tenor' etched in black ink; upon opening, three pages of off-

white followed by index; manuscript pages off-white with ten staves; service settings and anthems copied at random into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Bird, Blow, Boyce, Clarke, Creighton, Croft, Crotch, Delamain, Ebdon, Elliott, Gibbons, Gibson, Greene, Handel, Haydn, Hayes, Iring, Kent, Magrath, [Miss] Mathews, Nares, Plegel, Purcell, Shenton, Spencer, Waglin, Weldon, Wise and Woodward.

**Copyists and Dating:** There are a number of Mathews' signatory symbols and evidence of the hand of Magrath while other copyists are unfamiliar. Every available space of manuscript is used for the insertion of choruses or chants by local composers such as 'Miss Mathews', 'Francis Mathews' and 'J. Magrath'. Of interest, is a penciled sketch of a crest on the second last page of off-white entitled *Fidus Deo et Regi*.

**Reverse:** 37cm x 26cm; calf-skin cover; hard-leather binding; good condition followed by three pages of off-white to meet front.

vii. [uncatalogued], Countertenor Cashel Cathedral

**Front:** 45cm x 29cm; calf-skin cover in deteriorated condition; red label (12cm x 6cm) gives title in gold; entry of index upon opening; manuscript pages off-white with ten staves; service settings and anthems copied at random into the front pages. In addition to Stevenson, the following composers are represented: Arnold, Bishop, Blow, Boyce, Clarke, Corfe, Croft, Deane, Dupuis, Gibson, Greene, Handel, Hayes, Haydn, Higgins, Jackson, Kent, King, Langdon, [Miss] Mathews, Nares, Spencer, Sweeny, Travers, Weldon, Wise and Woodward.

**Copyists and Dating:** There are a number of Mathews' signatory symbols and evidence of the hand of Magrath while other copyists are unfamiliar. Every available space of manuscript is used for the insertion of choruses or chants by local composers such as 'Miss Mathews', 'Francis Mathews' and 'J. Magrath'. Of interest is an inscription made to the index: 'B. Mathews Oct. 31<sup>st</sup> 1813', the inclusion of a 'Kyrie Eleison in G' from the Greek Church on p. 27, Anthem for Sacraments' Day (Psalm 26<sup>th</sup>) by Geary on p. 21, the penciled inscription 'Died 1855' after Travers' *Ascribe Unto the Lord* on p. 46, the inked inscription 'Aug. 29<sup>th</sup> [18]29 J.J.M' to Wise's Anthem for Three Voices on p. 99 and the date 'June 21<sup>st</sup> 1840' after Kent's *The Lord Is My Shepherd* together with a Mathews' signatory symbol on p. 113.

**Reverse:** 45cm x 29cm; calf-skin cover in deteriorated condition followed by off-white insert to meet p. 180 of front.

viii. [uncatalogued], Cashel Cathedral Bass

**Front:** 35cm x 27cm; calf-skin cover in good condition; red label (5cm x 13cm) gives title in gold; upon opening, three pages of off-white to meet index; manuscript pages off-white with ten staves; service settings and anthems copied at random into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Arne, Arnold, Bishop, Blow, Boyce, Clarke, Corfe, Croft, Dean, Dorion, Dupuis, Ebdon, Fussell, Gibbons, Gibson, Greene, Handel, Haydn, Hayes, Humphries, Jackson, Kent, King, Langdon, Magrath, Marsh, Mason, Mathews, Nares, Shenton, Stroud, Warren, Weldon, Wise and Woodward.

**Copyists and Dating:** There are a number of Mathews' signatory symbols and evidence of the hand of Magrath while other copyists are unfamiliar. Every available space of

manuscript is used for the insertion of choruses or chants by local composers such as ‘Miss Mathews’, ‘Francis Mathews’ and ‘J. Magrath’. Of interest is the spelling ‘Stephenson’ following Stevenson’s *The Lord Is My Shepherd* on p. 61 and an insert, a loose leaf (30cm x 24cm) which bears Blake’s *I Have Set God* bearing the date 19/7/[18]67 J.M.’ after Weldon’s *In Thee O Lord* on p. 116. Of particular interest is the extensive number of Mathews’ signatory symbols and the fact that the compositions of Stevenson and Francis Mathews dominate from p. 231.

**Reverse:** 35cm x 27cm; calf-skin covers in good condition; upon opening, three pages of off-white to meet index.

ix. [uncatalogued], Cashel Cathedral Contra-Tenor

**Front:** 35cm x 26cm; calf-skin cover with decorative imprint; binding in deteriorated condition; red label (10cm x 6cm) gives title in gold; upon opening, ‘Index to Anthems and Services’; manuscript pages off-white with ten staves; service settings and anthems copied at random into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Boyce, Child, Croft, Dorion, Ebdon, Fussell, Greene, Handel, Jamill, Kelway, Kent, King, Latrobe, Marsh, Mathews, Mornington, Nares, Rogers, Shenton, Smith, Stroude, Tallis, Warren, Wise and Woodward.

**Copyists and Dating:** There are a number of Mathews’ signatory symbols and evidence of the hand of Magrath while other copyists are unfamiliar. Every available space of manuscript is used for the insertion of choruses or chants by local composers such as ‘Miss Mathews’, ‘Francis Mathews’ and ‘J. Magrath’. An interesting inscription occurs on p. 109 where there is not enough space to include the ‘Kyrie’ after Dorion’s ‘Sanctus’ which reads ‘For ‘Kyrie’ turn backward one leaf’. Also of interest is the penciled inscription ‘Nov. 12<sup>th</sup>

1837, [June] 5<sup>th</sup> 1838, June 7<sup>th</sup> 1840, Nov. 1<sup>st</sup> [year erased]’ after Greene’s *O Sing Unto God* on p. 38, the inscription ‘By Mr. F. Mathews Organist of Cashel’ after an anonymous ‘Te Deum’ on p. 102, a penciled date ‘January 2<sup>nd</sup> 1853’ after Stevenson’s *I Looked and Lo* on p. 125 and a four-paged insert (28cm x 24cm) between pages 145 and 147 of Handel’s *Let All the Angels of God* signed ‘Good Friday 9<sup>th</sup> April 1830’. Eleven bars of Haydn’s ‘And the Spirit of God Moved’ from *The Creation* are entered in pencil on its reverse.

**Reverse:** 35cm x 26cm; calf-skin covers with decorative imprint; binding in deteriorated condition; upon opening, meets with front.

x. [uncatalogued], [Cashel Cathedral Organ Book]

**Front:** 26cm x 36cm; hard-backed covers with faded page giving blue/peach marbled visual effect; binding and edging in deteriorated condition; front label missing (6cm x 9cm); upon opening, contents begin; manuscript pages off-white with ten staves; anthems copied into the front pages, service settings into the back pages. In addition to Stevenson the following composers are represented: Aldrich, Boyce, Croft, Greene, Kent, Handel, Nares and Purcell.

**Copyists and Dating:** The entire organ book is in the hand of Mathias Crowley. Of interest is a penciled inscription before the index begins: ‘The wedding that was postponed in September between W. [erased pencil] of the 1<sup>st</sup> L. Regt. and M. O’Brien will take place on January the 24<sup>th</sup> 1883 when they will proceed to India.’ This is signed ‘George R. Mackay [illegible] Cashel’. Also of interest is an inserted stave of eight bars in correction of Greene’s *Let God Arise* dated ‘March 6 1863’ followed by an unfamiliar signatory symbol marked ‘D. M. Lodge’ and the penciled date ‘Feb. 1850’ in the hand of Mathias Crowley with his signatory symbol on p. 18, the penciled inscription ‘Sermon for Jews by

Revd. [illegible] March 8<sup>th</sup> 1862 Sunday' after Boyce's *By the Waters of Babylon* on p. 19, the penciled date 'July 15<sup>th</sup> 1866 Sunday' after Kent's *My Song Shall Be of Mercy* on p. 91 and the penciled dates 'Friday August 29<sup>th</sup> 1862', Sunday August 31<sup>st</sup> 1862 R.H.L' after Boyce's *I Have Surely Built Thee an House* on p. 116.

**Reverse:** 26cm x 36cm; hard-backed cover with page which gives faded blue/peach marbled visual effect; binding and edging in deteriorated condition; upon opening, a drawing in pencil followed by 'Contents of Vol. 2'; manuscript pages off-white with eight staves; service settings into the back pages. In addition to Stevenson, the following composers are represented: Arnold, Boyce, Clarke, Gibson, Hayes, Higgins, Kent, Nares and Spencer.

**Copyists and dating:** Of interest is the penciled inscription '10½ minutes for 'Te Deum' July 30<sup>th</sup> 1865 H.E.C.D.H.L.' after Kent's 'Te Deum in C' on p. 10 and the penciled inscription 'Sunday 6 minutes for 'Jubilate' July 30 1865 D.H.L.H.E.L. after Kent's 'Jubilate in C' on p. 20. Also of interest is the penciled inscription 'D. Short' after Arnold's 'Jubilate in C' on p. 61 and the inked inscription 'From the *Service of the Greek Church* as performed in Russia' after 'Kyrie Eleeson' [*sic*] on p. 73 and the penciled inscription 'Composed D. Short' over 'Sanctus' on p. 85.

xi. [uncatalogued], Cathedral Cashel [*sic*] Chant Book Cantoris 1829

**Front:** 21cm x 9cm; no front cover; title entered in black ink on manuscript following 'Cathedral Cashel, 'Co. Tipperary' entered and underlined in pencil where year is unclear and is highlighted in pencil citing '1825' over '1829' which is followed with 'Charles Magrai of Thurles' in pencil; no original pagination, numbering entered in pencil at a later date; manuscript pages off-white with ten staves. In addition to Stevenson, the following

composers are represented: Arnold, Battishill, Beckwith, Berklow, Boyce, Bussell, Clarke, Crotch, Delamain, Dupuis, Goodenough, Geary, Greene, Hanley, Hayes, Heathcote, Higgins, Jones, Kemp, Kent, Knight, Langdon, Nares, Norris, Marsh, Mahews, Mornington, Pratt, Purcell, Robinson, Randall, Roseingrave, Russell, Smith, Thomas, Walsh, Warren, Woodward and [Miss] York.

**Copyists and dating:** To begin with, the Mathews' signatory symbol is evident followed by the signatory symbol of [unknown forename] Dean, a copyist active at Christ Church in the early 1840s. Of interest is the penciled inscription 'the honourable' before 'Miss York' after 'Chant for 20<sup>th</sup> Evening' on p. 40 and the inclusion of a chant by Geary for '25<sup>th</sup> Morning' on p. 49.

**Reverse:** 21cm x 9cm; loose hard-backed cover gives a blue marbled visual effect; endpaper, off-white followed by anthems; manuscript pages off-white with eight staves.

**Copyists and dating:** This copy is mostly in the hand of Mathias Crowley with some entries by one of the Mathews. Of interest is the penciled inscription of 'June 10<sup>th</sup> 1856' after Stevenson's *I Am Well Pleased* entered into the right margin of p. 1.

xii. [uncatalogued], Cashel Cathedral Service Book

**Front:** 24cm x 30cm; hard-backed covers give a blue marbled visual effect; spine depicts lyres entitled 'Music'; decorative black label (6cm x 10cm) gives title in gold; excellent condition; endpaper is an off-white page followed by index; manuscript pages off-white with twelve staves. In addition to Stevenson, the following composers are represented: Ebdon, Fussell, Hall & Hine, Higgins, Kent, King, [Miss] Mathews, Nares, Smith and Walsh.

**Copyists and dating:** This copy is exclusively in the hand of Francis Mathews. The copy includes a number of corrections in original and later hand.

**Reverse:** 24cm x 30cm; hard-backed covers give a blue marbled visual effect; spine depicts lyres entitled 'Music'; upon opening, meets with front.

xiii. [uncatalogued], Cashel Cathedral Score Book

**Front:** 30cm x 30cm; no cover; opening page entitled 'I looked and lo' followed by 'Stevenson 24' in pencil; opening page torn followed by three pages of off-white. This score copy presents two anthems by Stevenson.

**Copyists and dating:** This source is exclusively in the hand of John Grey and presents *When the Day of Pentecost* pages 1-24 and *I Looked and Lo* pages 24-44. The first page of *When the Day of Pentecost* is of poor quality with an inked inscription on reverse of the title 'Man that is born of woman hath but a short time to live and is full of misery'. The inscription 'Beautiful Moon' appears in ink top of p. 9 while p. 44 is marked in ink in the same hand 'End of this book' followed by further inked markings signed 'J. J. Magrath'.

**Reverse:** 30cm x 30cm; no cover; four pages of off-white to meet front.

**Source P: Cloyne Cathedral Score, Part and Organ Books.** MS Currently in the private care of Colin Nicholls, former organist of St. Finbarr's Cathedral, Cork.

i. A bound copy of miscellaneous printed material

**Front:** 25cm x 34cm; brown hard-backed cover in deteriorated 'scaly' condition; no title; includes David Weyman's *Melodia Sacra* Vol., 3 (1819) and Handel's *Songs*, Vol. II.

**Dating:** Includes on inset the signature of bookseller/music publisher Henry Burgh and the year 1838.

ii. Cathedral of Cloyne Organ Book

**Front:** 32 cm x 23 cm; brown hard-backed cover in deteriorated ‘scaly’ condition; red label (3cm x 9cm) gives title partly re-entered in ink due to deterioration. This is a bound volume of printed fugues and organ voluntaries by Diettenhofer, Eberlins and Wesley.

**Dating:** This source contains signed copies of organ voluntaries of Samuel Wesley<sup>252</sup> and the signature of Joseph Mazzinghi.<sup>253</sup>

iii. Cloyne Cathedral Croft’s *Musica Sacra*

**Front:** 21cm x 33cm; black hard-backed covers; no label; title in ½cm gold lettering.

iv. Cathedral of Cloyne Score Book

**Front:** 33cm x 24cm; hard-backed cover worn and scaly; black label (3cm x 7cm) gives title in gold; two pages of off-white lead to contents.

**Dating:** An illustration engraved by Midland ‘They sang the song of Moses and the Lamb’, published Sept[embe]r 1 1791 by John Stockdale & George Goulding is followed by the inscription: ‘An illustration of the Psalms of David for the use of the Parish Churches, the words selected by the Rev. Sir Adam Gordon Bart, M.A., the Music selected, adapted and composed by Dr. Arnold Organist and Composer to His Majesty, assisted by J.W. Callcott M.B. Organist of St. Paul, Covent Garden, London, printed for John Stockdale, Piccadilly and George Goulding, James Street, Covent Garden.’

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<sup>252</sup> Samuel Wesley (24 February 1766 – 11 October 1837), English organist and composer in the late Georgian period. Wesley’s autograph is evident on these organ voluntaries.

<sup>253</sup> Joseph Mazzinghi, (?1765- 15 January 1844), Corsican composer and contemporary of Samuel Wesley.

v. Cloyne Cathedral Score Book

**Front:** 28cm x 23cm; black hard-backed cover; badly deteriorated binding infested with insects; no label or title; upon opening, deteriorated endpapers give a yellow/ebony bubbled marbled visual effect followed by Stephenson's [*sic*] *O Lord Our Governor*; manuscript pages off-white with twelve staves; anthems, service setting and chants entered at random into the front pages. In addition to Stevenson spelt 'Stephenson' in this copy, the following composers are represented: Aldridge, Boyce, Clarke, Cogan, Daly, Ebdon, Haddon, Haydn, Kent, King, Langdon and Wise.

**Copyists and dating:** This copy is mostly in the hand of J. Magrath with some entries by Mathias Crowley. The music of the first two anthems, *O Lord Our Governor* and *Lord, How Are They Increased* both composed by Stevenson were most deteriorated perhaps due to exposure to moisture. One of the end papers was merged with the opening page of *O Lord Our Governor* followed by a further thirty-five pages blemished with pink staining. Of interest was the inscription 'Copied for Mr. Fredk Daly ['Cloyne'] in heavier ink of a later hand] by J. Magrath Cashel'. After Stephenson's [*sic*] *Lord, How Are They Increased* on p. 36, the inscription 'Copied for Mr. Fredk Daly with J. Magrath's best respects Cashel' after Boyce's *O Where Shall Wisdom Be Found* on p. 56, the inscription 'Copied for Mr. Fredk Daly with J. Magrath's best respects Cashel', where the entry is mimicked in pencil after Stephenson's [*sic*] *I Am Well Pleased* on p. 78 and the inclusion of 'No. 23 Harmonica Chant' [anonymous] on p. 95, entered then deleted in the hand of Magrath.

**Reverse:** 28cm x 23cm; black hard-backed cover, deteriorated binding, endpapers of yellow/ebony bubbled marbled visual effect are merged with first page of off-white, stained in pink to meet p. 404 of front.

vi. Cloyne Cathedral Part-book [Countertenor]

**Front:** 34cm x 26cm; navy/blue hard-backed cover; black binding with decorative gold engraving; black label (5cm x 9cm) gives title in gold; upon opening, endpapers give a yellow/ebony marbled visual effect followed by one page of off-white; manuscript pages off-white with eight staves; anthems, service settings and chants entered at random into the front pages; pages appear to have been guillotined to suit binding which has resulted in the loss of a number of titles and the names of composers; illogical numbering of pages, does not follow chronological order as original numbering has been cut away; pages appear to have been collected at random, guillotined and bound so page numbering has been imposed on this source to order its contents. In addition to Stevenson, the following composers are represented: Blake, Clarke, Croft, Gibbons, Gibson, Greene, Handel, Hayes, Howard, McDaniel, Nares, Purcell, Shenton, Wise and Woodward.

**Copyists and dating:** This copy is in the hand of J. Magrath and Mathias Crowley. As the composer's name had been guillotined, the following were assessed to ascertain if they were compositions by Stevenson: *I Will Magnifie Thee* on p. 2, 'Magnificat in C' on p. 56 and 'Te Deum in F' on p. 49

**Reverse:** 34cm x 26cm; navy/blue hard-backed cover; black binding with decorative gold engraving; upon opening, endpapers give a yellow/ebony visual effect followed by one page of off-white to meet front.

vii. Cloyne Cathedral Part-book [Tenor]

**Front:** 34cm x 26cm; navy/blue hard-backed cover; tarnishing to black binding with decorative gold engraving; black label (5cm x 7cm) give title in gold; upon opening, endpapers give a yellow/ebony bubbled marbled visual effect followed by one page of off-

white; manuscript pages off-white with eight staves; anthems, service settings and chants entered at random into the front pages; pages appear to have been guillotined to suit binding which has resulted in the loss of a number of titles and the names of composers; illogical numbering of pages, does not follow chronological order as original numbering has been cut away; pages appear to have been collected at random, guillotined and bound so page numbering has been imposed on this source to order its contents. In addition to Stevenson, the following composers are represented: Croft, Gibbons, Greene, Handel, Nares, Rogers, Shirton, Warren, Wise and Woodward.

**Copyists and dating:** This copy is in the hand of J. Magrath and Mathias Crowley. As the composer's name had been guillotined, 'Nunc Dimittis in C' on p. 80 and *Kyrie Eleeson* [*sic*] on p.98 were assessed to ascertain if they were composed by Stevenson. Of interest was the inclusion of the 'Finefold Amen' dated '1918'.

**Reverse:** 34cm x 26cm; navy/blue hard-backed cover; tarnishing to black binding with decorative gold engraving; upon opening, endpapers give a yellow/ebony bubbled marbled visual effect followed by one page of off-white to meet front.

viii. Cloyne Cathedral Part-book [Bass]

**Front:** 34cm x 26cm; navy/blue hard-backed cover; black binding with decorative gold engraving; black label (5cm x 7cm) gives title in gold; upon opening, endpapers give a yellow/ebony marbled visual effect followed by one page of off-white; manuscript pages off-white with eight staves; anthems, service settings and chants entered at random into the front pages; pages appear to have been guillotined to suit binding which has resulted in the loss of a number of titles and the names of composers; illogical numbering of pages, does not follow chronological order as original numbering has been cut away; pages appear to have been collected at random, guillotined and bound so page numbering has been imposed

on this source to order its contents. In addition to Stevenson, the following composers are represented: Blake, Blow, Boyce, Croft, Gibson, Greene, Handel, Howard, Humphries, King, Nares, Purcell, Shenton, Walsh, Weldon, Wise and Woodward.

**Copyists and dating:** This copy is in the hand of J. Magrath and Mathias Crowley. As the composer's name had been guillotined, 'Te Deum in D' on p. 14 and *Full Service in G* on p. 63 were assessed to ascertain if they were composed by Stevenson.

**Reverse:** 34cm x 26cm; navy/blue hard-backed cover; black binding with decorative gold engraving; upon opening, endpapers give a yellow/ebony bubbled marbled visual effect followed by one page of off-white to meet front.

- ix. Cloyne Cathedral [*Morning and Evening Services composed by Sir John Andrew Stevenson* (London: James Power of the Strand, vol ii, 1825)]

**Front:** 34cm x 25cm; navy/blue hard-backed cover; black binding with decorative gold engraving; black label (5cm x 7cm) gives title in gold; upon opening, endpapers give an orange/ebony bubbled marbled visual effect followed by a printed edition of by *Stevenson's O Lord Our Governor*, 216 printed music pages of fifteen staves in five systems, off-white. Stevenson is the sole composer. Although pages have been guillotined to suit binding with a loss of 4cm x 3cm; it did not affect legibility.

**Dating:** This source is a copy of *Morning and Evening Services and Anthems for the use of the Church of England composed with an accompaniment for the organ or piano forte by Sir John Stevenson, Mus. Doc.*, London: James Power of the Strand 1825, volume 2. It was assessed as it contained a number of corrections and alterations to notation and text which were of interest. Following page 212, the final page of the morning and evening services and the last page of Stevenson's *The Earth Is the Lord's*, two pages in the key of Bb major follow. They appear to be flyers from another printed edition and consist of fifteen staves,

each of its five systems marked with a pointed hand. It includes figured bass and the text '...gone up on high, thou hast led captivity'.

**Reverse:** 34cm x 25cm; navy/blue hard-backed cover; black binding with decorative gold engraving; upon opening, endpapers give an orange/ebony bubbled marbled visual effect followed by the second page of the flyer printed edition.

**Source Q: Wells Cathedral Part-books.** MS Wells Cathedral, Somerset

i. DC/Mus/I/II: Box 1-S2 Services Treble Cantoris

**Front:** 27cm x 22cm; black hard-backed cover; title etched onto cover in gold; no label; upon opening, green endpapers are followed by one page of off-white followed by index; manuscript pages off-white with twelve staves; service settings are copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Attwood, Banks, Barrow, Bennett, Bishop, Blow, Boyce, Bussell, Brown, Child, Clarke, Creighton, Crowe, Ebdon, Elvey, Heathcote, Hayes, Hodges, Hudson, Kent, King, Lavington, Linley, Marshall, Mendelssohn, Pilbrow, Rogers, Rowden, Smith, Stainers, Summers, Turle, Travers and Walkley.

**Copyists and dating:** There are a number of unfamiliar signatory symbols, one of which has been identified as belonging to a copyist active in Wells Cathedral in the 1850s.

**Reverse:** 27cm x 22cm; black hard-backed cover; upon opening, green endpapers are followed by one page of white followed by front.

ii. DC/Mus/I/II: Box 1-S4 Services Treble [Decani]

**Front:** 28cm x 23cm; black hard-backed partially covered in navy blue; deteriorated edging and binding; no title; entry of index upon opening followed by two green and three off-white pages; manuscript pages off-white with twelve staves; service settings copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Attwood, Banks, Bennett, Bird, Bishop, Blow, Boyce, Brown, Childe, Clarke, Creighton, Crowe, Dix, Elvey, Gibbons, Handel, Hayes, Heathcote, Hodges, Kent, King, Lavington, Linley, Mendelssohn, Patrick, Pilbrow, Rogers, Rowden, Russell, Smith, Summers, Tallis and Turle.

**Copyists and dating:** Evidence of a copyist's signatory symbol dated 10/10/18/53 on p. 27 after Stevenson's 'Deus Misereatur in E major' and a copyist with signatory symbol identified elsewhere as 'C.L'.

**Reverse:** 28cm x 23cm; black hard-backed partially covered in navy blue; deteriorated edging and binding; upon opening, two green endpapers followed by three pages of off-white to meet front.

iii. DC/Mus/I/II: Box 1-S6 Services Alto Cantoris

**Front:** 28cm x 33cm; black hard-backed partially covered in navy blue, deteriorated edging and binding; no label; title etched in gold on front cover and on binding; entry of index upon opening followed by two green and four pages of off-white; manuscript pages off-white with twelve staves; service settings copied into the front pages, anthems into the back pages. In addition to Stevenson, the following composers are represented: Aldrich, Banks, Bennett, Bevin, Blow, Boyce, Brown, Child, Clarke, Dix, Ebdon, Elvey, Goldwin, Handel, Hayes, Hodges, King, Lavington, Mendelssohn, Patrick, Rogers, Rowden, Russell, Smith, Tallis and Wesley.

**Copyists and dating:** There are a number of unidentified signatory symbols including evidence of a copyist with signatory symbol identified as 'C.L' and a signatory symbol identified as copyist 'J.S.' active in Wells Cathedral in the 1850s.

**Reverse:** 28cm x 33cm; black hard-backed partially covered in navy blue; deteriorated edging and binding; entry of index upon opening followed by two green and four pages of off-white; manuscript pages off-white with twelve staves; anthems copied into the back pages. In addition to Stevenson, the following composers are represented: Bexfield, Boyce, Calcott, Catator, Child, Corfe, Creighton, Crotch, Dowland, Elvey, Foster, Goldwin, Greene, Handel, Hayes, Hawes, Hopkins, Humphrey, Kent, Lavington, Lodovico, Longhurst, Luther, Malan, Mason, May, Mendelssohn, Mozart, Nares, Palestrina, Richardson, Smith, Spohr, Turle, Verindi, Weldon, Welsh and Wesley.

**Copyists and dating:** There are a number of unidentified signatory symbols, one of which belongs to a copyist active in Wells Cathedral in the 1850s.

iv. DC/Mus/I/II: Box 1-S7 Services Alto Decani

**Front:** 28cm x 22cm; loose black hard-backed cover partially concealed in navy blue, deteriorated binding; no label; title etched in gold onto front cover; entry of index upon opening followed by four pages of off-white; manuscript pages off-white with twelve staves; service settings copied into the front pages. In addition to Stevenson, the following composers are represented: Chard, Child, Clarke, Cooke, Creighton, Croft, Dix, Ebdon, Elvey, Handel, Hayes, Heathcote, Hodges, Kelway, King, Lavington, Linley, Mason, Mendelssohn, Nares, Novello, Pilbrow, Porter, Rogers, Rowden, Smith, Turle and Wesley.

**Copyists and dating:** Evidence of a copyist with signatory symbol initialed 'C.L' on p. 212 after Stevenson's 'Deus Misereatur' in E major and a signatory symbol identified elsewhere as copyist 'J.S.' active in Wells Cathedral in the 1850s.

**Reverse:** 28cm x 22cm; loose black hard-backed cover partially concealed in navy blue; deteriorated binding; upon opening, three pages of off-white followed by front.

v. DC/Mus/I/II: Box 2-S10 Services Alto [Cantoris]

**Front:** 26cm x 22cm; black hard-backed cover partially concealed in navy blue; deteriorated binding; no label; title etched in gold onto front cover; entry of index upon opening followed by two pages of off-white; manuscript off-white with twelve staves; service settings copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Angel, Attwood, Banks, Barrow, Bird, Bishop, Child, Chard, Clarke, Cooke, Creighton, Croft, Elvey, Farrant, Hawes, Heathcote, Hodges, Kelway, King, Lavington, Novello, Patrick, Pilbrow, Porter, Rogers, Rowden, Russell, Smith, Tallis, Turle and Wesley.

**Copyists and dating:** There is evidence of a copyist identified elsewhere as 'J.S.' active in Wells Cathedral in the 1850s.

**Reverse:** 26cm x 22cm; black hard-backed cover partially concealed in navy blue; deteriorated binding; upon opening, seven pages of off-white to meet front.

vi. DC/Mus/I/II: Box 2-S13 Services Tenor Cantoris

**Front:** 28cm x 23cm; calf-skin partially covered in wine hard-back; no label; title etched onto cover in gold; entry of index upon opening followed by two pages of off-white; manuscript pages off-white with twelve staves; service settings copied into the front pages followed by a single entry of the anthem Stevenson's *I Looked and Lo*. In addition to Stevenson, the following composers are represented: Bennett, Boyce, Brown, Bussell, Child, Clarke, Crowe, Dix, Elvey, Hayes, Heathcote, Hodges, Lavington, Mason, Mendelssohn, Patrick, Pilbrow, Rogers, Rowden, Smith, Turle and Wesley.

**Copyists and dating:** There is evidence of copyists active in the 1850s. A signatory symbol initialed 'J.S. 1856' occurs after Brown's 'Sanctus' on p. 82 and a signatory symbol initialed 'L.T. 1856' after Stevenson's 'Jubilate in C' on p. 91.

**Reverse:** 28cm x 23cm; calf-skin partially covered in wine hard-back; upon opening, five pages of off-white followed by front.

vii. DC/Mus/I/II: Box 3-S17 Services Tenor Decani

**Front:** 28cm x 23cm; black hard-backed partially covered in wine hard-back; no label; title etched onto binding in gold; entry of services index upon opening followed by two pages of off-white; manuscript pages off-white with twelve staves; service settings copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Bennett, Boyce, Browne, Child, Creighton, Elvey, Handel, Hayes, Heathcote, Hodges, Lavington, Mason, Mendelssohn, Patrick, Rogers and Turle.

**Copyists and dating:** There is evidence of a copyist's signatory symbol initialed 'J.L.' dated '10/11/18/55' after Stevenson 'Deus Misereatur in E major' on p. 77.

**Reverse:** 28cm x 23cm; black hard-backed partially covered in wine; upon opening, five pages of off-white to meet front.

viii. DC/Mus/I/II: Box 3-S19 Services Bass [Cantoris]

**Front:** 28cm x 23cm; black hard-backed partially covered in wine; no label; no title; upon opening, 'Rebound 1938' is written on first off-white page; no index; five pages of off-white are met by contents; manuscript pages off-white with twelve staves; service settings copied into the front pages. In addition to Stevenson, the following composers are represented: Bennett, Boyce, Brown, Bussell, Child, Clark, Crowe, Dix, Elvey, Heathcote,

Hodges, Lavington, Mason, Mendelssohn, Patrick, Pilbrow, Rowden, Smith, Turle and Wesley.

**Copyists and dating:** There is evidence of copyist 'L.T.' after Stevenson's 'Deus Misereatur in E major' on p. 189 where together with his signatory symbol, the date '9/10/18/55' is written.

**Reverse:** 28cm x 23cm; black hard-backed partially covered in wine; upon opening, five pages of off-white to meet front.

ix. DC/Mus/I/II: Box 4-S22 Services Bass Cantoris

**Front:** 28cm x 23cm; navy hard-backed cover; no label; title etched in gold onto binding; upon opening, 'Services Index' followed by four pages of off-white; manuscript pages off-white with twelve staves; service settings are copied into the front pages. In addition to Stevenson, the following composers are represented: Attwood, Banks, Chard, Creighton, Clark-Whitfeld, Child, Crowe, Elvey, Handel, Hodges, Hudson, Mendelssohn, Mason, Pilbrow, Rogers, Rowden, Turle, Tallis and Wesley.

**Copyists and dating:** There is evidence of an unidentified copyist.

**Reverse:** 28cm x 23cm; navy hard-backed cover; upon opening, 'Services Index' followed by four pages of off-white to meet front.

x. DC/Mus/I/II: Box 4-S25 Services Bass Decani

**Front:** 28cm x 23cm; calf-skin cover; red label (11cm x 7cm) reads title in gold; upon opening, index is followed by four pages of off-white; manuscript pages off-white with twelve staves; service settings are copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Attwood, Banks, Bennett, Boyce, Brown, Bussell, Chard, Child, Clarke, Crowe, Ebdon, Elvey, Farrant, Gibbons, Handel, Hawes,

Hayes, Heathcote, Hodges, King, Lavington, Mason, Mendelssohn, Patrick, Pilbrow, Porter, Rogers, Rowden, Smith, Tomelli, Turle and Wesley.

**Copyists and dating:** There is evidence of the signatory symbols of 'C.L.' and 'J.S' both active copyists in Wells in the 1850s.

**Reverse:** 28cm x 23cm; calf-skin cover; upon opening, five pages of off-white to meet front.

xi. DC/Mus/I/II Box 5-A2 Anthems Treble Cantoris

**Front:** 27cm x 21cm; black hard-backed cover; title etched in gold onto cover; deteriorated binding; upon opening, 'Index to Anthems' is followed by one page of off-white; manuscript pages off-white with twelve staves; anthems are copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Arnold, Attwood, Batten, Battishill, Bird, Blow, Boyce, Calcott, Clarke, Croft, Dowland, Elvey, Gibbons, Goldwin, Greene, Handel, Hawes, Hayden [*sic*], Hayes, Humphreys, Kent, King, Linley, Nares, Purcell, Richardson, Rogers, Smith, Tallis, Travers, Tucker, Turle, Turner, Tye, Verinder, Weldon and Welsh.

**Copyists and Dating:** Stevenson's *There Were Shepherds* is initialed 'C.J' on p. 220 following the copyist's signatory symbol.

**Reverse:** 27cm x 21cm; black hard-backed cover; upon opening, four pages of off-white to meet front.

xii. DC/Mus/I/II: Box 5-A5 Anthems Treble Decani

**Front:** 28cm x 23cm; original black leather cover lined in newspaper; title etched in gold onto binding; upon opening, 'Index to Anthems' entered in blue ink with penciled marking followed by two pages of off-white; manuscript pages off-white with twelve staves;

anthems are copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Attwood, Bach, Battishill, Beckwith, Bird, Bishop, Blake, Blow, Boyce, Callcott, Cherubini, Child, Clarke, Corfe, Creighton, Croft, Crotch, Dix, Dowland, Elvey, Farrant, Francisco, Gibbons, Goldwin, Greene, Hale, Handel, Haydn, Hayes, Hopkins, Humphreys, Jackson, Jeckyll, Kent, King, Latrobe, Latrobe, Lavington, Malan, Mendelssohn, Mornington, Mozart, Nares, Palestrina, Purcell, Richardson, Rogers, Stainer, Steggall, Travers, Turle, Turner, Tye, Verinder, Weldon, Wesley and Wise.

**Copyists and dating:** There is evidence of copyists active in the 1850s identified elsewhere as 'L.T.' and 'C.L'.

**Reverse:** 28cm x 23cm; original black leather cover lined in newspaper; upon opening, one page of off-white to meet front.

xiii. DC/Mus/I/II: Box 5-A6 Anthems Treble Decani

**Front:** 27cm x 22cm; loose tattered brown leathered cover; title etched in gold onto binding; entry of index upon opening followed by four pages of off-white; manuscript pages off-white with twelve staves; anthems are copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Arnold, Attwood, Bach, Battishill, Beckwith, Bexfield, Bird, Blow, Boyce, Cantator, Calcott, Cherubini, Croft, Dowland, Elvey, Gibbons, Goldwin, Greene, Hall, Handel, Haydn, Hayes, Hopkins, Hunt, Latrobe, Lavington, Longhurst, Ludovico, Malan, Mason, May, Mozart, Nares, Palestrina, Purcell, Richardson, Rogers, Scott, Smith, Stroud, Tye, Verinder, Weldon, Wesley and Whitfeld.

**Reverse:** 27cm x 22cm; loose tattered brown leathered cover; upon opening, five pages of off-white to meet front.

xiv. DC/Mus/I/II: Box 5-A7 Anthems Treble Decani

**Front:** 27cm x 21cm; brown hard-backed cover, deteriorated edging; title etched in gold onto binding; entry of index upon opening followed by three pages of off-white; manuscript pages off-white with twelve staves; anthems are copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Batten, Battishill, Bishop, Blow, Bond, Boyce, Calah, Callcote, Child, Clari, Clarke, Corfe, Crotch, Gibbons, Greene, Handel, Hopkins, Humphreys, Kent, Langdon, Leffler, Linley, Perkins, Purcell, Matthews, M.S., Nares, Tallis, Travers, Tucker, Turle, Wesley and Wise.

**Copyists and dating:** There is evidence of a copyist active in the 1890s and identified elsewhere as 'J. Sharman'.

**Reverse:** 27cm x 21cm; brown hard-backed cover, deteriorated edging; upon opening, five pages of off-white to meet front.

xv. DC/Mus/I/II: Box 5-A8 Anthems Treble Decani

**Front:** 29cm x 23cm; brown hard-backed cover, cover lifting to reveal underlay of blue cardboard; title etched in gold onto binding; entry of index upon opening followed by one page of off-white to meet another index entry followed by four pages of off-white; manuscript pages off-white with twelve staves; anthems are copied into the front pages. In addition to Stevenson, the following composers are represented: Batten, Bird, Bishop, Croce, Croft, Crotch, Dix, Dowland, Farrant, Francisco, Gibbons, Greene, Handel, Humphreys, Hunt, Kent, Lavington, Malan, Mendelssohn, Nares, Purcell, Rogers, Steggall, Tallis, Turle, Tye, Wesley and Whitfeld,

**Copyists and dating:** Copyist identified as 'J. Sharman' dated '7<sup>th</sup> Sep. 1896' on p. 31 after Stevenson's *O Lord Our Governor*.

**Reverse:** 29cm x 23cm; brown hard-backed cover, cover lifting to reveal underlay of blue cardboard; upon opening, one page of off-white to meet front.

xvi. DC/Mus/I/II: Box 6-A9 Anthems Countertenor [Decani]

**Front:** 29cm x 24cm; calf-skin cover; binding deteriorated; no title; entry of index upon opening followed by two decorative pages which give a pheasant-feathered visual effect with tingeing of beige, red and blue, followed by one page of manuscript; manuscript pages off-white with twelve staves; anthems are copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Arnold, Attwood, Battishill, Boyce, Corfe, Croce, Croft, Dix, Fletcher, Goldwin, Haydn, Jackson, Jekyll, Kent, King, Latrobe, Lavington, Malan, Mendelssohn, Moody, Porta, Purcell, Rogers, Stainer, Weldon and Wesley.

**Copyists and dating:** There is evidence of an unidentified copyist dated 'Jan. 1872' after Stevenson's *There Were Shepherds* on p. 26.

**Reverse:** 29cm x 24cm; calf-skin cover; upon opening, endpapers give a pheasant-feathered visual effect with tingeing of beige, red and blue followed by two pages of off-white to meet front.

xvii. DC/Mus/I/II: Box 6-A12 Anthems Alto Decani

**Front:** 28cm x 23cm; brown hard-backed cover; title etched in gold onto cover; entry of index upon opening followed by four pages of off-white; manuscript pages off-white with twelve staves; anthems are copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Attwood, Battishill, Beckwith, Bexfield, Blow, Boyce, Cantator, Cherubini, Child, Corfe, Creighton, Croft, Crotch, Elvey, Forster, Goldwin, Greene, Hall, Handel, Hayes, Hopkins, Hunt, Kent, King, Loughurst, Ludovic,

M.S., Malan, Mendelssohn, Mornington, Mozart, Nares, Palestrina, Purcell, Richardson, Rogers, Scott, Smith, Turner, Tye, Verrinder, Wesley and Wise.

**Copyists and dating:** There is evidence of an unidentified copyist active in the 1870s.

**Reverse:** 28cm x 23cm; brown hard-backed cover; upon opening, six pages of off-white to meet front.

xviii. DC/Mus/I/II: Box 6-A13 Anthems Alto Decani

**Front:** 28cm x 23cm; calf-skin cover; deteriorated binding; no label; no title on binding, 'Decani' entered in pencil onto front; entry of index upon opening followed by four pages of off-white; manuscript pages off-white with twelve staves; anthems are copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Battishill, Bishop, Blake, Blow, Boyce, Calah, Callcott, Corfe, Croft, Crotch, Dix, Dowland, Greene, Hall, Handel, Haydn, Heathcote, Hopkins, Lavington, Leffler, Kent, King, Langdon, Linley, M.S., Nares, Perkins, Purcell, Rogers, Smith, Travers, Turner, Tye, Webbe, Wesley and Whitfeld.

**Copyist and dating:** The signatory symbol identified elsewhere as copyist 'W.Q' is dated 'August 13<sup>th</sup> 1828' after Stevenson's *O Lord Our Governor* on p. 63.

**Reverse:** 28cm x 23cm; calf-skin cover; upon opening, seven pages of off-white to meet front.

xix. DC/Mus/I/II: Box 6-A14 Anthems Countertenor Cantoris

**Front:** 28cm x 22cm; blue hard-backed cover; title on binding; no label; entry of index upon opening followed by four pages of off-white; manuscript pages off-white with twelve staves; anthems are copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Arnold, Attwood, Beckwith, Bird, Bishop, Blow,

Bond, Boyce, Calan, Callcott, Cherubini, Clarke, Corfe, Croft, Crotch, Gibbons, Greene, Handel, Heathcote, Hopkins, Jackson, King, Langdon, Leffler, Linley, M.S., Matthews, Mendelssohn, Mornington, Nares, Perkins, Purcell, Reynolds, Rogers, Scott, Smith, Tallis, Travers, Tye, Webb, Weldon, Wesley and Whitfeld.

**Copyists and dating:** There is evidence of a signatory symbol identified elsewhere as copyist 'W.Q.' dated 'July 16<sup>th</sup> 1828' after Whitfeld's *Blessed Is the Man* on p. 64 and the hand of a copyist identified elsewhere as dating from the 1870s.

**Reverse:** 28cm x 22cm; blue hard-backed cover; upon opening, five pages of off-white to meet front.

xx. DC/Mus/II: Box 6-A17 Anthems Tenor Cantoris

**Front:** 28cm x 23cm; wine hard-backed cover; title on binding; no label; entry of index upon opening followed by two pages of off-white; manuscript pages off-white with twelve staves; anthems are copied into the front pages. In addition to Stevenson, the following composers are represented: Arnold, Attwood, Battishill, Beckwith, Bexfield, Boyce, Calcott, Cantator, Cherubini, Child, Corfe, Creighton, Croft, Crotch, Dix, Elvey, Fletcher, Forster, Haydn, Hopkins, Jackson, Jekyll, Kent, Latrobe, Lavington, Loughurst, Ludovic, Luther, Nares, M.S., Malan, Mendelssohn, Moody, Mornington, Mozart, Palestrina, Purcell, Richardson, Scott, Smith, Stainer, Tallis, Turle, Verrinder, Weldon and Wesley.

**Copyists and dating:** There is evidence of an unidentified copyist identified elsewhere as dating from the 1850s.

**Reverse:** 28cm x 23cm; wine hard-backed covers; upon opening, five pages of off-white to meet front.

xxi. DC/Mus/I/II: Box 7-A18 Anthems Tenor Decani

**Front:** 28cm x 22cm; wine hard-backed covers; no title on binding; no label; upon opening, two pages of off-white followed by index; manuscript pages off-white with twelve staves; anthems are copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Bishop, Blow, Bond, Boyce, Calah, Callcott, Clarke, Croft, Crotch, Elvey, Greene, Handel, Heathcote, Kent, Langdon, Leffler, Nares, Purcell, Rogers, Travers, Tye, Wesley and Whitfeld.

**Copyists and dating:** There is evidence of a signatory symbol identified elsewhere as copyist 'W.Q.' dated 'August 20<sup>th</sup> 1828' after Stevenson's *O Lord Our Governor* on p. 47.

**Reverse:** 28cm x 22cm; wine hard-backed cover; upon opening, five pages of off-white to meet front.

xxii. DC/Mus/I/II: Box 7-A19 Anthems Tenor Decani

**Front:** 28cm x 23cm; blue hard-backed cover; title etched in gold onto binding; no label; entry of index upon opening followed by two pages of off-white; manuscript pages off-white with twelve staves; anthems are copied into the front pages. In addition to Stevenson, the following composers are represented: Attwood, Beckwith, Bexfield, Blake, Boyce, Callcott, Cantator, Corfe, Cherubini, Creighton, Croft, Dix, Dowland, Elvey, Forster, Goss, Greene, Handel, Hawes, Haydn, Hayes, Hopkins, Jackson, Jekyll, Kent, Latrobe, Lavington, Ludovic, M.S., Malan, May, Mendelssohn, Mornington, Mozart, Nares, Palestrina, Richardson, Scott, Smith, Spohr, Steggall, Stroud, Turle, Verrinder, Weldon and Wesley.

**Copyists and dating:** There is evidence of a copyist identified as 'J.S.' active in the 1850s and an unidentified signatory symbol dated 'Dec[embe]r [18]57' after Stevenson's *There Were Shepherds* on p. 91.

**Reverse:** 28cm x 23cm; blue hard-backed cover; entry of index upon opening followed by five pages of off-white to meet front.

xxiii. DC/Mus/I/II: Box 7-A20 Anthems Tenor [Cantoris]

**Front:** 28cm x 23cm; blue hard-backed cover, loose; deteriorated binding; title etched in gold onto binding; no label; entry of index upon opening followed by two pages of off-white; manuscript pages off-white with twelve staves; anthems are copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Attwood, Bishop, Blow, Boyce, Calah, Calcott, Clarke, Croft, Crotch, Greene, Hall, Handel, Heathcote, Kent, King, Langdon, Leffler, Linley, Perkins, Purcell, M.S., Nares, Rogers, Stroud, Tallis, Travers, Turner, Tye, Webbe, Wesley and Whitfeld.

**Copyists and dating:** A signatory symbol identified elsewhere as copyist 'W. Q.' is dated 'Aug. 18<sup>th</sup> 1828' after Stevenson's *O Lord Our Governor* on p. 57.

**Reverse:** 28cm x 23cm; blue hard-backed cover, loose; deteriorated binding; upon opening, five pages of off-white to meet front.

xxiv. DC/Mus/I/II: Box 7-A22 Anthems Bass [Cantoris]

**Front:** 28cm x 23cm; blue hard-backed cover; no title on binding; no label; entry of index upon opening followed by four pages of off-white; manuscript pages off-white with twelve staves; anthems are copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Attwood, Barnby, Battishill, Beckwith, Bexfield, Blow, Boyce, Calcott, Cantator, Cherubini, Child, Corfe, Creighton, Croce, Croft, Crotch, Dix, Dowland, Elvey, Fletcher, Forster, Francesco, Goldwin, Greene, Hall, Handel, Haydn, Hayes, Hopkins, Humphreys, Jekyll, Kent, Latrobe, Lavington, Longhurst, Ludovic, M.S.,

Malan, Mason, Mendelssohn, Mornington, Mozart, Nares, Purcell, Reynolds, Richardson, Scott, Smith, Stroud, Tallis, Turle, Verrinder, Weldon, Wesley and Wise.

**Copyists and dating:** There is evidence of an unidentified copyist identified elsewhere as dating from the 1850s.

**Reverse:** 28cm x 23cm; loose blue hard-backed cover; deteriorated binding; upon opening, five pages of off-white to meet front.

xxv. DC/Mus/I/II: Box 7-A24 Anthems Bass Cantoris

**Front:** 29cm x 22cm; loose calf-skin cover; deteriorated edging and binding; red label (11cm x 7cm) gives title in gold; entry of index upon opening followed by three pages of off-white; manuscript pages off-white with twelve staves; anthems are copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Attwood, Battishill, Beckwith, Bishop, Bird, Bishop, Blake, Blow, Bond, Boyce, Broderip, Calch, Calcott, Child, Clarke, Creighton, Croft, Crotch, Dix, Elvey, Greene, Farrant, Handel, Haydn, Heathcote, Hopkins, Jackson, Kent, King, Langdon, Leffler, Linley, Luther, Palestrina, Purcell, M.S., Matthews, Nares, Richardson, Rogers, Stainer, Stroud, Travers, Turner, Tye, Webbe, Weldon and Wesley.

**Copyists and dating:** There is evidence of an unidentified copyist identified elsewhere as dating from the 1850s.

**Reverse:** 29cm x 22cm; loose calf-skin cover; deteriorated edging and binding; upon opening, three pages of off-white to meet front.

xxvi. DC/Mus/I/II: Box 7-A25 Anthems Bass Decani

**Front:** 28cm x 22cm; blue hard-backed cover; title in gold on binding barely visible; no label; entry of index upon opening followed by two pages of off-white; manuscript pages

off-white with twelve staves; anthems are copied into the front pages. In addition to Stevenson, the following composers are represented: Aldrich, Bishop, Blow, Bond, Boyce, Calah, Calcott, Clarke, Croft, Crotch, Greene, Handel, Heathcote, Kent, King, Langdon, Leffler, Nares, M.S., Perkins, Purcell, Rogers, Stroud, Tallis, Travers, Wesley and Whitfeld.

**Copyists and dating:** There is evidence of a signatory symbol initialed 'W.Q.' and dated August 8<sup>th</sup> 1828' after Stevenson's *O Lord Our Governor* on p. 61.

**Reverse:** 28cm x 22cm; blue hard-backed cover; upon opening, five pages of off-white to meet front.

xxvii. DC/Mus/I/II: Box 8-A26 Anthems Bass Decani

**Front:** 28cm x 23cm; wine hard-backed cover; title in gold on binding; no label; entry of index upon opening followed by five pages of off-white; manuscript pages off-white with twelve staves; anthems are copied into the front pages. In addition to Stevenson, the following composers are represented: Arnold, Attwood, Barnby, Battishill, Beckwith, Bexfield, Boyce, Cantator, Child, Cherubini, Corfe, Creighton, Croft, Crose, Crotch, Dix, Dowland, Elvey, Evans, Fletcher, Forster, Francisco, Goldwin, Goss, Greene, Handel, Hawes, Haydn, Hayes, Hopkins, Hunt, Jackson, Jekyll, Kent, King, Latrobe, Lavington, Ludovic, M.S., Malan, May, Mendelssohn, Mornington, Mozart, Nares, Palestrina, Purcell, Richardson, Scott, Smith, Spohr, Steggall, Turle, Verrinder, Weldon, Welsh and Wesley.

**Copyists and dating:** A signatory symbol is dated 'Dec[embe]r [18]87' after Stevenson's *There Were Shepherds* on p. 138.

**Reverse:** 28cm x 23cm; wine hard-backed cover; entry of index upon opening followed by five pages of off-white.

xxviii. DC/Mus/I/II: Box 9-[A27] Anthems Treble Decani

**Front:** 28cm x 23cm; blue hard-backed cover, deteriorated edging; no title; no label; entry of index upon opening followed by four pages of off-white; manuscript pages off-white with twelve staves; anthems are copied into the front pages. In addition to Stevenson, the following composers are represented: Attwood, Batten, Beckwith, Bird, Blow, Boyce, Child, Clarke, Corfe, Creighton, Croft, Crotch, Dowland, Elvey, Evans, Foster, Gibbons, Greene, Goldwin, Handel, Hawes, Henry VIII, Hayes, Hopkins, Jackson, Jekyll, King, Luther, M.S., Malan, Mendelssohn, Mozart, Palestrina, Smith, Spohr, Tallis, Turner, Tye, Weldon, Wesley and Wise.

**Copyists and dating:** There is evidence of an unidentified signatory symbol dated '6/7/54' after Stevenson's *I Looked and Lo* on p. 128.

**Reverse:** 28cm x 23cm; blue hard-backed cover, deteriorated edging; upon opening, five pages of off-white to meet front.

**Source R: Lincoln Cathedral Part-books.** MS Lincoln Cathedral, Lincolnshire

i. Music 119 - Lincoln Cathedral Treble Decani

**Front:** 36cm x 26cm; loose turquoise hard-backed cover; deteriorated edging; red label (11cm x 6cm) gives title in gold; green end papers give title in pencil followed by index; index signed 'G. T. H[utton] 1879'; manuscript pages off-white with twelve staves; anthems copied into front pages. In addition to Stevenson, the following composers are represented: Beckwith, Battishill, Bird, Boyce, Clarke, Edgcombe, Farrant, Greene, Handel, Haydn, Hayes, Hewitt, Jackson, Kent, Leo, Mason, Mozart, Nares, Purcell, Richardson, Rogers, Rolle, Webbe, Wesley and Wise.

**Copyists and Dating:** Of interest is the date ‘Sep[embe]r 12 1853 32 pages ex[amine]d G[eorge] F[rederick] Apthorp Succentor’ occurs after Nares’ *Save Me O Lord* on p. 32 , the inscription and date ‘60 pages ex[amine]d by me G.F. Apthorp Succentor’ after Haydn’s *In the Beginning* signed on p. 92 and ‘42 pages ex[amine]d by me Sept[ember] 14 1857 G. F. Apthorp’ after Beckwith’s *The Lord Is Very Great* on p. 134.

**Reverse:** 36cm x 26cm; loose turquoise hard-backed cover; deteriorated edging; green end papers give illegible red penciled markings to meet front.

ii. Music 128 - Lincoln Cathedral [Treble Cantoris]

**Front:** 36cm x 26cm; no hard-backed cover, deteriorated edging; deteriorated binding; green end papers bear brown staining; upon turning, three pages of off-white with brown staining followed by index, index page is signed ‘G.T. H[utton] 1880’; manuscript pages off-white with twelve staves; anthems copied into front pages. Part-book only extends to p. 191 due to missing pages. In addition to Stevenson, the following composers are represented: Aldrich, Battishill, Bridgewater, Boyce, Blake, Banwith, Bond, Beckwith, Clari, Clark-Whitfeld, Croft, Edgecombe, Farrant, Greene, Handel, Haydn, Jackson, Kent, Leo, Marcello, Mason, Mozart, Nares, Purcell, Rogers, Rolle, Rayeton, Richardson, Tallis and Wesley.

**Copyists and Dating:** Of interest is the dated ‘Sept[embe]r 11 1855 ‘17 pages ex[amine]d by me G. F. Althorp’ after Jackson’s *Blow Ye the Trumpet* on p. 17, the date ‘50 pages exam[ine]d y me G. F. Apthorp’ after Haydn’s *In the Beginning* on p. 67, the date ‘34 pages ex[amine]d by me G. F. Apthorp’ after Purcell’s *O Lord Thou Hast Cast Us Out* on p. 101 and ‘18 pages ex[amine]d by me G. F. Apthorp Succentor’ after Blake’s *I Have Set God* on p. 191.

**Reverse:** 36cm x 26cm; no rear cover or end papers, presents p. 191 of front.

iii. Music 168 - Lincoln Cathedral [Bass Decani]

**Front:** 36cm x 26cm; no hard-backed front cover; deteriorated binding; green end papers; upon turning, page of off-white leads to index; manuscript pages off-white with twelve staves; anthems copied into front pages. In addition to Stevenson, the following composers are represented: Batten Battishill, Blow, Bond, Boyce, Clarke, Croft, Crotch, Decius, Goldwin, Greene, Hasse, Haydn, Humphreys, Nares, Purcell, Sarti, Spohr, Tallis, Travers, Wesley, Webbe, Wise and Young.

**Copyists and Dating:** Of interest is the inscription '17 pages ex[amine]d by me, G. F. Apthorp Succentor June 26 1872' after Wesley's *Cast Me Not Away* on p. 17, the date 'June 25 1873 – 31 pages e[xamine]d by me G. F. Apthorp Succentor' after Young's *Holy Eternal Spirit* on p. 48, the date 'June 22 1874 10 pages ex[amine]d by me G. F. Apthorp Succentor' after Nares' *The Souls of the Righteous* on p. 58, the date 'June 22 1875 23 pages ex[amine]d by me G. F. Apthorp' after Greene's *Thou O God* on p. 131, the date 'June 22 1876 27 pages ex[amine]d by me G. F. Apthorp' after Humphreys' *Rejoice in the Lord* on p. 158, the inscription 'nine pages ex[amine]d June 18 1878 H. W. Hutton' after Blow's *I Was In the Spirit* on p. 167, 'two pages e[xamine]d by me A[rthur] Maddison, Succentor 1 July 1880' after Spohr's *O Lord Remember* on p. 169, 'A. Maddison ex[amined] 22 June 1881' after *O Lord Our Governor* on p. 181 and 'Ex[amine]d to this page – the next two leaves have been cut and pasted in Vol. 3' after Haydn's *Bless the Lord* on p. 186.

**Reverse:** 36cm x 26cm; loose turquoise hard-backed cover, deteriorated edging; green endpapers followed by three pages of off-white with brown staining to meet front.

iv. Music 177 - Lincoln Cathedral Treble Cantoris 1

**Front:** 37cm x 28cm; brown hard-backed front cover; deteriorated edging; no label; title etched in gold onto cover; green end papers; upon turning, three pages of off-white followed by index; manuscript pages off-white with twelve staves; anthems copied into front pages. In addition to Stevenson, the following composers are represented: Battishill, Bond, Crotch, Decius, Goldwin, Handel, Hasse, Haydn, Marcello, Mozart, Nares, Purcell, Roberts, Rolle, Sorti and Young.

**Copyists and Dating:** Evidence for dating includes the inscription of 'Ar. Maddison 22 June 1881 after Sorti's *O My God* on p. 12, 'G. F. H.' after Mozart's *O God to Whom* on p. 40, 'G. F. H.' after Bond's *Have Mercy* on p. 43, 'G. F. H.' and 'Nov. [18]96' in pencil after Handel's *Forsake Me Not* on p. 49, 'G. F. H.' after Marcello's *O Lord Our Governor* on p. 56, 'G. F. H. Nov. [18]96' after Stevenson's *O Lord Our Governor* on p. 60 and 'Ar. Maddison Succentor 26 day of Jan. [18]97' after Rolle's *In Thee O Lord* on p. 61.

**Reverse:** 37cm x 28cm; no rear cover, loose index entered in pencil followed by three pages of manuscript to meet front; contents of reverse missing. In addition to Stevenson, the following composers are entered: Battishill, Bond, Crotch, Decius, Goldwin, Handel, Hasse, Haydn, Marcello, Mozart, Rolle, Sorti and Young.

**Copyists and dating:** Of interest is the inscription '28/6/1881 Ar. Maddison' entered after p. 12 with missing anthem title, the inscription '15 pages ex[amine]d Ar. Maddison Nov. 25/1882' after p. 28, title of anthem missing and the inscription '9/1/1897 28 pages Ar. Maddison' entered after p. 61, title of anthem missing.

v. Music 184 - Lincoln Cathedral Alto Decani 1

**Front:** 37cm x 28cm; brown hard-backed front cover; deteriorated edging; no label; title etched in gold onto cover; end papers give a green foliage visual effect; upon turning, three

pages of off-white followed by index; manuscript pages off-white with twelve staves; anthems copied into front pages. In addition to Stevenson, the following composers are represented: Battishill, Bond, Crotch, Decius, Goldwin, Handel, Hasse, Haydn, Marcello, Mozart, Nares, Purcell, Roberts, Rolle, Sorti and Young.

**Copyists and Dating:** Of interest is the inscription 'Ar. Maddison Succ[entor] 22 June 1881' after Crotch's *How Dear Are Thy Counsels* on p. 24 and the inscription '20 pages Nov. 25 [18]82 Ar. Maddison Succentor' followed by '1882' in pencil after Battishill's *Call to Remembrance* on p. 32. The copyist's hand has clearly changed from p. 33 at Crotch's *Be Merciful*. Of interest is the inscription '13 pages ex[amine]d 9 April 1884 Ar. Maddison' after Rolle's *In Thee O Lord* on p. 50, '19 pages Ar. Maddison Succentor Jan[uar]y 1888' after Handel's *Forsake Me Not* on p. 64, 'G. H. F.' Apr[il] 1896' after an insert entitled *O Lord God of Hosts* with 'O Rex Glorie' from Magdalen College Oxford, ends 'G. H. F. Apr[il] 1896', '1 page Ar. Maddison 5 June [18]96', 'first time sung here [in this cath[edral] Ascension Day May 1896. N.B. The words translated by Precenter Bramley, melody by G. Webbe, harmonized by Dr. Roberts' followed with 'G. J. H' in pencil. 'G. H. F. Oct[ober] [18]96 after Handel's *The Lord Is Righteous* on p. 68 and 'G. H. F. Nov.[ember] [18]96' after Nares' *Blessed Be the Lord God* on p. 69, 'G. H. F. Dec[ember] [18]96' and 'Ar. Maddison Succentor 7 p.m. 9 Jan[uary] [18]97' after Mozart's *Blessed Is He That Cometh* on p. 72, 'G. H. F.' and 'Ar. Maddison Succentor 26 June 1901' after Purcell's *Rejoice in the Lord* on p. 76.

**Reverse:** 37cm x 28cm; no rear cover; twenty-eight pages of blank manuscript to meet p. 104 of front.

vi. Music 208 – Lincoln Cathedral Organ 46

**Front:** 38cm x 26cm; brown hard-backed front cover; no label; title etched in gold onto cover; binding reads ‘Organ’ in gold with five engraved crucifixes; end papers give a green foliage visual effect; upon turning, three pages of off-white with yellow stain marks followed by index; manuscript pages off-white with twelve staves; six anthems and one service copied into front pages; index signed ‘G. T. H[utton] July 1889’. In addition to Stevenson, the following composers are represented: Battishill, Cobb, Holmes, Mozart, Smart and Roberts.

**Copyists and Dating:** Of interest is the inscription ‘G. T. F. 1898 May 27’ after Croft’s ‘To Be Sung at the Grave’ on p. 20 followed by a three-paged insert (24cm x 16cm) published by the Musical Times entitled *Thou Knowest Lord the Secrets of Our Hearts*, a full anthem for four voices by Henry Purcell signed ‘G. T. H.’ Jan[uary] 1894’ after Croft’s *I Heard a Voice from Heav’n* on p. 26, ‘G. T. H. Jan[uary] 1895’ and ‘Ar. Maddison succ[ento]r 7 June [18]95 after Cobb’s *O Pray for the Peace* on p. 27, ‘G. T. H. 20 March 1900’ and ‘Ar. Maddison Succentor 26 June 1901’ after Battishill’s *Call to Remembrance* on p. 113.

**Reverse:** 38cm x 26cm; brown hard-backed front cover; end papers give a green foliage visual effect; upon turning, three pages of off-white followed by one hundred and twenty-one pages of blank manuscript to meet p. 113 of front.

**Source S:** *Funeral Anthem on the death of her Excellency Countess Talbot as performed at St. Patrick’s Cathedral composed by Sir J. Stevenson* (Dublin: William Power, 4 Westmoreland St, 1820)

**Particulars:** Printed source; 34cm x 26cm; 18 pages; off-white pages; dates 1820.

**Source T:** *Melodia Sacra Volume 2, anthems and services in score as performed in the cathedrals of Christ Church and St. Patrick and in the Chapel of Trinity College composed by the Great Masters Ancient and Modern.* (Dublin: David Weyman, Fishamble Street, 1819)

**Particulars:** Printed source; 36cm x 26cm; 110 pages; off-white pages, dates 1819.

**Dating:** The copy inspected bears a dedication 'To Mr. W.A. Hamerton, with the publisher's complements. G.A.', followed by one page of off-white leading to two notes, the first dated July 15<sup>th</sup> 1822 reads: 'I have great pleasure in presenting this volume to Miss Wilson and her sister Lucy and in expressing my admiration of their polite and virtuous conduct and of their attention to their musical studies' signed 'W.A. Hamerton' followed by a second note entered in blue ink dated October 27<sup>th</sup> 1939 which reads: 'This volume presented to Marsh's Library by Miss Lucy W.D. Stanton, a granddaughter of the Lucy Wilson (afterwards White) mentioned above'.

**Source U:** *Morning and Evening Services and Anthems for the use of the Church of England composed with an accompaniment for the organ or piano forte by Sir John Stevenson, Mus. Doc.* (London: James Power of the Strand 1825), i and ii.

**Particulars:** Printed source; 38cm x 28cm; 214 music pages; off-white pages; dates 1825.

**Vol. i:** Dark navy cover is loose; repair has been made to final pages of source with sellotape.

**Dating:** Following the dedication to George IV, a note follows in the hand of David F. Wilson<sup>254</sup> dated 3 September 1902: ‘This navy volume was purchased from the widow of Rev. A. Poole, Precentor of Bristol 1861-8 who purchased it from his predecessor Mr. Cawley.’ The note is evidence that Stevenson’s anthems and services were indeed performed in Bristol Cathedral in the nineteenth century.

**Particulars:** Printed source; 38cm x 28cm; 200 music pages; off-white pages; dates 1825.

**Vol. ii:** Dark navy cover is loose; repair has been made to final pages of source with sellotape.

**Dating:** A penciled inscription is entered to the top of p.149 of *Rejoice in the Lord* which reads ‘Sung by Marshall Holmes and Hall and Corbet’ which may refer to choristers from Bristol Cathedral.

#### **Source V: Miscellaneous Printed Editions**

- i. *Anthems, Glees, Choruses, I Looked and Lo by Sir John Stevenson*  
(Huddersfield: Messrs Joshua Marshall & Co, 44 & 46 New Street & Imperial Arcade, printed at Leipzig)

**Particulars:** Printed source; 34cm x 26cm; no binding; 18 music pages; off-white paper; date unknown.

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<sup>254</sup> See Lawlor *The Fasti of St. Patrick's* (Dundalk: W. Tempest, 1930). David Frederick Ruddell Wilson was elected and then installed Minor Vicar on 29 May 1914. He vacated that office on 15 January 1915, was installed on 18 September as Dignitary in 1918 and as Precentor on 16 October 1924.

- ii. *Anthems, Gleees, Choruses, O Lord Our Governor by Sir John Stevenson*  
(Huddersfield: Messrs Joshua Marshall & Co., 44 & 46 New Street & Imperial  
Arcade, printed at Leipzig)

**Particulars:** Printed source; 34cm x 26cm; no binding; 20 music pages; off-white paper;  
date unknown.

- iii. *In the Beginning, anthem by Haydn and Sir John Stephenson [sic] Mus. Doc*  
edited by Francis Robinson Mus. Doc (Dublin: Henry Bussell, 7 Westmoreland  
Street and 39 Fleet Street)

**Particulars:** Printed source; 34cm x 26cm; no binding; 6 music pages; off-white paper;  
date unknown.

- iv. *I Am Well Pleas'd - Sacred Music by the late Sir John Stevenson M.D.*  
*consisting of Anthems, Morning and Evening Services* edited by Joseph  
Robinson (Dublin: Henry Bussell, 7 Westmoreland Street and 39 Fleet Street)

**Particulars:** Printed source; 34cm x 26cm; no binding; 13 music pages; off-white paper;  
dates after 1840.

- v. [Lord, How Are They Increased That Trouble Me] in *Sacred Music by the late*  
*Sir John Stevenson M.D. consisting of Anthems, Morning and Evening*  
*Services* edited by Joseph Robinson. (Dublin: Henry Bussell, 7 Westmoreland  
Street and 39 Fleet Street)

**Particulars:** Printed source; 34cm x 26cm; no binding; 18 music pages; off-white paper;  
catalogued as Chapel 70; dates from after 1844.

- vi. *O Lord Our Governor - Sacred Music by the late Sir John Stevenson M.D. consisting of Anthems, Morning and Evening Services* edited by Joseph Robinson (Dublin: Henry Bussell, 7 Westmoreland Street and 39 Fleet Street)

**Particulars:** Printed source; 34cm x 26cm; no binding; 22 music pages; off-white paper; dates from after 1840.

- vii. *Rejoice in the Lord - Sacred Music by the late Sir John Stevenson M.D. consisting of Anthems, Morning and Evening Services* edited by Joseph Robinson (Dublin: Henry Bussell, 7 Westmoreland Street and 39 Fleet Street)

**Particulars:** Printed source; 34cm x 26cm; no binding; 17 music pages; off-white paper; dates from after 1844.

- viii. [*By the Waters of Babylon, in*] - *Sacred Music by the late Sir John Stevenson M.D. consisting of Anthems, Morning and Evening Services* edited by Joseph Robinson. (Dublin: Henry Bussell, 7 Westmoreland Street and 39 Fleet Street)

**Particulars:** Printed source; 34cm x 26cm; no binding; 18 music pages; off-white paper; catalogued as Chapel 69; dates c1857.

- ix. **Castle Chapel Anthems 6** [assorted printed material bound together, Dublin: H. Bussell and Robinson & Bussell]

**Front:** 34 cm x 25cm; hard-backed partially covered in green; red label (4cm x 4cm) reads title in gold with gold border; upon opening, two pages of off-white followed by index; index signed 'G. Hewson organist' in black ink. In addition to Stevenson, the following composers are represented: Marcello, Mendelssohn, Pratt, Purcell, Reynolds, Smith, Spohr, Stroud, Travers and Whitfeld.

- x. *The Irish Chant Book Chants and Responses*, ed. by T.R.G. Jozé *et al*,  
(Dublin: Association for promoting Christian Knowledge, 1925)

**Particulars:** Printed source; 22cm x 17cm; 264 music pages; white paper; dates 1925.

**Source W:** *'Evening Service in C major by Sir J. Stevenson'*, manuscript copy, shortened and slightly re-arranged by T.H. Weaving for Christ Church Cathedral Dublin

**Front:** Manuscript copy; 29cm x 34cm; pages loose; no binding; 10 music pages entered in blue ink; off-white paper; dates c1900.

**Reverse:** Seven pages of blank manuscript followed by two pages depicting sketch entered in blue ink to meet front.

**Source X:** *I Am Well Pleased*, edited by Joseph Robinson

**Front:** A loose manuscript copy found in St. Patrick's Cathedral Dublin: 34cm x 26cm; pages loose; no binding; 13 music pages entered in blue ink; initials 'T.W.F.' in black ink to left of title; off-white with repair to edging and final page; c1840.

**An Edition of the Cathedral Works of  
Sir John Andrew Stevenson**

**Elaine Marie Sherwin**

**Volume 2a: A-K**

**PhD in Musicology**

**2012**



NUI MAYNOOTH  
Ollscoil na hÉireann Má Nuad

**An Edition of the Cathedral Works of  
Sir John Andrew Stevenson**

In five volumes

**Volume 2a: A-K**

Elaine Marie Sherwin

Thesis submitted to the National University of Ireland for the degree of Doctor of Philosophy

Department of Music

National University of Ireland, Maynooth

Maynooth

Co. Kildare

October 2012

Head of Department: Professor Fiona Palmer

Supervisor: Dr. Patrick Devine

## Volume 2a: A-K

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## **Chapter 5**

### **The Anthems**

#### **1. *Arise O Lord God***

*10<sup>th</sup>, 22<sup>nd</sup>, 71<sup>st</sup> Psalm, 30<sup>th</sup> Chapter of Job  
and the 49<sup>th</sup> Chapter of Ecclesiasticus [sic]*

*composed for a public holiday*

*pre-1815*

#### **List of Sources**

*Source 1: (A), (front), pp. 211-231*

*Source 2: (K), ii, (front), pp. 128-140*

#### **Critical Commentary**

##### **Scoring**

*Arise O Lord God* is scored for solo countertenor, tenor and bass, chorus and organ accompaniment. In this edition the voices are indicated thus: I = Tr. ; II = C.T. ; III = T. ; IV = B. ; Org. Tr. ; Org. B.

## Copy text

Source **1: (A)** is Christ Church Cathedral Score Book 29 R.C.B. C6/1/24/1/29. It is the copy text for *Arise O Lord God* and called Source **1** in the **List of Sources** and **(A)** in the **Textual Commentary**. It presents the anthem from p. 211-231 where it concludes with double bar lines. It is in the hand of a copyist believed to date from the 1840s and is consistent with the hand of other entries made into this score book. In the absence of earlier editions, this source is the only full score of the anthem.

## Variant readings and dating

The only other source for the anthem *Arise O Lord God* is Source **(K) ii** St. Patrick's Cathedral Organ Book Vol. 81. It presents 'Arise O Lord God Sir J. Stevenson' on p. 128 where a variant occurs from bars 166-168. See **Textual Commentary**. It concludes with the signatory symbol of John Grey on p. 140. Evidence for dating occurs on p. 73 after Stevenson's Anthem for Trinity Sunday where together with the signatory symbol of John Grey it is written 'Examin'd by Mr. J. Mathews and paid for thus far 17 Nov. 1812 J.G.' Further evidence occurs on p. 195 after Stevenson's *O God My Heart Is Ready* where together with the signatory symbol of John Grey it is written 'Examin'd J.M. 1815'. A date of 'pre-1815' can be applied based on this evidence.

## Textual Commentary

/1 (Up bt.), Org. Tr., 1: 'Sym.' 'Trumpet' 'Loud' over *EqCq* **(K)**

/5, II, 4: deleted original 'Verse 3 voices' over *Eq* 'A-' **(A)**; Org. Tr., 1: 'tr.' over *Dc.. Bc..* ;

2: no *Esq* beneath *Csq*; 3: *Cc* tied to *Cq*, no *Ec.* beneath; 4: 'Trio' over *q-rest* **(K)**

- 6, Org. Tr., 3i: 'tr.' over EcCc; 6: no pause over GcEc; Org. B., 4: no pause beneath *c-rest* **(K)**
- 7, Org. Tr., 4: no pause over *c-rest*; Org. B., 4: no pause under *c-rest* **(K)**
- /8, III, 4: inserted slur from g.n. Csq to Bc 'hand' **(A)**
- /10, Org. Tr., 1i: inked blotching after GcEc; 5ii: altered original dynamic 'pp' to read 'p' beneath AqCq in keeping with voice parts **(A)**
- /11, IV, 1: corrected original Fc to read Gc in keeping with organ treble '-get'; IV, 1: original Fc altered in later hand to read Gc '-get' **(A)** ; Org. Tr., 4i: 'Sym.' over GqEq **(K)**
- /15, Org. B., 1: no tie from Asb to following bar, notes of bass voice inserted above **(K)**
- /16, Org. Tr., 1i: omitted redundant '#' before Cm **(A)** ; Org. B., 0: notes of bass voice inserted above Am; 1i-ii: note of bass voice over DmFm **(K)**
- /18, IV, 6: amended textual underlay to read 'him' beneath Gsq; 7-8: amended textual underlay to read 'self' beneath GsqFsq **(A)**
- /19, III, 4: altered original Fsq to read Esq '-teth' in keeping with organ treble **(A)**
- /32, Org. B., 6: removed Gc. and placed beneath Cc in the organ treble **(A)**
- /34, Org. B., 2ii: altered original 'pp' to read 'p' beneath Ec and inserted above G#c **(A)** ; Org. B., 2: 'pia' no 'pp' beneath EcG#c **(K)**
- /37, Org. Tr., 1i: 'Trio Andante Espressivo' over GcEc **(K)**
- /48, Org. B., 3-4: Cq Bq **(K)**
- /57, Org. B., 1i-2: removed Bm Bc and placed beneath Dm Dc of organ treble **(A)**

/73, Org. B., 1ii: inserted dot after *Cm* (A) ; Org. Tr., 4ii: ‘Sym.’ beneath *CcEc*; Org. B., 4: ‘Sym.’ beneath *Cc* (K)

/75, Org. Tr., 1ii-2ii: *Cc* tied to *Cq* beneath *Bbc Cq* (K)

/81, Org. Tr., 1iii: inserted ‘#’ before *Fm* originally omitted (A)

/84, II, 2: corrected text ‘*And*’ beneath *Gq* to read lower case ‘*and*’ (A)

/89, Org. B, 1i: *Dm* in pencil over *Gm*, no original *Dm* (K)

/95, Org. B, 8: corrected *Dq* to read *Cq* to avoid consecutive 8ves with organ treble (A)

/102, II, 4-5: starching beyond original *Fq Eq* in original hand ‘*him*’ (A)

/103, Org. Tr, 3: starching beyond *Cm* in original hand (A)

/105, II, 4: corrected text ‘*And*’ beneath *Gq* to read lower case ‘*and*’ ; Org. Tr., 7i-ii: starching after *DqBq* (A)

/118, Org. Tr., 4i: ‘Sym.’ over *GqEq*; Org. B, 1: no pause over *Gc* (K)

/121, II, 1: deleted ‘Verse 3 Voices’ and inserted ‘*Trio Slow*’ over *Ac* ‘*He*’ (A)

/123, Org. Tr., 1i: ‘*Trio Slow*’ over *AcFcCc*, no ‘*p*’ (K)

/127, II, 5: starching over *Dq*. ‘*-ver*’ (A)

/130, III, 4: corrected text ‘*The*’ beneath *Fq* to read lower case ‘*the*’ (A)

/131, III, 2: removed redundant ‘*b*’ before *Eq* ‘*nee-*’ ; 5: removed redundant ‘*b*’ before *Bq* ‘*-dy*’ (A)

/133, III, 2: starching of g.n. *Fq* before *Esq* ‘*that*’ ; Org. Tr., 1ii: removed redundant ‘*b*’ before *Esb* (A) ; Org. Tr., 1ii: ‘*b*’ in pencil before *Esb*, no original ‘*b*’ (K)

/140, Org. Tr., 1: repeat symbol in pencil over *c-rest* (K)

/147, Org. Tr., 3: repeat symbol in pencil over *Gc* (K)

/153, Org. B., 1i: g.n. *Gc* in pencil slurred in pencil to *Am*. (K)

/156, Org. B., 1: deleted unnecessary *Fm* beside *Fc* over *Bc* (A)

/162, Org. Tr., 1ii: inserted *Cm*. beneath *Fm*. (A)

/166, Org. Tr., 2ii: ‘Sym.’ beneath *AcCc* tied to following bar marked ‘Sym.’ (K)

/167-68, Org. Tr. & Org. B.: these extra bars do not exist in the copy text and were deleted in pencil by later hand. See **Musical Illustration, Fig. 1** (K)

/169, Org. Tr., 1: ‘*Trio Slow*’ over *EmCm* marked ‘*pia*’ (K)

/170, Org. B., 5i-iv: *EcGcFcDc* over *Gm* (K)

/171, Org. B., 1ii-iii: inserted ties from *EmCm* originally omitted (A) ; Org. B., 1i-ii-2i-ii: no *GmEm* tied to *GcEc* over *Cm* tied to *Cc* (K)

/172, Org. B., 1i-ii-2i-ii: *GmEmCm* tied to *GcEcCc* (K)

/174, Org. B., 1: corrected original *Cm* tied to *Cc* to read as *Cm*. in keeping with vocal bass (A)

/177, Org. B., 1i-iii-2i-iii: *GmEmCm* tied to *GcEcCc* (K)

/178 (Up bt.), IV, 1: corrected text ‘*And*’ beneath *Gc* to read lower case ‘*and*’ ; Org. Tr., 1: ‘*Vivace*’ over *c-rest* (K)

/180, II, III: corrected text ‘*And*’ to read lower case ‘*and*’ beneath notation (A)

/185, Org. Tr., 1-6: *Cq Bsq Cq Esq Dq Csq* under *Eq Dsq Eq Gsq Fq Esq* (K)

/206, Org. B., 1i-iii-2i-iii: *CmGmCm* tied to *CcGcCc* (K)

/216 (Up bt.), IV, 1: corrected text ‘*And*’ beneath *Gc* to read lower case ‘*and*’ (A)

/222, II, 1: corrected original *Gm* to read *Am* ‘*-in*’ (A)

/224, I, 3: starching after *Ec* ‘*-ces*’ (A)

/225, II, 1: starching beyond *Aq.* ‘*plen-*’ ; III, 1: starching beyond *Cq.* ‘*plen-*’ ; Org. Tr., 2: starching before *Asq* (A)

/226, II, 1-3: starched notation visible beyond *Fq. Esq Dc* ‘*palaces*’; III, 1-4: starching visible beyond *Dq. Esq Fc Fc* ‘*palaces and*’; IV, 3: starching beyond *Csq* ‘*wi-*’ (A)

/227, I, 3: starching after *Bc* ‘*-ces*’; II, 1: starching beyond *Gsq.* ‘*plen-*’; III, 1: starching beyond *Bq.* ‘*plen-*’; 4: starching beyond *Dsq* ‘*wi-*’; Org. Tr., 2: starching before *Csq* (A)

/236, Org. Tr., 3iii: removed original *Cc* beneath *CcEc* and corrected to read *Gc* over *Ec* (A) ; Org. Tr., 4: pause over *c-rest* (K)

/239, Org. Tr. & Org. B, 1: no pause over *s-rest s-rest* (K)

/241, Org. Tr., 1i-iii: ends after *EsbGsbCsb* with pause ; Org. B., 1: ends after *Csb* with pause (K)

## ***2. Behold How Good and Joyful***

*Psalm 133, 134, 3<sup>rd</sup> verse; 122, 7<sup>th</sup> verse*

*c.1802*

### **List of Sources**

*Source 1: (A), (front), pp. 188-210*

*Source 2: (K), ii, (front), pp. 73-87*

*Source 3: (C), viii, (reverse), pp. 23-25; xii, (reverse), pp. 23-25*

*Source 4: (J), i, (reverse), pp. 112-122*

*Source 5: (E), ii, (reverse), pp. 142-144; iv, (front), pp. 147-159; v, (reverse), pp. 95-97; vi, (front), pp. 165-174; vii, (reverse), pp. 95-97; viii, (reverse), pp. 176-181; xvii, (reverse), pp. 36*

### **Critical Commentary**

#### **Scoring**

*Behold How Good and Joyful* is scored for solo countertenor, tenor and bass, chorus and organ accompaniment. It respects the following order:

I = Tr. ; II = C.T. ; III = T. ; IV = B. ; Org. Tr. ; Org. B.

#### **Copy text**

Source **1: (A)** is Christ Church Cathedral Score Book 29 R.C.B. C6/1/24/1/29. It is the copy text for *Behold How Good and Joyful* and called Source **1** in the **List of Sources**

and (A) in the **Textual Commentary**. It presents the anthem from p. 188-210 where it concludes with the signatory symbol of a copyist believed to date from the 1840s and consistent with the hand of other entries made into this score book. *Behold How Good and Joyful* is one the earliest of Stevenson's anthems. It is contemporary with Stevenson's adaptation of Haydn's *Creation* 'The Heavens Are Telling' which may date as early as 1802 even though the earliest copy date found during research was after 1803, and *Lord, How Are They Increased* (1803).

### **Variant readings and dating**

Source 2: (K) ii is St. Patrick's Cathedral Organ Book Vol. 81. It is represented thus:

Org. Tr. ; Org. B.

It presents *Behold How Good and Joyfull* [sic] on p. 73. Variations from the copy text occur from bars 255-262, bars 267-268 and from bars up beat 213-237 but these were later deleted in pencil. See **Musical Illustrations**. Differences arise structurally from bar 238 when the tenor solo 'For My Brethren' bars 238-254 is substituted by the 'Allegro section' (up beat 263-282). This section forms part of the 'Chorus Slow' to the text 'Peace be within thy walls' bars 255-262 in the copy text. However these twenty bars are later deleted in pencil. A section entitled 'Verse' where 'Chorus' deleted in original hand, is marked 'Slow' to the text 'Peace be within thy walls'. It immediately follows bar 282, the 'Allegro section' to text 'And plenteousness within thy palaces'. This eight bar section appears to be a variation of bars 255-262 to text 'Peace be within thy walls.' It is also deleted in pencil. See **Musical Illustration, Fig. 1**. A thirteen bar variation of the 'Allegro section' bars up beat 214-231 are repeated to the text 'And plenteousness within thy

palaces'. See **Musical Illustration, Fig. 2**. These bars are also deleted in pencil and are followed by 'Chorus Slow' to text 'Peace be within thy walls' bars 232-237. See **Musical Illustration, Fig. 3**. This is followed by a solo tenor section from bars 238-254 to the text 'For my Brethren'. A total of forty-eight bars of deleted variations were carried out from bar 238. The source is consistent with the copy text after this and includes a repeat of the '*Allegro* section' to text 'And plenteousness within thy walls' bars up beat 263-282. An organ variation occurs from bars 267-268. See **Musical Illustration, Fig. 4**. The 'Amen section' bars 283-287, brings the anthem to a close on p. 102 and concludes with the signatory symbol of John Grey. Evidence for dating occurs over the anthem before it begins where following the signatory symbol of John Grey, it is written: 'Examin'd by Mr. J. Mathews and paid for thus far 17 Nov. 1812 J. G.' Further evidence occurs on p. 195 after Stevenson's *O God My Heart Is Ready* where following the signatory symbol of John Grey it is written 'Examin'd J.M. 1815.' No further evidence for dating exists. It is interesting to note that from 1812 to the time *Behold How Good and Joyful* was copied into the copy text of Source (A), it has been reduced in length by forty-eight bars.

Source 3: (C), **viii** and **xii** refer to Christ Church Cathedral part books. They are represented thus: Ia = Tr. [cant.] ; Ib = Tr. [dec.]

R.C.B. Treble Decani C6/1/24/3/29 is **viii**. It presents *Behold How Good and Joyfull* [*sic*] on p. 23. It concludes on p. 25 with the signatory symbol of John Grey. There is a variation from the copy text from bars 255-262, however it generally agrees with the copy text, structurally. See **Musical Illustration, Fig. 5**. *Behold How Good and Joyful* appears after Shenton's *Beauty of Israel* which was entered in the hand of John Mathews Sr. on p. 13 where together with his signatory symbol it is written: 'Paid June 1797'. It also features after '*The Heavens Are Telling, with Additions* by Sir J. Stevenson', which may date as

early as 1802 even though the earliest copy date found during research was after 1803. This concludes on p. 17 with the signatory symbol of Grey while *Behold How Good and Joyful* appears before *Lord, How Are They Increased* which dates from 1803. Further evidence for dating occurs fifty-four pages later after Stevenson's *O Lord Our Governor* where following the signatory symbol of John Grey it is written 'Paid 1820' but this date can be disregarded such is its distance from *Behold How Good and Joyful*. R.C.B. Treble Cantoris C6/1/24/3/33 is **xii**. It presents *Behold How Good and Joyfull* [sic] on p. 23 where there is manipulation of notation in original hand with the letter of the corrected note entered above and penciled manipulation of bars of rest to form a face. There is variation from the copy text from bars 255-262, however it generally agrees with the copy text, structurally. See **Musical Illustration, Fig. 5**. *Behold How Good and Joyful* appears after Shenton's *Beauty of Israel* where it ends after the signatory symbol of John Grey on p. 12 and after '*The Heavens Are Telling, with Additions* be [sic] Sir J. Stevenson', with the signatory symbol of Grey on p. 16. It appears before *Lord, How Are They Increased* on p. 32 in the hand of Grey. It ends on p. 25 with double bar lines. Evidence for dating occurs on p. 77 after Handel's Grand Funeral Anthem where together with the signatory symbol of Mathias Crowley, it is written 'Paid 1823'. No further evidence for dating exists.

Source **4: (J) i** is Christ Church Cathedral Organ Book 1797 R.C.B. C6/1/24/2/11. It is represented thus: Org. Tr. ; Org. B.

It presents *Behold How Good and Joyfull* [sic] on p. 112 where it is marked '133d Psalm'. It is generally consistent with the copy text. It ends with the signatory symbol of John Grey. No evidence for dating exists.

Source 5: (E) **ii, iv-ix** and **xvii** refer Trinity College Chapel part books. They respect the following order: I = Tr. ; Ia = Tr. [cant.] ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

Trinity College Chapel First Treble MS 4758 MUN V/90e/15 is **ii**. It presents *Behold How Good and Joyful* on p. 142 where it concludes on p. 144 with an unfamiliar signatory symbol. Evidence for dating occurs one hundred and thirty-two pages earlier on p. 11 after Spray's *O Lord I Will Praise Thee* where together with the signatory symbol of John Grey it is written 'Paid 1820 J.G'. Trinity College Chapel First Countertenor MS 4760 MUN/V/90e/17 is **iv**. It presents *Behold How Good and Joyful* on p. 147 where it concludes on p. 159 with an unfamiliar signatory symbol. This is obviously a late entry as Smith's *Come Holy Ghost* 'Composed for the consecration of the Lord Bishop of Cork', occurs on p. 126. This anthem was composed in March 1831 yet it appears in this source twenty-one pages before the entry of *Behold How Good and Joyful*. No further evidence for dating exists. Trinity College Second Countertenor MS 4761 MUN V/90e/18 is **v**. It presents *Behold How Good and Joyful* on p. 95. It ends on p. 97 with an unfamiliar signatory symbol. Evidence for dating occurs eighty-six pages earlier on p. 11 after Spray's *O Lord I Will Praise Thee* where together with the signatory symbol of John Grey it is written 'Paid 1820 J.G'. This copy of *Behold How Good and Joyful* appears to have been entered by its copyist after 1831 as Smith's *Come Holy Ghost*, composed for the consecration of the Lord Bishop of Cork occurs from pages 84-85. No further evidence for dating exists. Trinity College Chapel First Tenor MS 4756 MUN/V/90e/13 is **vi**. It presents *Behold How Good and Joyful* on p. 165. It concludes on p. 174 with double bar lines. Evidence for dating occurs on p. 41, over seventy pages before where after Spray's *O Lord I Will Praise Thee*, and following the signatory symbol of John Grey, it is written 'Paid 1821 J Grey'. Trinity

College Second Tenor MS 4757 MUN/ V/90e/14 is **vii**. It presents *Behold How Good and Joyful* on p. 95 where it concludes on p. 97 with double bar lines. The only evidence for dating is the presence of Smith's *Come Holy Ghost* on p. 85, composed for the consecration of the Lord Bishop of Cork in 1831. Trinity College First Bass MS 4754 MUN V/90e/11 is **viii**. It presents *Behold How Good and Joyful* on p. 176 which ends with an unfamiliar signatory symbol on p. 181. Evidence for dating occurs on p. 39 some one hundred and thirty seven pages earlier after Spray's *O Lord I Will Praise Thee* where together with the signatory symbol of Grey it is written 'Paid 1821 J.G.'. Smith's *Come Holy Ghost* composed for the consecration of the Lord Bishop of Cork occurs on p. 151 marked 'March 1831' in pencil. Trinity College Second Bass MS 4755 MUN/V/90e/12 is **ix**. It presents *Behold How Good and Joyfull* [sic] on p. 88 which ends on p. 90 with an unfamiliar signatory symbol. Smith's *Come Holy Ghost* composed in 1831 for the consecration of the Lord Bishop of Cork occurs on p. 78. Trinity College Chapel Treble Primo MS 4769 MUN V/90e/26 is **xvii**. It is referred to as 'I' in the order of parts and in the **Textual Commentary**. It presents *Behold How Good and Joyful* on p. 36. It ends on p. 38 with the signatory symbol of John Grey. Evidence of dating refers to performance and occurs after Greene's *Thou O God* on p. 49 where it is dated 'Nov. 6 [18]58' in later hand.

### **Textual Commentary**

/1 (Up bt.), Org. Tr., 1: 'Sym.' beneath Cc (**K**)

/1, Org. B., 1: corrected stemming to read upwards on Cc (**A**)

/7, Org. Tr., 5: Bc inserted beneath Gc in later hand (**K**)

/8, Org. Tr., 1: *Cc* inserted beneath *Fc* in later hand; 4: *Cc* inserted beneath *Ec* in later hand;  
 5: *Cc* inserted beneath *Gc* in later hand (**K**)

/13, Org. Tr., 2i: 'tr.' over *DcBc* (**J**) ; Org. Tr., 2i: 'tr.' over *Dc. Bc.* (**K**)

/18-19, Org.: consecutive 8ves between treble and tenor strands (**A**)

/29, III, 3: corrected text '*Be-*' to read as '*be-*' lower case under *Gc* (**A**)

/31, IV, 3: corrected text '*Be-*' to read as '*be-*' lower case under *Ec* (**A**)

/32, Org. Tr., 1ii: *Dm* beneath *Fc* (**K**)

/33, Org. Tr., 4-5: *c-rest Cc* (**K**)

/34, Org. B., 1-2: corrected stemming to read upwards on *Ac C#c* (**A**)

/35, Org. Tr., 1ii: *Dm.* beneath *F#m* (**K**)

/36, Org. Tr., 1i-2i: *Gq F#q* over *Dsb*; 3: *Gm*; 4: *Fnat.c* (**K**)

/37, Org. Tr., 8i: original *Ec* over *Cq* corrected to read *Eq* (**A**) ; Org. Tr., 8: *Dq* (**J**)

/43, IVa, 1-3: *Dq. Dsq* '*marvelled*' (**E**)

/45, III, 2: corrected text '*Breth-*' to read as '*breth-*' lower case under *Dm* (**A**) ; Org. Tr., 3:  
*Dm* tied to following bar (**K**)

/46, Org. Tr., 1i-3i: starching of original notation beyond *Gm.* and *Ac* tied to following bar ;  
 Org. B., 1-2: corrected original *Em F#m* to read as *Em. Fc* (**A**) ; Org. Tr., 0: *Dc* tied to  
 previous bar; 4: *Ac* tied to following bar (**K**)

/47, III, IV, 2: corrected text '*Breth-*' to read as '*breth-*' lower case (A) ; Org. Tr., 1: Ac tied to previous bar; 3: *Gm* tied to following bar; Org. B., 2: no tie from *Gm* to following bar (K)

/48, Org. Tr., 0: tie to *Gc* from previous bar (K)

/54, Org. B., 1: no tie from *Gsb* to following bar (K)

/55, Org. B., 0: no tie to *Gsb* from previous bar (K)

/56, Org. B., 4: inserted *c-rest* originally omitted (A)

/58, Org. B., 3i: F#*c* over *Dm* (K)

/68, IVa, 1-2: *Fq. Esq* '*marvel-*' (E)

/69, IVa, 1-2: *Fq* slurred to *Dq* '*say-*' (E)

/70-80, IVa: pasted over with papyrus marked 'Symphony' 19 bars Seque Chos.' (E)

/74, Org. B., 3: no '*for*', '*full*' under *Gc* (J, K)

/75, I, 3: corrected text '*Be-*' to read as '*be-*' lower case beneath *Gc* (A)

/82, III, IV, 2: corrected text '*Breth-*' to read as '*breth-*' lower case (A) ; Org. B., 2ii: no *Gm* beneath *Bm* (K)

/84, II, 2: corrected text '*Breth-*' to read as '*breth-*' lower case under *Gm* (A) ; Org. Tr, 1ii-2ii: *Ac Gc* beneath *CcBc* (K)

/86, I, II: corrected text '*Breth-*' to read as '*breth-*' lower case under *Em* (A)

/88, IV, 2: corrected text '*Breth-*' to read as '*breth-*' lower case under *Em* (A)

/90, Ia, Ib, 2-3: *Dq* slurred to *C#q* 'to' (C) ; Org. Tr., 4: *Dm* tied to following bar (K)

/91, Org. Tr., 0: *Dc* tied to previous bar (K)

/92, II, 1: deleted ink dot after *Am* 'u-' (A) ; Ia, Ib, 2: 'tr.' over *Bc*. 'u-' (C)

/97, Org. Tr., 5i-ii: *Gc* over *Gc* tied to following bar (J) ; Org. Tr., 5i: *Gc* tied to following bar (K)

/98, Org. Tr., 0: *Gm.* tied to previous bar (K)

/101, II, III, IV, 2: corrected text '*Breth-*' to read as '*breth-*' lower case under notation (A)

/103, I, II, III: corrected text '*Breth-*' to read as '*breth-*' lower case under notation (A)

/104, IV, 2: corrected text '*Breth-*' to read as '*breth-*' lower case under *Cm* (A)

/105, I, 3: corrected '*Breth-*' to read as '*breth-*' lower case under *Cm* ; Org. Tr., 3ii: corrected original *Am* to read *Gm*; 3ii: original *Am* beneath *Cm* over *Em*, deleted by inked stroke in original hand, correction indicated with *custos* on 'G' line (A) ; Org. Tr., 3i: *Cm* over *Em* with tie to following bar (K)

/106, Org. Tr., 3ii: no *Am* (K)

/107, I, 1: corrected original *Dc* to read *Ec* '-ge-' in keeping with Org. Tr. ; Org. Tr., 1ii: corrected original *Cc* to read as *Bc* (A)

/111, Ib, 2: 'tr.' over *Bc*. 'u-' (C)

/112, IV, 3: corrected *Cc* to read as *Ec* 'to' to avoid consecutive 5ths with the tenor (A)

/114, III, IV, 2-3: consecutive 8ves '*-ther in*' (A) ; Ia, Ib, 2: original smudging on 'D' line with 'B' written above '*-ther*' (C)

/116, Org. Tr., 1iii: no *Esb* (**K**)

/118, Org. B., 2: 2\#4 beneath *Anat.m* (**K**)

/119, Org. Tr., 1: removed original 'Slow' and entered [*Largo*] in keeping with countertenor marking (**A**)

/120, II, 1: inserted dot after *Fnat.c.* 'beard', original dot missing (**A**)

/122, Org. Tr., 3iii: corrected original '#' to read 'nat.' before *Cc* (**A**)

/123, II, 1-2: modernised spelling of text '*cloathing*' under *Gc Gm* to read '*clothing*' (**A**) ;

Org. Tr., 1i-iv-2i-iv: no ties from *GmDmBmGm* to *GcDcBcGc* (**K**)

/124, Org. Tr., 1: 'Air *Andante* Smoothly' over *Gc*. (**K**)

/136, Org. Tr., 2: omitted db lines after *Cm* ; Org. B., 1: omitted db lines after *Cm* (**A**) ;

Org. Tr., 2ii: *Em* under *Cm* (**J**)

/139, Org. Tr., 2: 'Swell' with 'Sy.' under *Eq* (**J**) ; Org. Tr., 2: 'Swell' over *Eq* (**K**)

/141, II, 1: amended capital to lower case to read '*like*' under *Gc*. (**A**)

/145, Org. Tr., 1: no tie from *Gm.* to following bar (**J**) ; Org. Tr., 1: no tie from *Gm* ; Org.

B., 3: illogical mimickry of *Bc* in pencil beside original *Bc* (**K**)

/147, Org. Tr., 2i: 'Swell' over *F#cCc* (**K**)

/148, Org. Tr., 1: 'Swell' in pencil beneath *Dc.*; 3i: 'Swell' over *EqGc* (**K**)

/151, Org. Tr., 1: '*cres.*' in pencil over *Cm.* written 8ve above with 'tr.'; notation of voice part beneath (**K**)

/152, Org. Tr., 1-2: notation of voice part beneath *Cm Bc* written 8ve above; Org. B., 2: 'D' in pencil over *Dc* (**K**)

/153, Org. Tr., 1-2: *Cc* tied to *Cq*; 3: '*loco*' over *Cq* (**K**)

/154, Org. Tr., 1: 'Sym.' beneath *Cc* (**K**)

/157-159, Org. B., 2i-3i: corrected stemming of tenor strand to position upwards (**A**)

/160, Org. B., 3: corrected stemming to position upwards on *Cc* (**A**)

/161, Org. Tr., 3: 'Sy.' over *Bc* (**K**)

/163, II, 3: amended capital from lower case to read '*For*' under *Dc* (**A**)

/164, Org. B., 2ii: 2\4 beneath *BcFc* (**K**)

/165, Org. Tr., 0: notation of voice part inserted (**K**)

/166, Org. Tr., 1: notation of voice part inserted over *Cm* (**K**)

/175, Org. Tr., 1ii: added dot originally missing on *Cm* to read *Cm.* ; Org. Tr, 1ii: original dot missing on *Cm* (**A**)

/179, Org. Tr., 2i: 'tr.' over *BcGcDc* (**K**)

/180, Org. Tr., 2: 'Sym.' over *Ec* ; Org. B., 2ii: 'Sym.' under *BcBbc* (**K**)

/185, Org. Tr., 1i-iii: '*Trio*' over *AcFcCc* (**J**)

/186, Org. Tr., 2i-ii-3i-ii: *GqEq GqEq*; 5i-ii-6i-ii: *FqCq FqCq*; Org. B., 2-3: *Bq Bq*; 5-6: *Aq Aq* (**K**)

/188, Org. B., 1: '3\5' under *Cc* (**J, K**)

/189, Org. Tr., 5i-iii-6i-iii: *EqBqEq EqBqEq*; Org. B., 5-6: *Gnat.q Gnat.q* (**K**)

/190, Ia, Ib, 1: no pause over *Ec* ‘*sanc-*’; 5: no pause over *Ec*. ‘*-ry*’ (**C**) ; Org. B., 1: ‘7’  
beneath *Fc* with pause; 2: ‘6’ beneath *Fc*; 3: ‘#’ beneath *Em* with pause (**J, K**)

/191, Org. B., 1iii: ‘loud’ under *BcG#cEc*; 4-6: ‘8-’ beneath *Aq Bq C#sq*; no *Aq Bq. C#sq*  
beneath (**K**)

/195, Ia, Ib, 3: phrase mark from *Dq* ‘*praise*’ to following bar (**C**)

/196, II, 3: corrected original *Fsq* to read as *Gsq* ‘*the*’ (**A**) ; Ia, Ib, 5: phrase mark to *Ec*  
‘*praise*’ (**C**)

/198, Ia, Ib, 4: ‘#’ before *Esq* ‘*the*’ (**C**)

/199, Org. Tr., 4i-ii: corrected original *EqCq* to read *DqBq* in keeping with countertenor  
and tenor (**A**)

/199-205: these bars have been pasted in to correct the original (**K**)

/200, Ia, Ib, 1-8: phrase mark from *Cq* ‘*praise*’ (**C**)

/201, Ia, Ib, 1: phrase mark to *Bc* ‘*praise*’; 4: ‘tr.’ over *Bq.* ‘*praise*’ (**C**)

/202-203, III, IV: consecutive 5ths ‘*the Lord*’ (**A**)

/204, Ib, 2: inked stroke over *Bc.* ‘*praise*’ (**C**) ; Org. Tr., 1i: pause over *CmGmEm*; Org. B.,  
1: pause over *Gm* (**K**)

/205, Ia, Ib, 1: pause over *Cm.* ‘*Lord*’ (**C**) ; Org. Tr., 1i-iii: pause over *CmGmEm*; Org. B.,  
1: pause under *Gm* (**J**)

/206, Org. Tr, i-ii: 'Trio' over DcBc (**J**) ; Org. Tr., 1i: 'Trio Slow' over DcBc; 2i-ii-3i-ii: DqBq DqBq (**K**)

/208, II, III, IV, 1: corrected text 'Peace' to read as 'peace' lower case ; II, 2: corrected original F#q. to read Gq. 'be' in keeping with Org. Tr. (**A**) ; Org. Tr., 2i-ii-3i-ii: GqDq GqDq; Org. B., 2-3: BqBq over Dm (**K**)

/210, Org. Tr., 1i-ii-2i-ii: 'peace' in pencil beneath FqDq EqC#q ; 4i-ii: 'Swell Sym.' over GqEq ; 4i-iv-5i-iv: GqEq FqDq beneath GqEq FqDq 'peace' in pencil (**K**)

/211, Org. Tr., 2i-ii-3i-ii: GqEq FqDq (**K**)

/218, Org. Tr., 2ii: '#' in later hand before Dc beneath Fc (**A**) ; Org. Tr., 2ii: '#' before Dc under Fc (**J**) ; Org. Tr., 2ii: '#' before Dc under Fc; Org. B., 1-2: Bq. Bsqr; 3: Bc (**K**)

/219, Org. B., 3: '#' beneath Bc (**J, K**)

/220, Org. Tr., 2ii: '#' in later hand before Dsq beneath Fsq (**A**) ; Org. Tr., 2ii: '#' before Dsq under Fsq (**J, K**)

/223, Org. B., 3-4: Gq Aq; 5-6: Bq Gq (**K**)

/224, Org. Tr., 1i-ii: repeat sign before Gq.Eq. ; Org. B., 1: repeat sign before Cm (**K**)

/226, Org. Tr., 3: '#' before Fc over Dc (**K**)

/227, Org. Tr., 1i-ii: 'Ist Time' over Gq.Dq. ; 4i-ii: repeat sign after GcDc (**K**)

/228-229, Org.: these bars of the copy text do not appear in this source (**K**)

/230, Org.: this bar is deleted in original hand (**K**)

/231, Org. Tr., 1i--ii: '2d time' over Gq.Dq. (**K**)

/237, this section is followed by the ‘*Allegro section*’ ‘*And plenteousness*’ bar up bt. 263-282 of the copy text and is succeeded by the tenor solo section ‘*For my brethren*’ bars 238-254 of the copy text; Org. Tr., 2i: Dc highlighted in pencil over BcGcFc; 3i-ii: CcGcEc with pause; Org. B., 3i-ii: GcCc with pause **(K)**

/238, Org. Tr., 3-4: Dq Bq **(K)**

/239, III, 1: corrected text ‘*Breth-*’ to read as ‘*breth-*’ lower case under Dc **(A)**

/240, III, 3: inserted apostrophe to read ‘*-nions*’ under Fc **(A)**

/242, Org. Tr., 2: no Bq beneath Dq; 3: no Cc beneath Ec **(K)**

/243, Org. Tr., 1i-ii-2i-ii: EqCq DqBq **(K)**

/244, Org. B., 1: no Dm under Fm over Am; 2: no Dc under Gc over Gc **(K)**

/245, Org. B., 1ii: inserted dot after Dm originally omitted **(A)**

/246, III, 1: corrected text ‘*Breth-*’ to read as ‘*breth-*’ lower case under Dc **(A)**

/248, Org. Tr., 2iv: ‘#’ beneath Bc **(J)** ; Org. B., 2i-3: BqAq over FcD#cBc with ‘#’ beneath **(K)**

/250, Org. B., 3iii: Dc beneath FqAq **(K)**

/251, Org. B., 4i-5i: BqAq over D#c **(K)**

/255, III, 6-7: corrected stemming to position upwards on Bsq Asq ‘*thy*’ **(A)** ; Ia, Ib, 2-3: Cq Cq ‘*be with-*’ **(C)** ; Org. Tr., 1i-iii: ‘*Mdo Ch*’ in pencil over CcGcEc; 2i-iii-3i-iii: Cq.Aq.Eq. CsqGsqEsq; Org. B., 2-3: Cq Cq; 4-5: Cc Cc **(K)**

/256, Org. Tr., 1i-iii: CmGmEm; 2: *m-rest*; Org. B., 1: Cm; 2: *m-rest* **(K)**

/255-56, Org.: these bars are written twice in the copy text but not here (**K**)

/255-262, Ia, Ib: too many inconsistencies, see **Musical Illustration, Fig. 1 (C)**

/256, Ib, 1: *Dm* 'walls' no *Cm*. ; 2: *m-rest* (**C**)

/259, Org. Tr., 2i-iii: 'soft' in pencil over *CqGcCc*; 5-6: *Gq*. slurred to *Dsq* (**K**)

/260, Ia, Ib, 2: section ends with *Cm* with pause 'walls' (**C**)

/261-262, Ia, Ib: these bars have been omitted in this source (**C**)

/261, Org. Tr., 1i-iii: 'loud' in pencil over *CcGcCc*; 5-6: *Cq*. slurred to *Dsq* (**K**)

/263, (Up bt.), IV, 1: corrected text 'And' to read as 'and' lower case under *Gc* (**A**)

/264, Org. Tr., 1: *Dm* beneath *Gq* no *Dq* ; 2-3: *Dsq Dc* beneath *Gsq Gc* (**K**)

/267-68, Org.: too many inconsistencies. See **Musical Illustration, Fig. 4 (K)**

/267, Org. Tr., 1i: *Cq*. over *Aq*; 2i: *Bsq* over *Gsq*; 3i: *Ac* over *Fc*; 4i-ii: *DcAc* over *Fc*; Org. B., 1-2: *Fm Dc* (**K**)

/268, Org. Tr., 1i: g.n. *Cc* before *BmGmDm*; 2: *Bc* under *Ec* over *G#cEc*; Org. B., 1: *Gm* not *Dm* (**K**)

/270, Org. B., 4: *c-rest* (**K**)

/271-272, I, II: consecutive 8ves (**A**)

/272, Org. Tr., 3-4: *Fq Eq* over *Ac*; 5-6: *Dq Cq* over *Fc* (**K**)

/273, Org. Tr., 1ii: corrected original *Ac* to read as *Gc* ; 3i: g.n. *Dq* in pencil before *Bc* over *Dq*. (**A**) ; Org. Tr., 1-2: *Dq. Csq* over *Gm.*; 3-4: *Bc Gc*; Org. B., 2: no *Csq* over *Asq* (**K**)

- /274, Org. Tr., 1-2: *EqCq FsqDsq* beneath *Gq Csq* ; Org. B., 1: *Cc Cq Csq* (**K**)
- /275, Org. Tr., 3i-iii-4i-iii: *DqAqFq CqAqEq*; Org. B., 1-2: *Aq. Gsq*; 3-4: *Fc Fc* (**K**)
- /276, II, III: consecutive 5ths ‘*in with-*’ (**A**)
- /278, Org. Tr., 2iii: removed *Gsq* against *Fsq* (**A**) ; Org. B., 2: ‘*b7*’ beneath *Cc* (**K**)
- /279, Org. B., 1ii: inserted *Bbc* beneath *Gc* originally omitted (**A**) ; Org. Tr., 1: *Bbc* beneath *Gc*; 4-5: *Fq Eq* beneath *DqCq* (**K**)
- /280, II, III: consecutive 5ths ‘*-in with*’ ; III/2, 2: added stem to *Cc* to create double tenor parts ‘*with*’ (**A**) ; Org. B., 2: ‘*2\4*’ beneath *Fq*; 3: ‘*6*’ beneath *Ec* (**K**)
- /281, Org. Tr., 2ii: no *Cc* beneath *Ec* over *GcEc*; 3ii-iii: no *DcBc* beneath *Fc* over *Gc*; Org. B., 1: ‘*6\5*’ beneath *Gc*; 3: ‘*7*’ beneath *Gc* (**K**)
- /282, III/2, 1-3: added stems to *Cq. Bsq Cc* to create double tenor parts ‘*palaces*’ ; Org. Tr., 3ii-iii: corrected original *EcCc* to read as *GcEc* in keeping with writing in bar 278 (**A**) ; Org. Tr., 4: no pause over *c-rest*; Org. B., 2: no pause over *c-rest* (**K**)
- /283-287, Org. Tr. & Org. B.: the ‘*Amen section*’ does not feature until after bars 255-262 of the copy text ‘*Chorus Slow*’ ‘*Peace be within thy walls*’ and a repeat of bars up beat 263-282 of the copy text the ‘*Allegro section*’ ‘*And plenteousness*’ and the solo tenor section bars 238-254 of the copy text ‘*For my Brethren*’ (**K**)
- /285, Org. Tr. & Org. B., 1: pause over *s-rest* (**J**)
- /286, Ib, 1: *Bsb* with pause ‘*A-*’, no *Cm* slurred to *Bm* ‘*A-*’ (**C**)
- /287, 1a, 1: ends after *Csb* with pause ‘*-men*’ with db lines (**C**) ; Org. Tr., 1i-iii: ends after *CsbGsbEsb* with sig. of John Grey ; Org. B., 1: ends after *Csb* with pause (**J**)

### 3. *Blessed Be the Lord My Strength*

*Composed for the Installation of the Knights of Saint Patrick 1808*<sup>1</sup>

#### List of Sources

*Source 1: (U), (front)*, pp. 96-120

*Source 2: (E), ii, (reverse)*, pp. 153-155; *iv, (front)*, pp. 180-187; *v, (reverse)*, pp. 107-109; *vi, (front)*, pp. 200-208; *vii, (reverse)*, pp. 107-109; *viii, (reverse)*, pp. 203-218; *ix, (reverse)*, pp. 100-102; *xvii, (reverse)*, pp. 46-48

#### Critical Commentary

##### Scoring

*Blessed be the Lord My Strength* is scored for solo countertenor, tenor and bass, chorus and organ accompaniment. It respects the following order:

I = Tr. ; II = C.T. ; III = T. ; IV = B. ; Org. Tr. ; Org. B.

##### Copy text

Source **1: (U)** is the printed source *Morning and Evening Services and Anthems* (1825). It is the copy text for *Blessed Be the Lord My Strength* and called Source **1** in the **List of Sources** and **(U)** in the **Textual Commentary**. It presents the anthem from pp. 96-120.

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<sup>1</sup> See Bumpus, *Sir John Stevenson, A Biographical Sketch*, 27.

## Variant readings and dating

*Source 2: (E), ii, iv-ix and xvii* refer to Trinity College Chapel part-books. They respect the following order: I = Tr. ; Ia = Tr. [cant.] ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

Trinity College Chapel First Treble MS 4758 MUN V/90e/15 is **ii**. It presents *Blessed Be the Lord My Strength* on p. 153 where it concludes on p. 155 with double bar lines. Evidence for dating occurs one hundred and forty-three pages earlier on p. 11 after Spray's *O Lord I Will Praise Thee* where together with the signatory symbol of John Grey it is written 'Paid 1820 J.G.'. Trinity College Chapel First Countertenor MS 4760 MUN/V/90e/17 is **iv**. It presents *Blessed Be the Lord My Strength* on p. 180 where it concludes on p. 187 with an unfamiliar signatory symbol. This is obviously a late entry as Smith's *Come Holy Ghost* 'Composed for the consecration of the Lord Bishop of Cork', occurs on p. 126. This anthem was composed in March 1831 yet it appears in this source fifty-four pages before the entry of *Blessed Be the Lord My Strength*. No further evidence for dating exists. Trinity College Second Countertenor MS 4761 MUN V/90e/18 is **v**. It presents *Blessed Be the Lord My Strength* on p. 107. It ends on p. 109 with the signatory symbol of John Grey. Evidence for dating occurs ninety-six pages earlier on p. 11 after Spray's *O Lord I Will Praise Thee* where together with the signatory symbol of John Grey it is written 'Paid 1820 J.G.'. This copy of *Blessed Be the Lord My Strength* appears to have been entered by its copyist after 1831 as Smith's *Come Holy Ghost*, composed for the consecration of the Lord Bishop of Cork occurs from pages 84-85. No further evidence for dating exists. Trinity College Chapel First Tenor MS 4756 MUN/V/90e/13 is **vi**. It presents *Blessed Be the Lord My Strength* on p. 200. The omissions which occur from bars 45-46, bars 59-60, bars 92-93, bar 102 and bars 108-111 are possibly an attempt to shorten this lengthy anthem. Other

variations from the copy text include rhythmic and textual alternatives. See **Textual Commentary**. The anthem concludes on p. 208 with an unfamiliar signatory symbol. Evidence for dating occurs on p. 41, one hundred and fifty-nine pages before where after Spray's *O Lord I Will Praise Thee*, and following the signatory symbol of John Grey, it is written 'Paid 1821 J. Grey'. Trinity College Second Tenor MS 4757 MUN/ V/90e/14 is **vii**. It presents *Behold How Good and Joyful* on p. 107 where it concludes on p. 109 with an unfamiliar signatory symbol. The only evidence for dating is the presence of Smith's *Come Holy Ghost* on p. 85, composed for the consecration of the Lord Bishop of Cork in 1831. Trinity College First Bass MS 4754 MUN V/90e/11 is **viii**. It presents *Blessed Be the Lord My Strength* on p. 203 which ends with an unfamiliar signatory symbol on p. 218. Evidence for dating occurs on p. 39 some one hundred and sixty four pages earlier, after Spray's *O Lord I Will Praise Thee* where together with the signatory symbol of Grey it is written 'Paid 1821 J.G.'. Smith's *Come Holy Ghost* composed for the consecration of the Lord Bishop of Cork occurs on p. 151 marked 'March 1831' in pencil. Trinity College Second Bass MS 4755 MUN/V/90e/12 is **ix**. It presents *Blessed Be the Lord My Strength* on p. 100 which ends on p. 102 with an unfamiliar signatory symbol. Smith's *Come Holy Ghost* composed in 1831 for the consecration of the Lord Bishop of Cork occurs on p. 78. No further evidence for dating exists. Trinity College Chapel Treble Primo MS 4769 MUN V/90e/26 is **xvii**. It is referred to as 'I' in the order of parts and in the **Textual Commentary**. It presents *Blessed Be the Lord My Strength* on p. 46 where it concludes on p. 48 with the signatory symbol of John Grey. Evidence for dating relating to performance occurs after Greene's *Thou O God* which is signed in a later hand 'Nov. 6 [18] 58'.

## Textual Commentary

/2, Org. B., 1-2: corrected original *Bm Ac* to read *Bm Aq Gq* with phrase in keeping with writing at bar 12 and bar 80 (U)

/10, Org. Tr., 1ii: inserted *Ec* beneath *Eq.* originally missing from countertenor strand (U)

/14, IIa, 1: no slur from g.n. *Dq* to *Cc.* 'Lord' (E)

/16, IIIa, 2-5: no phrase from *Dq.* 'bless-' (E)

/17, IIIa, 1-3: no phrase from *Cq.* 'bless-' (E)

/18, II, 3: corrected text 'Bles-' to read 'bles-' lower case beneath *Eq.* (U)

/19, III, 1: inserted colon after text '*strength*' beneath *Ac* (U)

/20, IIIa, 3: no phrase from *Dc* 'bles-' ; IVa, 2-4: no phrase from *Dq.* 'bles-' (E)

/23, IIIa, 1-2: no slur from *Dc.* to *Eq* 'Lord' (E)

/24, III, IV, 3: corrected text '*who*' to read '*Who*' upper case (U)

/25, II, 3: corrected text '*who*' to read '*Who*' upper case beneath *Fc* ; III, 5: corrected original *Fsq* to read *Csq* 'to' (U)

/26, III, IV, 3: correct text '*who*' to read '*Who*' upper case (U)

/28, IIa, 1-6: no phrase from *Fq.* 'war' ; IIIa, 1-6: no phrase from *Dq.* 'war' (E)

/29, IVa, 1-4: no phrase from *Eq.* 'war' (E)

/30, IIa, 1-2: no slur from *Aq.* to *Bsq* 'fin-' (E)

/31, IIIa, 2-5: no phrase from *Eq.* 'bles-' (E)

/32, IVa, 2-5: no phrase from Aq. 'bles-' (E)

/33, IIa, 2-5: no phrase from Aq. 'bles-' ; IVa, 3: no tie from Dc 'bles-' to following bar (E)

/34, IIa, 0: no phrase to Fc 'bles-' ; IIIa, 3: no phrase from Fq. 'bles-' ; IVa, 0: no phrase from Dq. 'bles-' (E)

/37, IIIa, 2-3: no slur from Eq. to Dsq 'who' (E)

/39, IV, 3: corrected text 'who' to read 'Who' beneath Dq. (U)

/42, IVa, 1-6: no phrase from Bq. 'war' (E)

/43, IIa, 4-5: no slur from Eq to Dq 'to' (E)

/44, IIa, 1-2: Dc slurred to Cc 'fight'; 3: Fc 'my' ; IIIa, 2: no '#' before Ac 'fight' ; 2: Ac not A#c. ; 3: Dc 'my' ; IVa, 4-5: no slur from Dq to Cq 'to', text 'my' beneath (E)

/45-46, IIa, IIIa, IVa: these bars are omitted (E)

/47, IIa, 1-2: Fq slurred to Eq 'fin-'; 3-4: Dc slurred to Dq. '-gers'; 5: Bsq 'to' ; IIIa, 1-2: Dq slurred to Cq 'fin-'; 3-4: Bc slurred to Aq. with 'tr.' '-gers'; 5: Gsq 'to' ; IVa, 1-3: Ec Fc Fc 8ve below 'fingers to' (E)

/57, IIIa, 1: 'cres.' beneath Gc 'cast-' (E) ; II, 1: corrected text 'whom' to read 'Whom' upper case beneath Gm (U)

/58, IIa, 1: no 'f' over Gc 'trust'; 3: Bc 'in' ; IIIa, 4-5: Dq slurred to Fq 'in' (E)

/59, IVa, 1-2: Bc tied to Cc 'whom'; 3: Dc 'I' (E) ; III, IV, 1: corrected text 'whom' to read 'Whom' upper case (U)

/59-60, IIa, IIIa, IVa: these bars are omitted (E)

/61, II-IV, 1: corrected text '*whom*' to read '*Whom*' upper case (U)

/62, IIIa, 1-2: no slur from Dc to Cc '*trust*' (E)

/64, IV, 3: corrected text '*who*' to read '*Who*' upper case beneath Fq. (U)

/65, III, 3: corrected text '*who*' to read '*Who*' upper case beneath Dq. (U)

/66, IIIa, 1: '#' before Cc '*-du-*' (E) ; II, 3: corrected text '*who*' to read '*Who*' upper case beneath Fq. (U)

/67, IIIa, 1: no '#' before Dc '*peo-*' (E)

/68, III, IV, 4: corrected text '*who*' to read '*Who*' upper case (U)

/69, Org. B., 3: corrected original Fc to read Ec (U)

/70, II, 4: correct text '*who*' to read '*Who*' upper case beneath Fq. (U)

/71, IIa, 2-3: G#c q-rest '*-eth*' (E) ; III, IV, 3: corrected text '*who*' to read '*Who*' upper case (U)

/72, IIa, 4-5: no slur from Fq to Aq '*my*' ; IIIa, 1-2: Dq. Csq '*-due-*' (E)

/80, IIa, 2-5: no phrase from Dq. '*bles-*' (E)

/81, IIa, 0: no phrase to Ac '*bles-*' (E)

/83, III, 2: corrected text '*bles-*' to read '*Bles-*' upper case beneath Dc ; II, 1: inserted colon after text '*strength*' beneath Dm (U)

/84, IIIa, 2-5: no phrase from Dq. '*bles-*' (E)

/87, IIa, 1-6: no phrase from Cq. ‘bles-‘ (E) ; III, 1: inserted colon after text ‘strength’  
beneath Am (U)

/88, IV, 1: corrected text ‘bles-‘ to read ‘Bles-‘ beneath Dc (U)

/89, IVa, 1-6: no phrase from Dq. ‘bles-‘ (E)

/91, IIa: this bar is omitted in this source ; IIIa, 5: Esq ‘the’ ; IVa, 3-4: Aq. Asq ‘be the’ (E)

/92, IIa, 1-2: Aq. slurred to Gsq ‘bles-’ ; 3: Fc ‘-sed’ ; 4: Eq. ‘be’ ; 5: Esq ‘the’ (E)

/92-93, IIIa, IVa: these bars are omitted (E)

/94, IVa, 1-3: no phrase from Dq. ‘Lord’ (E)

/97, IIa, 1-2: Aq. slurred to Gsq ‘who’ (E) ; II, III, 2: corrected text ‘who’ to read ‘Who’  
upper case (U)

/98, IV, 3: corrected text ‘who’ to read ‘Who’ upper case beneath Fc (U)

/99, II, III, 2: corrected text ‘who’ to read ‘Who’ upper case (U)

/100, IV, 2: corrected text ‘who’ to read ‘Who’ upper case beneath Ec (U)

/101, IIa, 2-3: Aq slurred to Gq ‘to’ (E)

/102, IIa, 1: Fc. ‘war’ ; 2: Eq ‘and’ ; 3: Dc ‘my’ ; IIIa, IVa: omitted from this source (E)

/103, IIa: omitted from this source ; IIIa, 1: text ‘war’ beneath Dc. ; IVa, 1-2: text ‘war’  
beneath Dc. Aq ; 3-4: Bq slurred to Fq ‘my’ (E) ; II, 1: deleted original slur from Gsq of  
previous bar to Fc. ‘war’ (U)

/107-111, IIa: omitted from this source (E)

/108, Org. B., 1: deleted original 'p' beneath Bq. (U)

/108-111, IIIa, IVa: omitted from this source (E)

/110, III, 5: corrected original Gsq to read Dq 'to' (U)

/112, IIa, 1: 'Slow' over Ac. 'war'; 3-4: no slur from Fq to Aq 'my' (E) ; Org. Tr., 1ii: deleted original 'Slow' beneath Fc. (U)

/113, IIIa, 1-2: no slur from Eq to Dq 'fin-' (E) ; III, 5: corrected original Csq to read Dsq 'to' (U)

/132, IV, 1: corrected text 'thou' to read 'Thou' upper case beneath Bc. (U)

/137, IV, 1: corrected original Dm. to read F#m. 'Man' in keeping with ascending sequence beforehand (U)

/138, IV, 1: corrected text 'thou' to read 'Thou' upper case beneath Am (U)

/140, IVa, 1: no 'p' over Am 'man' (E) ; Org. Tr.: amended lower chromatic auxiliaries ; 4ii: inserted 'nat.' before Gdsq ; 6i: inserted '#' before Gdsq ; 8ii: inserted 'nat.' before Gdsq (U)

/141, IVa, 1: no '>' over Cnat.m 'thing' (E) ; Org. Tr.: amended lower chromatic auxiliaries ; 4ii: inserted 'nat.' before Gdsq ; 6i: inserted '#' before Gdsq ; 8ii: inserted 'nat.' before Gdsq (U)

/142, IVa, 1: no slur from g.n. Cc to B#m 'naught' (E) ; IV, 1: corrected original colon to read full stop after text 'naught' beneath D#m ; Org. Tr.: amended lower chromatic auxiliaries ; 4ii: inserted 'nat.' before Gdsq ; 6i: inserted '#' before Gdsq ; 8ii: inserted 'nat.' before Gdsq (U)

/143, IVa, 1-2: *Em* tied to *Eq* ‘*man*’ (E)

/145, IVa, 1: no slur from g.n. *Bc* to *Am*. ‘*naught*’ (E) ; IV, 1: inserted dot after *Cm* ‘*naught*’ originally omitted (U)

/149, Org. Tr.: *amended lower chromatic auxillaries* ; 4ii: inserted ‘*nat.*’ before *Ddsq* ; 6i: inserted ‘#’ before *Ddsq* ; 8ii: inserted ‘*nat.*’ before *Ddsq* (U)

/153, Org. Tr., 1i-ii: removed unnecessary ‘#’ before *Fq.* and inserted before *Dc* (U)

/156, IVa, 2: no ‘*cres.*’ over *Gq* ‘*-seth*’ (E)

/158, IVa, 1: no ‘*dim.*’ over *Fsb* ‘*way*’ (E)

/159, IVa, 1: no ‘*tr.*’ over *E#m* ‘*like*’ (E)

/161, IVa, 1-2: no slur from *Dm.* to *Dc* ‘*sha-*’ ; 2: ‘*Sym.*’ over *Dc*. ‘*sha-*’ (E)

/163-164, Org. B.: deleted original ‘*Loud Soft*’ (U)

/164, Org. B., 2-3: corrected original *G#sq Aq* to read *E#sq F#q* (U)

/165, Org. B., 1ii: deleted original ‘*Loud*’ beneath *Gc*. (U)

/168, Org. B., 1: deleted original ‘*Soft*’ beneath *Dc.* (U)

/170, IV, 1-2: removed illogical placement of slur from *Gm* to *Gq* ‘*Bow thy*’ ; 2: corrected text ‘*thy*’ to read ‘*Thy*’ upper case beneath *Gq* (U)

/172, Org. B., 1: removed original ‘*Full Organ*’ above *Dq*. (U)

/176, IVa, 2-3: *Ac* tied to *Aq* ‘*-tains*’ (E) ; IV, 2: inserted dot after *Ac* ‘*—tains*’ originally omitted ; Org. B., 5iii, 7iii: corrected original *Aq Aq* to read *Gq Gq* (U)

/177, IVa, 4-11: no phrase from *Dsq* ‘*moun-*’ (E)

/183, IVa, 5-12: no phrase from *Asq* ‘*light-*’ (E) ; IV, 4: corrected text ‘*thy*’ to read ‘*Thy*’ upper case beneath *Aq* (U)

/184, IV, 4: corrected text ‘*thy*’ to read ‘*Thy*’ upper case beneath *Bq* (U)

/186, IVa, 5-12: no phrase from *Gsq* ‘*light-*’ (E) ; IV, 4: corrected text ‘*thy*’ to read ‘*Thy*’ upper case beneath *Gq* ; Org. Tr., 5: corrected original *Cq* to read *Dq* (U)

/187, IV, 4: corrected text ‘*thy*’ to read ‘*Thy*’ upper case beneath *Aq* (U)

/189, IV, 4: corrected text ‘*thine*’ to read ‘*Thine*’ upper case beneath *Dsq* (U)

/190, IVa, 1-2: *Dq*. slurred to *Dsq* ‘*ar-*’ (E) ; IV, 6: corrected text ‘*thine*’ to read ‘*Thine*’ upper case beneath *Fq* (U)

/191, Org. B., 1: corrected original *Abc* to read *B[nat.]c* ; 5: corrected original *Bnat.c* to read *B[b]c* (U)

/194, IVa, 5-11: no phrase from *Dq* ‘*light-*’ (E) ; IV, 4: corrected text ‘*thy*’ to read ‘*Thy*’ upper case beneath *Aq* (U)

/194-195, IV: removed the original slur across the bar line from *Gsq* to *Fq* ‘*light-*’ (U)

/196, IVa, 5-11: no phrase from *Bq* ‘*light-*’ (E) ; IV, 2: corrected text ‘*Cast*’ to read ‘*cast*’ lower case beneath *Aq* ; 4: corrected text ‘*thy*’ to read ‘*Thy*’ upper case beneath *A#q* (U)

/197, IV, 4: corrected text ‘*thy*’ to read ‘*Thy*’ upper case beneath *Dq* ; 8: corrected text ‘*thy*’ to read ‘*Thy*’ upper case beneath *Fq* (U)

/198, IVa, 1-9: no phrase from *Bsq* ‘*light-*’ (E)

- /201, IV, 4: corrected text *'thine'* to read *'Thine'* upper case beneath *Dsq* (U)
- /202, IV, 7: corrected text *'thine'* to read *'Thine'* upper case beneath *Csq* (U)
- /203, IVa, 4-5: *Gc* slurred to *Fq* *'and'* (E) ; Org. B., 1ii: deleted original *Gc* beneath *Bc* (U)
- /205, IVa, 5-12: no phrase from *Gsq* *'light'* (E) ; IV, 4: corrected text *'thy'* to read *'Thy'* upper case beneath *Gq* (U)
- /206, IVa, 0-7: no phrase extended to *Fq* *'light-'* (E) ; IV, 11: corrected text *'thy'* to read *'Thy'* upper case beneath *Dq* (U)
- /207, IV, 4: corrected text *'thy'* to read *'Thy'* upper case beneath *Cnat.q* ; 8: corrected text *'thy'* to read *'Thy'* upper case beneath *Bq* (U)
- /209, IV, 4: corrected text *'thine'* to read *'Thine'* upper case beneath *Bq* (U)
- /210, IV, 4: corrected text *'thy'* to read *'Thy'* upper case beneath *Cq* (U)
- /211, IV, 4: corrected text *'thine'* to read *'Thine'* upper case beneath *Bq* (U)
- /212, IVa, 3-10: no phrase from *Bsq* *'-sume'* (E)
- /213, IVa, 0-9: no phrase extended to *Esq* *'-sume'* (E)
- /214, IVa, 5-10: no phrase from *Gq*. *'ar-'* (E) ; IV, 4: corrected text *'thine'* to read *'Thine'* upper case beneath *Cq* (U)
- /215, IVa, 5: no phrase extended to *Bsq* *'ar-'*; 6-7: no slur from *Csq-Bsq* *'-rows'*; 7: *'p'* over *Bsq* *'-rows'*; 8-10: phrase from *Fc* *'and'* (E)
- /216, IV, 1: corrected original *'p'* to read as *'pp'* over *Fm* *'and'* (U)
- /219, Org. Tr., 2: removed unnecessary *'pp'* beneath *Anat.c* (U)

/221, IV, 4: corrected text *'thy'* to read *'Thy'* upper case beneath Gq (U)

/225, IV, 4: corrected text *'thy'* to read *'Thy'* upper case beneath Cq (U)

/226, IV, 4: corrected text *'thine'* to read *'Thine'* upper case beneath Aq (U)

/227, IVa, 5-6: Cc slurred to Dq. *'ar-'* (E) ; IV, 4: corrected text *'thine'* to read *'Thine'* upper case beneath Eq (U)

/230, IV, 4: corrected text *'thine'* to read *'Thine'* upper case beneath Ac (U)

/231, IVa, 1-9: no slur from Dq. *'ar-'* (E)

/232, IVa, 1-3: no slur from Am *'and'* (E)

/236, Org. Tr., 6iii: deleted original Fq over Eq (U)

/238, IIa, 1: no *'p'* over Fc. *'send'* (E) ; II-IV, 3: corrected text *'thine'* to read *'Thine'* upper case (U)

/241, I-IV, 3: corrected text *'thine'* to read *'Thine'* upper case (U)

/244, IIa, 1-2: no slur from Fq to Bq *'-bove'* ; IVa, 1: *'f'* over Dc *'-bove'* (E)

/246, IIa, 2: no staccato under Fc *'me'* ; IIIa, 1: *'p'* before Fc *'save'* ; IVa, 1: *'p'* before Fc *'save'* (E) ; I-IV, 1: corrected text *'save'* to read *'Save'* upper case (U)

/247, IIIa, 2: accent over Cc *'me'* (E)

/248, IIa, 1-2: no slur from Fq to Aq *'hands'*; 3-4: no slur from Aq to Gq *'of'*; 5-6: no slur from Gq to Fq *'strange'* (E)

/252, IIIa, 1: no g.n. Esq slurred to D#q. *'va-'* (E)

/257, IVa, 1: no '*decresc.*' over Bq. '*save*' ; 3: no accent over Ac '*me*' (E) ; II-IV, 1: corrected text '*save*' to read '*Save*' upper case (U)

/258, IIa, 1-2: no slur from Eq. to Dsq '*save*' (E)

/263, IIIa, 4: '*cres.*' beneath Dq '*of*' (E)

/264, IIa, 3: no '*f*' over Ac '*-ty*'; 5: '*p*' over Esq '*their*' ; IIIa, 5: '*p*' beneath Csq '*their*' ; IVa, 1: '*f*' more appropriately placed over Aq. ; 4: '*p*' over Aq. '*and*' (E)

/267, IVa, 4: '*pp*' over Ac '*their*' (E) ; Org. Tr., 4ii: corrected original '*very soft*' to read [pp] beneath Cc (U)

/270, IIIa, 1: '*ad lib.*' over Dq. '*-i-*' (E)

/272, IIa, 1-6: no phrase from Gq '*sing*' (E) ; II, 5-6: separated original quavers to leave Fq within phrase mark '*sing-*' (U)

/273, IIa, 0-1: no slur from Ac to G#c '*new*' (E) ; II, 1-2: deleted original slur from Ac to G#c '*new*' (U)

/274, IIa, 1-11: no phrase from Aq '*sing*' ; IIIa, 3-7: no phrase from Dq '*sing*' (E)

/275, IIa, 2-3: Gnat.sq slurred to Fsq '*a-*' ; 4: no '*tr.*' over Em '*new*' (E)

/276, IIa, 1-8: no phrase from Dq '*song*' (E)

/277, IVa, 1-6: no phrase from Gq '*sing*'; 8: no phrase from Ac '*new*' (E) ; II, III, 1: corrected text '*thee*' to read '*Thee*' upper case ; IV, 5-6: separated quavers to leave Fq independent within phrase '*sing-*' (U)

/279, IIIa, 1-6: no phrase from Dq '*new*' (E)

/280, IIa, 1-4: no phrase from Aq 'thee' ; IIIa, 1-4: no phrase from Fq 'thee' ; IVa, 1-2: no slur from Cc to Dc 'song' (E) ; II, III, 1: corrected text 'thee' to read 'Thee' upper case ; IV, 2-3: removed original slur from Cc to Dc 'sing' (U)

/281, IIa, 1-7: no phrase from Aq 'prai-' ; IIIa, 1-7: no phrase from Fq 'prai-' (E)

/282, IIIa, 4-5: no phrase from Dc 'prai-' ; IVa, 1-12: no phrase from Dq 'prai-' (E)

/282-283, III, 4-5, 1-2: removed original slurs from Dc to Cnat.c to Bq 'prai-' (U)

/284, IIa, 5-10: no phrase from Aq 'prai-' ; IIIa, 5-10: no phrase from Fq 'prai-' (E)

/285, IIa, 6: no slur from Ac. 'un-' ; 7-8: g.n. Asq before Gsq slurred to Fsq '-to' ; IIIa, 6: text '-ses' beneath Fc ; 7: no g.n. Fsq before Eq 'to' (E) ; II, 7-9: removed original slur from Ac. 'un-' ; III, 7-9: removed original slur from Fc. 'un-' ; Org. B., 3: corrected original Asq to read Csq (U)

/286, IIa, 1: no slur from g.n. Fsq before Ec 'him' ; IIIa, 1: no slur from g.n. Dq to Cc 'him' (E) ; II-IV, 1: corrected text 'him' to read 'Him' upper case ; IV, 3: corrected text 'thou' to read 'Thou' upper case beneath Fq. ; Org. B., 3-4: corrected original rhythm on Fc. Fc to read Fq. Fsq (U)

/290, II, III, 4: corrected text 'thy' to read 'Thy' upper case (U)

/293, IIa, 1-2: Am tied to Ac 'sword' ; IIIa, 3: '#' before Cc. 'of' (E)

/295, IIa, 1: g.n. Fnatsq slurred to Ec 'sword' ; IIIa, 1: no g.n. Dsq slurred to Cc 'sword' (E) ; III, 3: corrected text 'thou' to read 'Thou' upper case beneath Dq (U)

/296, II, III, 4: corrected text 'thou' to read 'Thou' upper case ; IV, 1: corrected text 'thou' to read 'Thou' upper case beneath Gq (U)

/297, IV, 2: corrected text '*For*' to read '*for*' lower case beneath *Ac* ; 3: corrected text '*thou*' to read '*Thou*' upper case beneath *Fq*. (U)

/298, IIa, 3-5: *Dc*. slurred to *EsqFsq* '*-ry*'; 6-7: *Gq*. *Fsq* '*unto*'; IIIa, 3-5: *Bc*. slurred to *Csq Dsq* '*-ry*'; 6-7: *Eq*. *Dsq* '*unto*' ; IVa, 4-5: *Gq*. *G#sq* '*unto*' (E) ; II, III, 4: removed syllable '*gi-*' and slur from *Eq* and *Cq* (U)

/299, IIa, IIIa, IVa: omitted in this source (E)

/300, IIIa, 3: '*Sym.*' over *m-rest* (E)

/302, II-IV, 4: corrected text '*thy*' to read '*Thy*' upper case (U)

/303, II-IV, 4: corrected text '*thy*' to read '*Thy*' upper case (U)

/308, Org. Tr., 1: removed unnecessary *c-rest* over *DcDm* (U)

/310, II-IV, 4: corrected text '*thy*' to read '*Thy*' upper case (U)

/311, IIa, 1-2: no slur from *Aq* to *G#q* '*ser-*' (E) ; II-IV, 4: corrected text '*thy*' to read '*Thy*' upper case (U)

/312, IIa, 1-2: no slur from *Gq*. to *Fsq* '*ser-*'; IIIa, 1-2: no slur from *Eq*. to *Dsq* '*ser-*' (E)

/315, IVa, 1-2: *Am* tied to *Ac*. '*of*' (E)

/328, I, Ia, 2i-iv: no '*f*' under *E#cCcBcG#c* of organ treble; 3i: '*#*' before *Fm* over *CmAm* of organ treble (E)

/335, IIIa, 1-3: phrase from *Fc* '*all*' ; IVb, 1-3: no phrase from *Dc* '*fear*' (E)

/336, IIIb, 1-2: *Ec* slurred to *Cc* '*earth*' (E)

/337, IVa, 1-2: no slur from *Gc* to *Fc* '*earth*' (E)

/338, IIa, 4-5: no slur from Gq to Fq 'the' (E)

/339, IIa, 4-5: no slur from Fq to Eq 'the' ; IIIa, 4-5: no slur from Dq to Cq 'the' (E)

/340, III, 4: corrected Cq to read Aq 'The' to prevent consecutive 8ves and 5ths with countertenor and treble (U)

/341, I-III, 1-3: consecutive 8ves and consecutive perfect 5ths (U)

/342, IIIa, 1-2: no slur from Cc to D#c 'earth'; IIIa, IIIb, 4-5: Dnat.q slurred to Cq 'the' (E)

/346, IIIa, 2-3: no slur from Dc to Ac. 'fear' (E)

/348, IV, 3: corrected text 'him' to read 'Him' upper case beneath Bc (U)

/349, III, 3: corrected text 'him' to read 'Him' upper case beneath Dc (U)

/350, IIIa, IIIb, 1: no '#' before Cq. 'awe' (E) ; I-IV, 3: corrected text 'him' to read 'Him' upper case (U)

/351, IIa, IIb, 1: 'nat.' before Gq. 'awe' ; IVb, 2: no 'nat.' sign before Gsq 'of' (E) ; I-IV, 3: corrected text 'him' to read 'Him' upper case (U)

/355, IV, 3: corrected text 'him' to read 'Him' upper case beneath Bc (U)

/356, I-IV: corrected text 'him' to read 'Him' upper case ; III, 5: corrected text 'let' to read 'Let' upper case beneath Bbq (U)

/357, IIIb, 5-6: Fc slurred to F#c 'earth' ; IIIa: Cnat.q Cnat.q Cnat.q Cnat.q Dm 'earth let all the earth' ; IVb, 1: 'ad lib.' over Ebm 'fear' (E) ; I, II, IV, 2: corrected text 'let' to read 'Let' upper case (U)

/358, IIIa, IIIb, 1: 'ad lib.' over Gm 'fear' ; IVa, 1: 'ad lib.' over Ebm with pause 'fear' (E)

/359, IIIa, IIIb, 1: no 'nat.' sign before *Asb* 'Lord' (E)

/360, IV, 2: corrected text 'he' to read 'He' upper case beneath *Bm* (U)

/361, IV, 2: corrected text 'he' to read 'He' upper case beneath *Bc* (U)

/362, IVa, 2-3: no slur from *Bq* to *Cq* 'and' (E)

/365, II-IV: corrected text 'he' to read 'He' upper case (U)

/366, II, 2: corrected text 'he' to read 'He' upper case beneath *Fc* (U)

/367, IV, 3: corrected text 'he' to read 'He' upper case beneath *Aq*. (U) ; Org. Tr., lii: removed unnecessary tie from *Esb* to following bar (U)

/368, IVa, 1-2: *Dc* slurred to *Cnat.c* '-man-' (E)

/369, IVb, 1: no 'tr.' over *Am*. 'it' (E)

/370, I/2, 1: 'voce' over *Dm* 'For' (E) ; I/1&2, II, III: corrected text 'he' to read 'He' upper case (U)

/371, I/1, IV: corrected text 'he' to read 'He' upper case (U)

/372, II, III, 3: corrected text 'he' to read 'He' upper case (U)

/373, IV, 2: corrected text 'he' to read 'He' upper case beneath *Bm* (U)

/374, Org. Tr., 3i-iii-4i-iii: consecutive 5ths between top and bottom strand of right hand (U)

/375, IIb, 1-2: *Dm* tied to *Dc* 'fast' ; IIIa, 1-2: *Dm* tied to *Dc* 'fast' (E) ; I/2, IV, 2: corrected text 'he' to read 'He' upper case (U)

/377, I, 1-2: *Dm* tied to *Dc* 'fast' ; I/2, 1-2: *Am* tied to *Ac* 'fast' ; IIb, 1-2: *Am* tied to *Ac* 'fast' ; IIIa, IIIb, 1-2: *Dm* tied to *Dc* 'fast' ; IVa&b, 1-2: *Fm* tied to *Fc* 'fast' (E)

/379, II, III, 1-2: corrected text 'for he' to read 'For He' upper case (U)

/380, IIIa, 1: dot missing after *Fm* 'spake' (E) ; II, 2: corrected text 'he' to read 'He' upper case beneath *Fc* ; IV, 2: corrected text 'for' to read 'For' upper case beneath *Dm* (U)

/381, IV, 2: corrected text 'he' to read 'He' upper case beneath *C#m* (U)

/382, IIa, 2: no phrase from *Dm* 'for' ; IIIa, IIIb, 2: no slur from *Bm* 'for' (E) ; I/1, 2: corrected text 'for' to read 'For' upper case beneath *Gm* (U)

/383, IIIa, 2-3: no slur from *Bq* to *Aq* 'he' (E) ; I/1, II, III, 2: corrected text 'he' to read 'He' upper case ; Org. Tr., 1ii: inserted dot after *Em* originally omitted (U)

/387, IIIb, 1: 'Sy' over *sb-rest* (E)

/388, IVb, 3: no dot after *Dq* 'he' (E) ; II-IV/1, 3: corrected text 'he' to read 'He' upper case (U)

/389, IVb, 1: no *m-rest* beneath *Dc* '-man-'; 3: no *c-rest* over *Dq*. 'he' (E) ; I/1&2, 3: corrected text 'he' to read 'He' upper case (U)

/390, II-IV/1, 3: corrected text 'he' to read 'He' upper case (U)

/391, IVb, 3: no *q-rest* over *Dq*. 'he' (E) ; I/1&2, 3: corrected text 'he' to read 'He' upper case (U)

/392, I/1, II-IV/1, 3: corrected text 'he' to read 'He' upper case (U)

/394, I, I/1, 2: 'p' over *Gm* 'and' ; IIIb, 2: 'pp' beneath *Dm* 'and' (E)

/395, Org. Tr., 1: removed original '*pp*' beneath *FsbDsb* (U)

/397, IIIa, IIIb, 1: '#' before *Cm* '*fast*' (E) ; II, IV, 1: corrected text '*for*' to read '*For*' ; II, 3: corrected text '*he*' to read '*He*' upper case beneath *Ac* (U)

/398, III, 2-3: corrected text '*for he*' to read '*For He*' upper case beneath *Dc Dc* ; IV, 2: corrected text '*he*' to read '*He*' upper case beneath *Gm* (U)

/399, I, 2-3: corrected text '*for he*' to read '*For He*' upper case beneath *Ac Ac* (U)

/400, I, 2-3: no slur from *Gq* to *Fq* '*and*' (E)

/401, IIa, 1: '*ad lib.*' over *Am.* '*he*' ; IIIb, 2: '*ff*' beneath *Fq* '*he*' (E)

/402, I-IV, 4: corrected text '*he*' to read '*He*' upper case (U)

/404, IIIa, IIIb, 1: '*ad lib.*' over *Dm.* with pause '*he*' ; IVb, 1: '*ad lib.*' over *Fm.* '*he*' (E) ; I-IV, 1: corrected text '*he*' to read '*He*' upper case ; Org. Tr., liii: removed '*ad lib.*' beneath *Dm.* and placed over *Dm.* (U)

/406, IIIa, 1: no phrase from *Em.* '*stood*'; 2-3: *F#q* slurred to *Gq* '*stood*' (E)

/407, I, 1: ends after *Dsb* '*fast*' with the signatory symbol of John Grey ; IIa&b, 1: ends after *Asb* '*fast*' with signatory symbol of John Grey ; IIIa, IIIb, 1: ends after *Fsb* '*fast*' with the signatory symbol of John Grey ; IVa&b, 1: ends after *Dm* '*fast*' with the signatory symbol of John Grey. (E)

#### 4. *Blessed Is He That Considereth the Poor*

*pre-1825*

#### List of Sources

Source 1: (U), (*front*), pp. 137-146

#### Critical Commentary

##### Scoring

*Blessed Is He That Considereth the Poor* is scored for two solo trebles, chorus and organ accompaniment. In this edition the voices are indicated thus:

I/1 = Tr. 1 ; I/2 = Tr. 2 ; II = C.T. ; III = T. ; IV = B. ; Org. Tr. ; Org. B.

##### Copy text

Source 1: (U) *Morning and Evening Services and Anthems* (1825) is the copy text for *Blessed Is He That Considereth the Poor*. It is called Source 1 in the **List of Sources** and (U) in the **Textual Commentary**. It is a printed edition and the only source in which this anthem survives. It is presented from pages 137-147. Colons and full stops where commas were intended have been silently corrected.

## Variant readings and dating

No other sources contain *Blessed Is He That Considereth the Poor*. The publication date of 1825 for the copy text, *Morning and Evening Services and Anthems*, provides a *terminus ante quem* for this anthem.

## Textual Commentary

/18, I/2, 3: inserted *c-rest*, originally omitted (U)

/24, I/1, 1-6: amended original stemming to position downwards from Bq. ‘-li-’ (U)

/30, I/1, 3: full stop after text ‘-ble’ beneath Bc (U)

/32, I/1, 3: full stop after text ‘-ble’ beneath Ac; I/2, 3: full stop after text ‘-ble’ beneath Ac (U)

/34, I/2, 2: full stop after text ‘-ble’ beneath Ac. (U)

/35, I, 2: amended original stemming to position downwards on Cc. ‘time’ (U)

/36, I/1, 3: full stop after text ‘-ble’ beneath Ac ; I/2, 3: full stop after text ‘-ble’ under Ac (U)

/40, I/1, 3: full stop after text ‘-ble’ beneath Ac; I/2, 3: full stop after text ‘-ble’ under Cc (U)

/48, Org. B., 1: inserted dot after Dm to read Dm., originally omitted (U)

/49, Org. B., 1: inserted dot after Dm to read Dm., originally omitted (U)

/63, I/2, 3: full stop after text ‘-ble’ under Fc ; Org. Tr., 4: deleted second unnecessary *q-rest* and positioned the first rest on the stave (U)

/77, I/1, 2: full stop after text ‘-ble’ under Dc ; I/2, 2: full stop after text ‘-ble’ under Dc (U)

/82, I/1, 2: full stop after text ‘-ble’ under Dc; I/2, 2: full stop after text ‘-ble’ under Dc ; Org. Tr., 1: inserted ‘*a tempo*’ over Fm ; Org. B., 1: deleted original ‘*a tempo*’ beneath Dq (U)

/96, Org. B., 3: corrected stemming to position upwards on Cc (U)

/97, I, 3: corrected text ‘*we*’ to read ‘*We*’ upper case beneath Ac (U)

/100, I, 6: corrected text ‘*thy*’ to read ‘*Thy*’ upper case beneath Bq (U)

/105, Org. B., 1i: inserted dot to original Dm to read Dm., originally omitted (U)

/107, Org. B., 1: inserted dot to original Dm to read Dm., originally omitted (U)

/114, I/1, 6: corrected original Bq to read Dq ‘*re-*’ in keeping with writing in bar 133 (U)

/120, I/1&2, 3: corrected text ‘*thy*’ to read ‘*Thy*’ upper case (U)

/121, Org. Tr., 2: inserted ‘*Swell*’ beneath Cq ; Org. B., 2: deleted original ‘*Swell*’ beneath Aq (U)

/124, Org. Tr., 6ii: corrected original Aq to read Bq (U)

/130, I/2, 1: corrected text ‘*Let*’ to read ‘*let*’ lower case beneath Ac. (U)

/132, I/1, 1: corrected text ‘*Let*’ to read ‘*let*’ lower case under Cc. (U)

/139, I/1, 1: corrected text ‘*Let*’ to read ‘*let*’ lower case under Dc. (U)

/139-145, I/1 & I/2: reversed treble lines to correct textual underlay (U)

/141, I/2, 1: corrected text '*Let*' to read '*let*' lower case under Dc. ; Org. Tr., Iii: inserted dot to original Fm to read Fm., originally omitted (U)

/142, Org. Tr., Iii: inserted dot to original Cm to read Cm., originally omitted (U)

/143, I/1, 1: corrected text '*Let*' to read '*let*' lower case under Ac. (U)

/145, Org. Tr., Iiii: inserted 'Full Organ' beneath Fc. ; Org. B., 1: deleted original 'Full Organ' beneath Dm (U)

/146, Org. Tr., 5i-7i: amended original EqDqEq to read as a triplet (U)

/147, I/1, 1: corrected text '*Let*' to read '*let*' lower case under Ac. (U)

/149, Org. Tr., Iiv: deleted original 'Chorus' beneath Dc. and inserted 'Full Organ' ; Org. B., 1: deleted original 'Full organ' beneath Dm (U)

/151, I/2, 2: full stop after text '*-joice*' under Cc ; Org. Tr., 4: inserted 'Swell' beneath Bq ; Org. B., 2: deleted original 'Swell' beneath *c-rest*, deleted original 'Solo' above (U)

/152, I/2, 3: corrected text '*thy*' to read '*Thy*' upper case under Bc (U)

/154, I/1, 3: corrected text '*thy*' to read '*Thy*' upper case under Bc ; I/2, 3: corrected text '*thy*' to read '*Thy*' upper case under Gc ; Org. B., 1: inserted dot after Dm to read Dm. originally omitted (U)

/159, I/1&2, 1: corrected text '*Let*' to read '*let*' lower case (U)

/162, I/2, 5: corrected text '*thy*' to read '*Thy*' upper case under Aq (U)

/163, I/1, 5: corrected text '*thy*' to read '*Thy*' upper case under Eq (U)

/165, I/1&2, 3: corrected text '*thy*' to read '*Thy*' upper case (U)

/167, II, III: corrected text '*thy*' to read '*Thy*' upper case ; Org. Tr., 1: inserted 'Full organ' beneath *Gq* ; Org. B., 1: deleted original 'Full organ' beneath *Bc* (U)

/168, I/1, II, III, IV: corrected text '*thy*' to read '*Thy*' upper case (U)

/170, I/1, II, III, IV: corrected text '*thy*' to read '*Thy*' upper case (U)

/172, Org. Tr., 1ii: inserted 'Swell' beneath *Am* ; Org. B., 1: deleted original 'Swell' beneath *Dm*. (U)

/180, Org. B., 1: inserted dot to *Dm* to read *Dm.* originally omitted (U)

/186, IV, 1-2: corrected original *Ac.* tied to *Aq* to read as *Am* '-le-' (U)

/187, I, II, III, IV, Org. Tr., Org. B.: inserted *c-rest* originally omitted (U)

/196, Org. Tr., 1ii: deleted original 'Chorus' under *Aq*, inserted 'Full organ' beneath ; Org. B., 1: deleted original 'Full organ' under *Dm*. (U)

## 5. *Bow Down Thine Ear*

*Psalm 86*

*pre-1812*

### List of Sources

*Source 1: (A), (front), pp. 136-151*

*Source 2: (K), ii, (front), pp. 1-12*

*Source 3: (J), vii, (front), pp. 23-34*

*Source 4: (G), i, (reverse), pp. 55-65; ii, (reverse), pp. 51-52; iv, (reverse), pp. 82-84; v, (reverse), pp. 58-59; vi, (reverse), pp. 102-103; vii, (reverse), pp. 69-71; ix, (front), pp. 103-104*

*Source 5: (L), i, (front), pp. 140-150*

*Source 6: (U), (front), pp. 65-76*

### Critical Commentary

#### Scoring

*Bow Down Thine Ear* is scored for double solo trebles, chorus and organ accompaniment. It respects the following order: I/1 = Tr. 1 ; I/2= Tr. 2 ; I = Tr. ; II = C.T. ; III = T. ; IV = B. ; Org. Tr. ; Org. B.

#### Copy text

Source **1: (A)** is Christ Church Cathedral Score Book 29 R.C.B. C6/1/24/1/29. It is the copy text for *Bow Down Thine Ear* and called Source **1** in the **List of Sources** and **(A)**

in the **Textual Commentary**. It presents the anthem from p. 136-151 where it concludes with the signatory symbol of a copyist believed to date from the 1840s and consistent with the hand of other entries made into this score book.

### **Variant readings and dating**

Source **2: (K) ii** is St. Patrick's Cathedral Organ Book Vol. 81. It is represented thus:

Org. Tr. ; Org, B.

It presents *Bow Down Thine Ear* on p. 1 which concludes on p. 12 with the signatory symbol of John Grey. The nearest evidence for dating occurs after Stevenson's Anthem for Trinity Sunday on p. 73 where together with the signatory symbol of John Grey it is written 'Examin'd by Mr. J. Mathews and paid for thus far 17 Nov. 1812 J.G.' No further evidence for dating exists.

Source **3: (J) vii** is [Christ Church Cathedral] Organ Book R.C.B. C6/1/24/7/6 Vol. 5. It is represented thus: Org. Tr. ; Org., B.

It presents *Bow Down Thine Ear* marked '86 Psalm Sir J. Stevenson' on p. 23 where alterations to the original include the addition of stresses, grace notes and ties in pink pencil while accidentals and slurs are added in grey pencil. Inserts are also pasted over original notation while the 'Amen' section, bars 282-285 do not appear. It ends on p. 34 with the signatory symbol of John Grey. A performance marking is made toward the end of Hayes' *Sing Unto the Lord* on p. 172 where it is written in pencil 'William Dudgeon member of

Christ Church Dublin.’ This statement appears in the hand of a chorister active in the 1860s. No further evidence for dating exists.

Source **4: (G) i-ii, iv-vii** and **ix** refer to Castle Chapel part-books. They adhere to the following order: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

Castle Chapel 2 Treble Cantoris is **i**. It presents *Bow Down Thine Ear* on p. 55. Bars 212-216 and the ‘Amen’ section bars 282-85, do not appear. It concludes on p. 65 with the signatory symbol of John Grey. No evidence for dating exists. Castle Chapel 1 Treble Decani is **ii**. It presents *Bow Down Thine Ear* on p. 51 where it concludes on p. 52 with double bar lines. No further evidence for dating exists. Castle Chapel D38 Alto Decani is **iv**. It presents *Bow Down Thine Ear* on p. 82 where pages 83-84 are loose. It ends on p. 84 with the signatory symbol of John Grey. No evidence for dating exists. Castle Chapel 15 Tenor Cantoris is **v**. It presents *Bow Down Thine Ear* on p. 58 where it concludes on p. 59 with an unfamiliar signatory symbol. The nearest evidence for dating occurs on p. 84 after Sir J. Stevenson/Jos. Robinson’s *I Am Well Pleased* on p. 84 where together with the signatory symbol of Jonathan O’Rorke it is written ‘Paid up to this August 1863 J. O’Rorke’. No further evidence for dating exists. Castle Chapel 16 Tenor Decani is **vi**. It presents *Bow Down Thine Ear* on p. 102 which concludes on p. 103 with the signatory symbol of John Grey. No further evidence for dating exists. Castle Chapel 19 Bass Cantoris is **vii**. It presents *Bow Down Thine Ear* on p. 69 where it concludes on p. 71 with an unfamiliar signatory symbol. The nearest evidence for dating occurs after Greene’s *Lord Let Me Know Mine End* on p. 88 where together with the signatory symbol of Jonathan O’Rorke it is written ‘Paid up to this Aug. 1863 J. O’Rorke.’ No further evidence for dating exists. Castle Chapel 21 Bass Decani is **ix**. It presents *Bow Down Thine Ear* on p. 103

where it concludes on p. 104. The signatory symbol has been torn away. No evidence for dating exists.

Source **5: (L) i** is D4 11 Castle Chapel Organ Book. It is represented thus:

Org. Tr. ; Org. B.

It presents *Bow Down Thine Ear* on p. 140 where it is mistakenly marked in pencil ‘96<sup>th</sup> Psalm’. It ends on p. 140 with the signatory symbol of John Grey. No evidence for dating exists.

Source **6: (U)** is the printed source *Morning and Evening Services and Anthems* (1825) vol. 2. It respects the following order:

I/1 = Tr. 1 ; I/2= Tr. 2 ; I = Tr. ; II = C.T. ; III = T. ; IV = B. ; Org. Tr. ; Org. B.

It presents *Bow Down Thine Ear* on p. 65. Bars 52-60 of the copy text do not appear. A reduced phrase of five bars appear instead and provide an alternative. See **Musical Illustrations, Fig. 1**. Further variations from the copy text include the omission of bars 214-216 and a variant of bars 263-265. See **Musical Illustrations, Fig. 2**. The anthem concludes on p. 76.

A date of ‘pre-1812’ can be applied based on evidence from Source **2: (K) ii**.

### Textual Commentary

/1, Org. Tr., 1: no ‘*Larghetto*’, ‘*Largetto*’ [sic] in pencil before *m-rest* marked ‘Sym.’; 3, ‘Swell’ in pencil under Gc (**K**) ; Org. B., 1: ‘Sym.’ over Ec.; Org. Tr., 3: ‘Swell’ beneath Gc (**L**) ; I/2, 1: ‘Plaintive but not too slow’ over *sb-rest* ; Org. Tr., 1: no ‘*Larghetto*’; Org. B., 1-3: ‘Chorus Organ’ over Ec. Gq Bm; Org. Tr., 3: ‘Swell Diapasons over Gc. (**U**)

/2, Org. Tr., 2: *Dq* corrected in pencil to read *Bq* with ‘B’ in pencil beneath (A) ; Org. Tr., 1-2: ‘Stop Diapasons’ beneath *Fc*. slurred to *Bq* (U)

/3, Org. Tr., 2-3: *Ac* slurred to *Ec* (U)

/4, Org. Tr., 1-2: *Dc*. slurred to *Fq*; 3-4: *Gc*. slurred to *Dq* (U)

/5, Org. Tr., 1-3: slur under *CcBcAc*; 4-6: slur under *GcFcEc* (U)

/6, Org. Tr. 2: inserted courtesy (#) before *Dq* (A) ; Org. Tr., 2: ‘#’ in pencil before *Dq* (L)

/7, Org. B., 1: erased penciled g.n. *Ac* before *Bm* (A) ; Org. Tr., 3ii: no ‘*pp*’ beneath *Fc*. (K) ; Org. Tr., 3: ‘*pp voce*’ over *Bm* (L) ; Org. Tr., 1-2: *Ec* slurred to *Fq* beneath *Gc Aq*; 3ii, no ‘*pp*’ beneath *Fc* ; no *Bm* over *Fc*.; *D#c* beneath *Fc* (U)

/8, Ia/2, 3: g.n.s *GqFq* before *Ec* ‘*thine*’ (G) ; Org. Tr., 0i: ‘pianists’ in pencil above *Bc* over *Em* (K) ; Org. Tr., 1: no *Bc* tied to previous bar over *Em* (U)

/9, Ia/2, 3-4: *Bq* slurred to *Aq* ‘*O*’ (G) ; I/2, 3-4: *Bq* slurred to *Aq* ‘*O*’ (U)

/10, Org. Tr., 3i: illegible penciled marking resembling ‘2<sup>nd</sup> Tb.’ in pencil over *Bm* (L) ; Org. Tr., 1-2: *Gc* slurred to *Fc* over *Bm* (U)

/12, Org. Tr., 3-4: original *Cc Bc* modified in pencil to read *Dc Cc* with ‘D C’ in pencil above; Org. B., 2i-ii: ‘6 5’ in pencil beneath *Am Fm* (K) ; Org. Tr., 1-2: *Ec* slurred to *Dc*; 3-4: *Dc* slurred to *Cc* over *Dm* (U)

/13, I/1, 1: g.n. *Cc* slurred to *Bm*. ‘*Lord*’; Org. Tr., 1: g.n. *Cc* slurred to *Bm*.; 2-3: *Dq* slurred to *Eq* (U)

/14, Org. Tr., 1: *Ac Dm* in pencil over *AmGm*. (L)

/15, I/1, 3: pink pencilled stresses under text ‘*me*’ beneath *Bm*; I/2, 3: pink pencilled stresses under text *Gm* ‘*me*’ beneath *Gm* (J)

/16, I/2, 1: corrected text ‘*Bow*’ to read ‘*bow*’ lower case beneath *Bm* (A) ; I/2, 1-2: *Bm* g.n.s *CsqBsq* slurred to *Ac*. ‘*Bow down*’ (U)

/18, I/1&2: corrected text ‘*Bow*’ to read ‘*bow*’ lower case (A)

/19, I/1, 1: g.n. *Ac* slurred to *Gm* ‘*ear*’; I/2, 1: g.n. *Gc* slurred to *Em* ‘*ear*’; Org. Tr., 1: g.n. *Ac* slurred to *GmEmBsb* (U)

/20, Org. Tr., 1i-2: *Cc* over *Csb* slurred to *Ac*; 3-4: *Fc* slurred to *Ec* (U)

/22, I/2, 1: g.n. *Bc* slurred to *Asb* ‘*poor*’; Org. Tr., 1: g.n. *Bc* slurred to *Asb* (U)

/24, Org. Tr., 1i-ii: ‘*p*’ in pencil over *GmEm* (K) ; Org. Tr., 1i: ‘*p*’ over *GmEm*; Org. B., 1: ‘*p*’ over *A#m* (L)

/25, Org. Tr., 1-2: *Gc.Ec.* slurred to *FqD#q* (U)

/26, Org. Tr., 1-2: no tie from *AmFm* to *AcFc* (U)

/27, Org. B., 1i: no tie from *Bsb* to following bar (U)

/29, Org. Tr., 2: illegible pencilled comment over *Ac* (L) ; Org. Tr., 1i: no tie from *Csb* to following bar (U)

/30, Ia/1, 3-4: *Aq* slurred to *Gq* ‘*am*’ (G) ; Org. Tr., 1-4: ‘*Rall.*’ And ‘*Slow*’ in pencil over *BcBcAqGq*; 2ii: illegible pencil under *Em* (L) ; I/1, 3-4: *Aq* slurred to *Gq* ‘*am*’ (U)

/31, I/2, 2-3: corrected original rhythm *D#c.* *Esq* to read *D#c.* *Eq* to reflect first treble ‘*and in*’ (A) ; I/1, 2: pencilled pause over *Fc* with ‘tr.’ ‘*and*’; I/2, 2: pencilled pause over *D#c.* with ‘tr.’ ‘*and*’; Org. B., 1ii: pause in pencil beneath *Bsb* (J) ; Org. Tr., 1-2: illegible pencil under *Em D#m* (L)

/32, Org. Tr., 1iii: corrected original *Esb* beneath *Bm.Gm.* to read *Em.* (A) ; Org. Tr., 2: ‘Sym.’ beneath *Gc* (K) ; Org. Tr., 1: illegible text resembles ‘*and in misery*’ in pencil beneath *Em.* marked ‘ends’ in pencil above; 2: ‘Sym.’ over *Gc* marked ‘A’ in pencil, double bar lines after *Gc*; Org. B., 1: ‘A’ in pencil under *Bm.Gm.* over *Esb*, followed by double bar lines (L)

/33, Ia/1, Ia/2: deleted in pencil marked ‘end’ in pencil above (G) ; Org. Tr., 1-2: *Fc* slurred to *Bc*; 3-4: *Ec* slurred to *Ac* (U)

/34, I/1, 2: corrected text '*pre-*' to read '*Pre-*' upper case beneath Cm (A) ; Org. Tr., 2-3, no tie from Gc to Gc (U)

/35, I/1, 2: corrected text '*thou*' to read '*Thou*' lower case beneath Ac. ; I/2, 2: corrected text '*pre-*' to read '*Pre-*' upper case beneath Gm ; Org. B., 2: corrected original Bm to Cm (A)  
Ia/1, 3: stress mark in pencil over Gq '*my*' (G) ; I/1, 1: g.n. Cc highlighted and slurred in pink pencil to Bm '*serve*' (J) ; I/1, 1: g.n. Cc slurred to Bm '*-serve*'; Org. Tr., 1: g.n. Cc slurred to Bm; 2-3: Ac. slurred to Gq (U)

/36, I/2, 2: corrected text '*thou*' to read '*Thou*' upper case beneath Ec (A) ; I/2, 1: g.n. Cc highlighted and slurred in pink pencil to Fm '*serve*' (J) ; Org. Tr., 1ii: g.n. Gc before Fm under Dsb (K) ; I/2, 1: g.n. Gc slurred to Fm '*-serve*'; Org. Tr., g.n. Gc slurred to Fm, Dsb tied to following bar (U)

/37, Ia/1, 2: 'tr.' over C#m '*am*' (G) ; I/1, 2: 'tr.' over C#m '*am*'; Org. B., 2: '*f*' beneath Am (U)

/38, Org. Tr., 1i: Dsb tied to following bar; Org. B., 1ii-2i: Dm. Cc (K) ; Org. Tr., 1: Dsb tied to following bar (L) ; I/1, 1: Dm slurred to g.n.Gc '*pre-*' ; Org. Tr., 1: Dsb tied to following bar (U)

/39, Ia/1, 2: Dc D#c in pencil beneath Dm '*pre-*'; g.n. Gc deleted after Dm '*pre-*' (G) ; I/1, 1: g.n. Dc in pencil before Dm '*pre-*' with Gc highlighted in pink pencil (J) ; Org. Tr., 1ii: Gsb tied to following bar (U)

/40, I/1, 2: corrected text '*thou*' to read '*Thou*' upper case beneath Dc. (A) ; Ia/1, 1: g.n. Fc deleted in pencil before Em '*-serve*' (G) ; I/1, 1: g.n. Fc highlighted and slurred in pink pencil to Em '*-serve*' (J) ; I/1, 1: g.n. Fc slurred to Em '*-serve*'; Org. Tr., 1: g.n. Fc slurred to Em (U)

/41, I/1, 1: g.n. Cc highlighted and slurred in pink pencil to Bm. '*soul*' (J) ; I/1, 1: g.n. Cc slurred to Bm. '*soul*'; Org. Tr., 1: g.n. Cc slurred to Bm.Gm. (U)

/42, Ia/2, 2: g.n. Bq in pencil before Ac ‘am’ (G) ; I/1, 1: g.n. Ec highlighted and slurred in pink pencil to Dm ‘I’ (J) ; I/1, 1: g.n. Ec slurred to Dm ‘I’; 2: g.n. Dq slurred to Cc ‘am’; I/2, 1: g.n. Cc slurred to Bm ‘I’ (U)

/43, Org. Tr., 1-2: BcGc. slurred to AqFq (U)

/44, I/1, 2: corrected text ‘my’ to read ‘My’ upper case beneath Am (A)

/45, I/2, 1: corrected text ‘my’ to read ‘My’ upper case beneath Fm (A)

/46, I/1&2: corrected text ‘thy’ to read ‘Thy’ upper case (A) ; Ia/2, 3: penciled ‘>’ over Ac. ‘save’ (G) ; Org. Tr., 3-4: Ac. slurred to Gq (U)

/47, Org. Tr., 1-2: Gc. slurred to Fq (U)

/48, I/1, 1: corrected original g.n. D#c to read EqD#q after Dm ‘My’ ; 2: corrected text ‘my’ to read ‘My’ upper case beneath Dm (A) ; Ia/1, 2: Dm slurred to g.n. D#c ‘my’ (G) ; I/1, 1: Dm slurred to g.n. D#c ‘my’; 2: g.n. D#c highlighted in pink pencil (J) ; Org. Tr., 1i: Gsb tied to following bar (K) ; I/1, 1: g.n. D#c after Dm ‘my’; Org. Tr., 0ii: Gsb tied to following bar (U)

/49, I/1, 3: corrected stemming to position upwards on Ac ‘save’ ; 4: corrected text ‘thy’ to read ‘Thy’ upper case beneath Bq (A) ; I/1, 4-5: Bq slurred to Cq ‘thy’ (J) ; Org. Tr., 0i: Gm tied to previous bar (K) ; I/1, 4-5: Bq slurred to Cq ‘thy’; Org. Tr., 4-5: Bq slurred to Cq (U)

/50, I/1, 4: ‘p’ over Gc ‘that’ (U)

/51, I/2, 1: corrected text ‘thee’ to read ‘Thee’ upper case beneath Csb (A) ; Org. Tr., 1i: Csb tied to following bar (U)

/52-55, Ia/1, Ia/2: deleted in pencil (G) ; Org. Tr., Org. B.: omitted in this source (L)

/52-60: omitted in this source. See **Musical Illustrations, Fig.1** for alternative section included in this source (U)

/53, I/1, 1: corrected text ‘thee’ to read ‘Thee’ upper case beneath Bsb (A)

/56, I/2, 1-2: Cc Bc in erased pencil over original Gc slurred to Fc 'trust' (A) ; I/2, 3: no '~' over Bc 'his' (J) ; Org. B., 1: Am in pencil beneath Bc. (K)

/57, Org. B., 1: Am in pencil Bm (K)

/58, I/1&2, 1: corrected text 'thee' to read 'Thee' upper case (A) ; Org. B., 1ii: no Esb beneath Gsb over Csb (K)

/59, I/1, 4-5: corrected original Eq Dq to read Dq Cq 'thy-' ; I/1&2, 3: corrected text 'thy' to read 'Thy' upper case (A) ; Org. Tr., 1i: 'ff' in pencil over Cc. Ac.; 3i-ii: Ac Eq Dq in pencil over AmFm (K)

/61, I/1&2, 3: corrected text 'thy' to read 'Thy' upper case (A) ; Org. Tr., 1i-ii: 'pp' over Ac.Fc.; 3i-ii: Fc CqBq in pencil over FmD#m (K) ; Org. Tr., 1: 'pp' over Ac.Fc.; Org. B, 1: 'pp' over Am (L) ; I/1, 1: no 'p' over Ac. 'save'; 3: '>' over Fc 'thy'; I/2, 1: no 'p' over Fc. 'save'; Org. Tr., 1i-ii-2i-ii: Ac.Fc. slurred to GqEq (U)

/62, Org. Tr., 1i-ii-2i-ii: Cc.Fc. slurred to GqEq; 4: EcCc slurred to following bar; Org. B., 1i-ii-2i-ii: BmEm tied to BcEc (U)

/63, Org. Tr., 2i-ii: DmBm; 3i-ii: CcAc slurred to following bar (U)

/64, I/1, 1: g.n. Cc slurred to Bm 'trust'; I/2, 1: g.n. Ac slurred to Gm 'trust'; Org. Tr., g.n. CcAc slurred to BmGm (U)

/65, Org. Tr., 3i-ii-4i-ii: starching of original notation AcFc GcEc in black ink of a later hand; Org. B., 2: '6 7' in pencil under Am (K) ; Org. Tr., 1i-ii-2i-ii: CcAc slurred to BcGc; 3: GcEc slurred to following bar (U)

/66, I/1, 3: 'tr.' no '~' over Bc 'his' (J) ; Org. Tr., 4-5: Cq slurred to Aq (U)

/67, Ia/1, 2: 'tr.' over Fc. 'trust'; Ia/2, 2: 'tr.' over D#c. 'trust' (G) ; I/1, 2: 'tr.' over Fc. 'trust'; I/2, 2: 'tr.' over D#c. 'trust' (J) ; Org. Tr., 2i: pause over FmD#m ; Org. B., 2i: pause over BmAmBm (L)

/68, I/1&2, 1: corrected text '*thee*' to read '*Thee*' upper case (A) ; Org. Tr., 2: 'Sym.' under Gc (K) ; Org. Tr., 1: 'B' in pencil over Gc marked 'Sym.' beneath (L)

/69, Org. Tr., 1: '>' over Fc ; 1-2: Fc slurred to Bm; 3-4: A#q slurred to Bq (U)

/70, Org. Tr., 1: '>' over D#c ; 3: Em beneath Ec (U)

/71, Org. Tr., 1: omitted '#' before Dc to reflect tonality of relative major used by Stevenson in introductory bar 4 (A) ; Org. Tr., 1: Fm beneath F#c (U)

/72, Org. Tr., 3: 'tr.' over Fc. D#c; 3-4: Fc. D#c. slurred to Eq (U)

/74, I/1, 'Solo Treble *Andante*' over *c-rest* marked 'Sym.' (J) ; Org. Tr., 1: '*Andante*' in pencil over *c-rest* (K) ; Org. B., 1-6: no phrase mark from Ec (L) ; I/1, 1: 'Smoothly and in moderate time' over *sb-rest* ; Org. Tr., 1: no 'Sym.' over Bsb. ; Org. B., 1-6: no phrase from Ec to Ac (U)

/75, I/1, 1: '*Andante*' in pencil over *sb-rest* ; Org. Tr., 2: corrected original Bc to read as F#c

(A) ; Org. Tr., 1i-ii-2i-ii: 'Solo' in pencil over BsbEc (K) ; Org. B., 1-6: no phrase mark from Gc (L, U)

/76, Org. Tr., 2: original Gc manipulated in pencil to read Ac with 'A' in pencil beneath Em (K) ; Org. Tr., 5-7: phrase from Ec to Gq (U)

/77, Org. Tr., 5i: 'tr.' over FmDm (K, L, U)

/78, Ia, 1: '>' in pencil over Bc '*give*'; 3: '>' in pencil over Dc '*ear*' (G) ; I, 1: '*Voce*' over Bc '*Give*' (J) ; Org. Tr., 1: 'Pianists' in pencil with notation of treble part in pencil beneath (K) ; Org. Tr., 1: Bc Ec Dc Cc Bm in pencil over *sb-rest* (L) ; Org. B., 1-3: phrase from GmEm (U)

/79, Ia, 3-4: Bc. slurred to Aq '*my*' (G) ; I, 3-4: Bc. slurred to Aq '*my*' (J) ; Org. Tr., 1: notation of treble part over *m-rest* (K) ; I/1, 3-4: Bc. slurred to Aq '*my*'; Org. Tr., 2-3: *sb-rest* (U)

/81-83, I: these bars form an insert pasted in over the original (**J**)

/81, Org. Tr., 1i-ii: 'Sym.' over BcEc (**K, L**) ; Org. Tr., 2-3: Cc tied to Cm beneath CcAc (**U**)

/82, I/1, 1: corrected text 'Give' to read 'give' lower case beneath Bc (**A**)

/83, Ia, 1: original Dq manipulated in pencil to read Cq 'un-' (**G**) ; Org. B., 3: Bm torn (**J**) ; I/1, 0: mordent over Bc 'Lord'; 1: g.n. Dsq slurred to Cq 'un-' (**U**)

/86, Org. Tr., 1: '8a' in pencil over Bsb. (**L**) ; Org. Tr., 1: Bsb. tied to following bar (**U**)

/88, Org. Tr., 1-2: DmBm slurred to CmA#m (**U**)

/89, Org. Tr., 1-3: phrase from EmCm to CmA#m (**U**)

/90, Org. Tr., 6: 'Sym.' over Fc (**K, L**)

/92, Org. 5-7: consecutive 5ths between treble and bass strands (**A**) ; Org. Tr., 1: Fc beneath Eq; 3: Gc beneath Cq; 5: Dm beneath Bm (**U**)

/93, Org. Tr., 2: Bc. Bq over *m-rest* 'in the' text of other part (**L**) ; Org. B., 1-3: phrase from Bc; 4-7: phrase from Bc (**U**)

/94, I, 1: '#' in pencil added to key sig. before Bc 'time' (**J**) ; Org. Tr., 1: penciled ornaments Bq Gq before BsbGsb with E#c slurred to Dnat.c in pencil; 2: penciled ornament Cq before BmGm (**L**)

/95, Ia, 1: '>' in pencil over Bc. 'trou-'; 2: 'b' in pencil before Aq 'trou-' (**G**) ; Org. Tr., 1: penciled ornaments BqAqAcAc.Aq beyond AsbFsbCsb. 'Trouble I will' in pencil beneath (**L**) ; Org. B., 2-5: phrase from Aq (**U**)

/96, I, 4-5: corrected stemming to position upwards on Bc. Aq '-on' (**A**) ; Ia, 1: '>' in pencil over Fm. 'call'; 4: '>' over Bc. '-on' (**G**) ; I, 2-3: Dq slurred to Cq 'up-'; 4-5: no slur from Bc. to Aq '-on' (**J**) ; Org. Tr., 1: penciled ornaments Fm g.n.EqDqCq Bc. Aq beyond Asb. Fsb. Bsb. (**L**) ; I/1, 1-3: phrase from Fm. 'call' (**U**)

/97, I/1, 1: corrected text '*thee*' to read '*Thee*' upper case beneath *Am* (A) ; Org. Tr., 1: text '*the*' in pencil beneath *Am* (L) ; Org. B., 2-5: phrase from *Gc* (U)

/98, Ia, 1: '>' in pencil over *Em*. '*call*' (G) ; I/1, 4: mordent over *A#c* '*-on*' (U)

/99, I/1, 1: corrected text '*thee*' to read '*Thee*' upper case beneath *Bsb*. (A) ; Org. B., 1-8: phrase from *Bc* (U)

/101, I/1, 1: corrected text '*thou*' to read '*Thou*' upper case beneath *Csb*. (A) ; Org. B., 1-8: *Asb*. tied to following bar (U)

/102, I/1, 4: corrected text '*thou*' to read '*Thou*' upper case beneath *Ec* ; 5: g.n. *Cq* in pencil after *Bc* '*thou*' (A) ; Ia, 4: *Ec* octave above '*thou*' (G) ; I/1, 1: '>' over *Bc* '*hea-*'; 5: *Ec* '*thou*' (U)

/103-111, Ia: missing from this source (G) ; Org.: missing from this source (L) ; do not exist here, bar 112 follows bar 102 (U)

/104, Org. B., 1i-ii: corrected original *BsbGsb* to read *G#sbEsb* (A)

/108, I/1, 1: corrected text '*thee*' to read '*Thee*' upper case beneath *Am* (A)

/111, Org. Tr., 6: corrected stemming to position upwards on *Gc* (A)

/112, Org. Tr., 2ii: corrected original *Dm* to read *Em* (A) ; Ia, 1-5: phrase from *Eq* '*hea-*' ; 4: *Fq* deleted in pencil ; 5-6: no *Gm* tied to *Fc*. ; 1-6: text '*hea-*' beneath phrase beginning *Eq* with '*tr.*'; 7: text '*-est*' beneath *Eq* (G) ; I, 1-2: *Eq* slurred to *Cq* '*for*' (J) ; I/1, 0-4: text '*hea-*' beneath *EqCqAqGqGm*; 4-6: no slur from *Gm* to *Fc*; 5-6: *Fc*. slurred to *Eq* '*-est*', '*tr.*' over *Fc*. tied to *Eq* '*-est*'; Org. Tr., 1: *Em* beneath *Fm*; 2: *Gm* over *Em*; 3: *Fm* over *Dm*; Org. B., 2-3: *Bm Dm* (U)

/113, Org. Tr., 2ii: in keeping with the harmonic writing for organ bass, corrected original *Anat.m* to read *B#m* which respects chromatic descent of organ treble writing in following bar ; Org. B., 1ii: removed dot on *Gsb*. to read *Gsb* (A)

/114, Org. Tr., 3: *Gnat.m Em* (U)

/115, Org. B., 1: '6' in pencil beneath *Esb.* (**J**) ; Org. Tr., 1: *Dm* in pencil under *Gnat.c* (**K**) ;  
 I/1, 1-2: no slur from *Gnat.c.* to *Fq* 'trou-' ; Org. B., 2ii: *Gm* beneath *Bm* (**U**)

/116, Org. B., 1: '3' in pencil beneath *Csb*; 2: '5' in pencil beneath *Cnat.m* (**J**) ; I/1, 3: g.ns  
*DqFsqEq* after *Em* '-on' (**U**)

/117, I/1, 1: corrected text '*thee*' to read '*Thee*' upper case beneath *Dsb* ; Org. Tr., 1ii:  
 corrected original *Asb* to read *Bsb* ; 2iii: removed original '*ad lib.*' beneath *Em* (**A**) ; Ia, 2:  
 stress in pencil before *Em* '*for*' (**G**) ; Org. B., 1: '3' in pencil beneath *Bsb* ; 2: '4' in pencil  
 beneath *Gm* (**J**) ; I/1, 1: g.n. *Ec* before *Dsb* '*thee*'; 2: '*ad lib.*' over *Em* '*for*' ; Org. Tr., 2:  
 pause beneath *EmBmEm*, no '*ad lib.*' (**U**)

/118, Org. B., 2ii: corrected original *Asb* to read *Bsb* (**A**) ; Ia, 1-5: no phrase mark above or  
 below *FqGq AqBq Cq* triplet '*Thou*'; 6: no g.ns *DqEq* before *Gm* with pause '*hea-*' ; 6-7:  
 tie from *Gm* to *Fc.* '*hea-*'; 7: 'tr.' over *Fc.* '*hea-*' (**G**) ; I, 6-7: *Gm* with pause slurred to *Fc.*  
 '*hea-*'; 7: 'tr.' over *Fc.* '*hea-*' (**J**) ; Org. Tr., 2i-ii: no pause over *GmEm*; Org. B., 2i-ii: no  
 pause beneath *Asb*, note resembles *Bsb* here (**K**) ; I/1, 6-7: no g.ns *DqEq*, *Gm* followed by  
 g.ns *BcAcGc* triplet tied to *Fc.* '*hea-*' ; Org. B., 2: *Bsb* (**U**)

/119, Org. Tr., 3: 'Sym.' beneath *Fc* (**K**) ; Org. Tr., 1: 'Sym.' over *Ec* ; Org. B., 1: 'Sym.'  
 beneath *GcEc* (**L**)

/120, Org. B., 1-6: phrase from *Gc* (**U**)

/121, Org. Tr., 5: corrected original *Gc* to read *F#c* (**A**) ; Org. Tr., 5: original *Gc*  
 manipulated in pencil to read *Ac*, *Am* deleted in pencil (**K**) ; Org. Tr., 6: no *Ac* over *Ec* ;  
 Org. B., 1-6: phrase from *Ec* (**U**)

/122, Org. Tr., 4ii: removed *Bsb* and inserted *Bm* beneath symbol 3ii *Dc* (**A**) ; Org. Tr., 4:  
*Fc* over *Bsb* ; 5: *Bc* over *Em* (**U**)

/123, Org. Tr., 1-3: phrase from *Fc* (**U**)

/125, Org. Tr., 2: *Am* tied to following bar (**U**)

/126, I/2, 5-7: text entered in later hand over *Cq Bq Aq 'O'* ; 6: g.n. *Csq* deleted in ink of a later hand '*O*' (**A**) ; Ia, 2: *Dsq* in pencil beneath *Fsq '-lo'* ; 4: '>' in pencil over *Cnat.q 'O'* (**G**) ; I, 4-6: phrase over *Cq Bq Aq 'O'* (**J**) ; Org. Tr., 1: '#' in pencil before *Dm*, no original '#' (**K**) ; I, 4-6: phrase from *Cq 'O'* (**U**)

/127, I/2, 1: g.n. *Ac* slurred to *Gm 'Lord'* (**U**)

/128, Org. Tr., 1i: 'nat.' in pencil before *Dsb*, no original 'nat.' (**K**)

/129, I/2, 3: correct text '*thee*' to read '*Thee*' upper case beneath *Cm* (**A**)

/130, I/2, 5: starched barline before *Bm 'call'* ; Org. Tr., 3i-iii: starched bar line before *BqFqD#q*; 3: starched bar line before *Anat.q* (**A**) ; Org. Tr., 3i-iii: '*p*' and '*largo*' in pencil over and beneath *Bq Fq D#q* (**K**) ; I/2, 2: 'Slow' over *Fq* ; Org. Tr., 2: no '*p*' over *BqFqD#q* marked '*Largo*' (**U**)

/131, I/2, 3: corrected original *Bq* to read *Aq 'call-'* ; 5: 'tr.' in pencil over *Fq '-ly'* (**A**) ; Ia, 1: no g.n. *Dsq* before *Cq 'call-'* (**G**)

/132, I/2, 3: corrected text '*thee*' to read '*Thee*' upper case beneath *Em* (**A**) ; I/2, 2-3: *Gnat.q Fsq '-on'*; Org. Tr., 1i-ii: no tie from *EsbBsb* to following bar (**U**)

/133, I/2, 2: corrected text '*com-*' to read '*Com-*' upper case beneath *G#c* (**A**)

/134, I/2, 3: corrected text '*thy*' to read '*Thy*' upper case beneath *Csq* (**A**) ; Org. Tr., 2i-iii: *AmEmCm* tied to following bar; Org. B., 2: *Cm* tied to following bar (**L**) ; I/2, 4: g.n. *Bq* slurred to *Aq 'ser-'* (**U**)

/135, I/2, 5: corrected text '*thee*' to read '*Thee*' upper case beneath *D#c*. (**A**) ; Ia, 4: '>' in pencil over *D#c*. '*thee*' (**G**) ; I/2, 2: '*f*' over *Aq 'un-'* (**U**)

/136, Org. Tr., 1i-iii-2i-iii: *BmG#mEm BmG#mEm* ; Org. B., 1i-ii-2i-ii: *G#mG#m* (**U**)

/137, Org. Tr., 1i-iii: original ties starched from *BsbG#sbEsb* ; Org. B., 1: omitted redundant '#' before *Gsb* (**A**)

/138, I/2, 1: corrected text *'thee'* to read *'Thee'* upper case beneath Dc. ; Org. Tr., 0: omitted redundant '#' before Gm (A) ; Ia, 3: no g.n. Dq before C#c *'Lord'* (G) ; Org. Tr., 3ii-iii: Fq Dq beneath Cnat.q ; 3-4: Eq Gsq Fsq in pencil beneath Cnat.qFqDq BqFqDq ; 4: Fq Dq beneath Bq ; Org. B., 4: '6 5' in pencil beneath Bq (K) ; I, 3: g.n. Dq slurred to C#c *'Lord'* ; 4, *'Espress.'* over Cnat.q *'do'* ; Org. Tr., 3i-iii-4i-iii: Cnat.qFqD#q BqFqDq (U)

/139, Ia, 2: no '~' over Ec *'up'* ; 3: 'tr.' over Dq. *'up'* (G) ; I/2, 2: no '~' over Ec *'up'* ; 3: Dq. *'up-'* ; 4: Esq *'my'* (J) ; I/2, 1: '>' over Em *'lift'* ; 2: no mordent over Ec *'up-'* ; 3: mordent over D#q *'up-'* (U)

/140, I/2, 1: g.n. Ec slurred to D#sb *'soul'* ; Org. Tr., 1i-iii: DsbFsbD#sb (U)

/141, Org. Tr., 1: no *'Andante'*, *'Andante'* in pencil over Em (K) ; Org. Tr., 1: *'Andante'* deleted in pencil marked *'Lively Duett 2 Trebles'* in pencil, no *'Sym.'* over Em ; Org. B., 1: Em Gm Bc. with 'tr.', A#sqBsq in pencil beyond *sb-rest* (L) ; Org. Tr., 1-5: *'Swell Diapasons and Principal'* from Em ; Org. B., 3-5: slur from Bc. (U)

/141-147, Org. Tr.: doubled the bass line in keeping with Source (U) entry (A) ; Org. B.: the bass line is doubled in the treble stave (U)

/142, Org. Tr., 1: illegible penciled commentary beyond *sb-rest* (L) ; Org. B., 3-5: slur from Bc. (U)

/143, Org. B., 3-5: slur from Ac. (U)

/143-146, Org. Tr., 1: penciled scribbling across treble clef (L)

/144, Org. B., 3-5: slur from Gc. (U)

/145, Org. B., 3-5: slur from Fc. (U)

/146, Org. B., 3-5: slur from Ec. (U)

/147, Org. fig., 1-3: removed '6', '6/4' '7' beneath Am Bm Bm (A) ; Ia/1, 1-2: '1 2' in pencil over *m-rest m-rest* ; 3: '3' in pencil over Bm *'A-'* (G) ; Org. B., 1-3: no '6 6 7\4' beneath Am Bm Bm (J) ; Org. Tr, 3: *'pia'* in pencil over Bm ; Org. B., 1: '6' in pencil over Am ; 2: 6\4 in

pencil over *Bm*; 3: '7' over *Bm* (**K, L**) ; Org. Tr., 2: penciled trail ends beneath *m-rest* (**L**) ; Org. Tr., 3: slur from *Bm* to following bar (**U**)

/149, I/1, 1: corrected text '*Gods*' to read '*gods*' lower case beneath *Em* (**A**) ; Org. B., 1-3: phrase from *Gm* (**U**)

/150, Org. B., 1i: *Bsb.* tied to following bar (**L**) ; Org. Tr., 1i-3: phrase from *Bm*; Org. B., 2: *Dm* not *Em* (**U**)

/151, I/1, 1: corrected text '*thee*' to read '*Thee*' upper case beneath *Gm* (**A**) ; Ia/1, 1-2: no slur from *Gm* g.ns *AqGq* to *Fm* '*thee*' (**G**)

/152, I/2, 1: corrected text '*Gods*' to read '*gods*' lower case beneath *Em* (**A**) ; Org. B., 1-3: phrase from *Gm* (**U**)

/153, Org. Tr., 3: *Em* beneath *Gm* (**K**) ; Org. B., 1i: *Bsb.* tied to following bar (**L**) ; Org. Tr., 1i-3: phrase from *BmFsb* (**U**)

/154, I/2, 1: corrected text '*thee*' to read '*Thee*' upper case beneath *Gm* (**A**) ; Org. Tr., 1-ii-2i-ii: *GmEm* slurred to *FmDm* (**U**)

/155, I/2, 3: corrected letter '*A*' to read '*a*' upper case beneath *Bm* (**A**)

/156, I/1, 1: corrected text '*Gods*' to read '*gods*' lower case beneath *Fm* (**A**)

/157, I/2, 1: corrected text '*Gods*' to read '*gods*' lower case beneath *Am* (**A**) ; Org. Tr., 2-3: *Am* slurred to *Gm* (**U**)

/158, Ia/2, 1-2: no slur from *Csb* to *Dc.* '*none*'; 2-3: *Dc.* slurred to *Cq* '*like*' (**G**) ; I/2, 1: mordent over *Csb* '*none*'; 1-2: no slur from *Csb* to *Dc.* '*none*'; Org. Tr., 1: *Esb* beneath *Csb* (**U**)

/159, I/1, 3: corrected text '*There*' to read '*there*' lower case beneath *Dm* ; I/2, 1: corrected text '*thee*' to read '*Thee*' upper case beneath *Cm* (**A**) ; Org. Tr., 1i-ii-2i-ii: *Em* slurred to *Dm* beneath *Cm* *B#m* (**U**)

/160, Org. Tr., 1-3: 'Their' [*sic*] is not one' in pencil over *Em Dm Cm* (**K**) ; I/1, 2: *g.ns FsqEsq* slurred to *Dm 'is'*; Org. Tr., 1i-3: phrase from *Em* ; Org. B., 1-3: phrase from *Cm* (**U**)

/161, I/1, 2: corrected original *Cm* to read *Bm 'there'* (**A**) ; Org. Tr., 1: phrase from previous bar to *Bsb*; Org. B., 1: phrase from previous bar to *Gsb* (**U**)

/162, Org. Tr., 1i-ii-3: phrase from *CsbAsb* (**U**)

/163, I/1, 1: *g.n. Ac* slurred to *Gm 'one'* ; I/2, 1: *g.n. Fc* slurred to *Esb 'one'* (**U**)

/164, I/1, 3: corrected text '*thou*' to read '*Thou*' upper case beneath *Am* (**A**) ; Org. Tr., 1i-iv-2i-iv: starched original notation beneath *A#sbFsbEsbCsb AmFmEmCm* (**L**)

/165, I/1, 1: ink blotch beneath *Bsb. 'dost'* (**A**) ; Org. Tr., 1i-ii-3: starched original notation beyond *BsbDm*; Org. B., 1: penciled phrase mark from *Bsb* (**L**) ; I/1, 1: *Bsb.* tied to following bar '*dost*'; Org. Tr., 3: no tie from *Dm* to following bar (**U**)

/166, Org. Tr., 2ii: *Dm* in pencil under *Am.* ; 3ii: *Em* under *Gm* in pencil (**K**) ; Org. Tr., 1: *Bsb* in pencil tied to previous bar; 1: *Bsb* in pencil tied to following bar; 1i-ii-3i-ii: starched original notation beyond *BsbEm AmDm GmEm* (**L**) ; Org. Tr., 1: no tie from previous bar to *Bsb.* over *Em*; 2i-ii-3i-ii: no slur from *AmDm* to *GmEm*; Org. B., 1-3: phrase from *Gm* (**U**)

/167, Org. Tr., 1iii: *Dsb* in pencil under *BsbFsb* (**K**) ; Org. Tr., 1i-iii: starching beyond *Bsb.Fsb.Dsb.*; Org. B., 1: *Bsb* in pencil tied to previous bar (**L**) ; Org. Tr., 1i-ii: no *Dsb* beneath *BsbFsb* (**U**)

/168, Org. B., 1-2: *Esb* in pencil over *Em Em*; Org. Tr., 1i-ii: no tie from *CsbBsb* to following bar (**K**) ; Org. Tr., 2: tie from *Dm* to following bar (**L**) ; I/2, 1: no tie from *Bsb. 'one'*; Org. Tr., 1: no tie from *Bsb.* (**U**)

/169, Ia/1, 1: *g.n. Fc* before *Em 'one'* (**G**) ; Org. Tr., 1: no tie from *Bm* to following bar (**K**) ; I/1, 1: *g.n. Fc* slurred to *Em 'one'*; Org. Tr., 1: *g.n. Fc* slurred to *Em*; Org. B., 1-3: phrase from *Gm* (**U**)

/170, Org. Tr., 1: no tie to *Bsb* from previous bar **(K)** ; Org. Tr., 1-2: *Fm* slurred to *Bm* **(U)**

/171, Ia/1, 3: 'tr.' over *A#m* 'thou' **(G)** ; I/1, 3: 'tr.' over *A#m* 'thou' **(U)**

/172, Org. Tr., 2i: 'Sym.' over *DmBm*; Org. B., 2: 'Sym.' under *Am* **(K)** ; Org. Tr., 2i: 'Sym.' over *DmBm* **(L)**

/173, Org. Tr, 2i-ii: no g.n. *Bc* before *AmDm* **(J)** ; Org. Tr., 1i-2i: *Em* slurred to *Am* over *Bsb Dm* **(U)**

/174, Org. Tr., 3: '*pia*' under *Bm*; Org. B., 2: '*pia*' under *Bm* **(L)** ; Org. Tr., 1i-2i: *Gm* slurred to *Fm* over *EmBsb Dm* **(U)**

/175, Org. Tr., 1: '*pia*' in pencil over *Gm*. **(K)** ; Org. Tr., 1-3: phrase from *Gm*. ; Org. B., 1i-3i: phrase from *Gm.Em*. **(U)**

/176, I/1, 1: corrected text 'thou' to read 'Thou' upper case beneath *Cm* ; I/2, 3: corrected 'all' to read 'All' upper case beneath *Bm* **(A)** ; Org. Tr., 1i-2i: *Cm* slurred to *Em* over *Asb*; Org. B., 1i-3i: phrase from *Gm.Em*. **(U)**

/177, Org. B., 1i-ii-3i-ii: phrase from *Gm.Em*. **(U)**

/178, I/1, 3: corrected text 'All' to read 'all' lower case beneath *Bm* **(A)** ; Org. Tr., 1i-2i: *Cm* slurred to *Em* over *Asb*; Org. B., 1i-ii-2i-ii: *CmAm* slurred to *AmFm* **(U)**

/179, Org. B., 1i-ii-3i-ii: phrase from *Gm.Em*. **(U)**

/180, Org. Tr., 1i-4: phrase from *Cm*. over *AsbEm* **(U)**

/181, Org. Tr., 3i: '*pp*' over *BmGm* **(L)** ; Org. Tr., 1i-2ii: *Em* slurred to *Dm* under *Cm B#m* **(U)**

/182, I/1, 1: '*ff*' over *Em* 'come'; I/2, 1: '*ff*' over *Cm* 'come' **(J)** ; Org. Tr., 1ii: '*pp*' in pencil beneath *EmCm* **(K)** ; I/1, I/2, 1: no '*f*' over *Em* 'come'; Org. Tr., 2i-ii-5i-ii: phrase from *Dc B#c* **(U)**

/183, Ia/1, 4-5: no slur from *Ec*. to *Dq* 'shall' **(G)** ; I/2, 4-5: *Cc*. slurred to *Bnat.q* 'shall' **(J)** ; Org. Tr., 1i-ii-3i-ii: phrase from *Ec.Cc.*; 4i-ii-5i-ii: phrase from *Ec.Cc.* **(U)**

/184, Ia/2, 1: no 'p' over Bm 'come'; 2: '#' in pencil before Ac 'come' (G) ; I/2, 2: '#' in pencil before Ac 'come' (J) ; Org. Tr., 1: 'p' in pencil over DmBm (K) ; Org. Tr., 2: '#' in pencil before Ac (L) ; I/1, 1: no 'p' over Dm 'come'; I/2, 1: no 'p' over Bm 'come'; Org. Tr., 2i-ii-5i-ii: phrase from CcA#c (U)

/185, Ia/1, 4: repeat symbol in pencil over Bm 'shall'; Ia/2, 4: repeat symbol over m-rest (G) ; Org. Tr., 1i-ii-2i-ii: Dc.Bc. slurred to CqA#q; 4: Bm tied to following bar (U)

/186, IIb, 2: highlighting in pencil of stem on Fm 'hast' (G) ; Org. Tr., 1: 'A' in pencil with penciled symbol over Bm (L) ; Org. Tr., 1: Bm tied to previous bar (U)

/187, Ia/1, phrase from Csb 'wor-' (G)

/187-90, I/1, 1: phrase from Cm 'wor-' (U)

/188, Ia/2, 1: phrase from Fsb 'wor-' (G) ; I/1, 1: no 'tr.' over Dc. ; I/2, 2-3: Bc. slurred to Aq 'wor-' (U)

/188-90, I/2, 1: phrase from Fsb 'wor-' (U)

/189, Ia/1, 1: phrase to Esb 'wor-' (G)

/190, Ia/1, 1-2: Em tied to Dc (G) ; I/1, 1-2: Em. slurred to Dc 'wor-' (J)

/191, I/1&2, 1: corrected text 'thee' to read 'Thee' upper case (A) ; Org. Tr., 1i-ii-3i-ii: phrase from BmGm (U)

/192, Org. Tr., 3i: 'Sym.' over DmBm; Org. B., 2: 'Sym.' under Am (K) ; Org. Tr., 3i: 'Sym.' over DmBm (L) ; Org. Tr., 1i-ii-2i-ii: GmEm slurred to FmDm (U)

/193, Org. Tr., 2ii: corrected original Cm to read D#m (A) ; Org. Tr., 2i: no g.n. Bc before AmDm (J)

/194, I/1&2, 3: corrected text 'And' to read 'and' lower case (A) ; Org. Tr., 1i-2i: Gm over EmBsb slurred to Fm over Dm; 4i-ii-4i-ii: Fc.Dc. slurred to GqEq (U)

/195, Ia/1, 1: phrase from Ac. 'glo-', no 'tr.' over Ac. 'glo-' ; Ia/2, 1: phrase from Fc. 'glo-' ; (G) ; I/1, 1: phrase from Ac. 'glo-' ; I/2, 1: 'tr.' over Fc. 'glo-', phrase from Fc. 'glo-' (J) ;

I/1, 1: no 'tr.' over Ac. 'glo-'; 1-6: phrase from Ac. 'glo-'; I/2, 1-6: phrase from Fc. 'glo-';  
Org. Tr., 1i-ii-6i-ii: phrase from Ac.Fc. (U)

/196, Ia/1, 1: phrase to Gc. 'glo-'; Ia/2, 1: phrase to Ec. 'glo-' (G) ; I/1, 1: phrase to Gc.  
'glo-'; I/2, 1: phrase to Ec. 'glo-' (J) ; I/1, 1: slur to Gc. 'glo-' from previous bar; I/2, 1: slur  
to Ec. from previous bar 'glo-'; Org. Tr., 1i-ii-3i-ii: phrase from Gc.Ec.; 4i-ii-5i-ii: Bc.Gc.  
slurred to CqAq (U)

/197, I/2, 4: placed 'nat.' before Dc 'glo-' (A) ; Ia/2, 1: phrase from Bc. 'glo-' (G) ; I/1, 1:  
'tr.' over Dnat.c 'glo-'; I/2, 1: 'tr.' over Bc. 'glo-', phrase from Bc. 'glo-' (J) ; I/2, 1-6:  
phrase from Bc. 'glo-'; Org. Tr., 1i-ii-6i-ii: phrase from Dnat.c.Bc. (U)

/198, I/1, 5: '#' in ink of a later hand before Dc 'shall'; Org. Tr., 5: '#' entered in pencil  
before Dc over Bc (A) ; Ia/2, 1: phrase to Ac. 'glo-' (G) ; I/1, 0: phrase to Cc. 'glo-'; 4: '#'  
in pencil before Dc 'shall'; I/2, 0: phrase to Ac. 'glo-' (J) ; Org. Tr., 4i-ii-5i-ii: CcAc tied to  
DcBc, no '#' before Dc (K) ; Org. Tr., 4-5: CcAc slurred to DcBc ; 5: no '#' on Dc (L) ;  
Org. Tr., 1i-ii-3i-ii: phrase from CcAc ; 4i-ii-5i-ii: CcAc slurred to DcBc (U)

/200, I/1&2, 3: corrected text 'thy' to read 'Thy' upper case (A)

/201, I/2, 3: no tie from Bm 'shall' (J) ; Org. Tr., 3i: Bm tied to following bar (U)

/202, Ia/1, 1: phrase from Csb 'glo-'; 1-2: Csb tied to Cc 'glo-'; Ia/2, 1: phrase from Ec  
'glo-' (G) ; I/1, 1-2: Csb tied in pencil to Cc, phrase from Csb; I/2, 1: no tie to Bc from  
previous bar, phrase from Bc 'glo-' (J) ; I/1, 1-2: Cm tied to Cc 'glo-'; Org. Tr., 1: Bm tied  
to previous bar (U)

/202-207, I/1, 1: phrase from Csb 'glo-'; I/2, 2: phrase from Ec 'glo-'; Org. Tr., 1i-ii: phrase  
from Csb.Bm (U)

/204, Ia/1, 1: phrase to Esb. 'glo-' (G) ; I/2, 3-6: phrase from Ec 'glo-' (U)

/207, Ia/2, 1: phrase to Bc. 'glo-' (G) ; I/2, 4-5: no slur from Ec to Gc 'shall' (U)

/208, I/1&2, 4: corrected text *'thy'* to read *'Thy'* upper case (A) ; Org. Tr., 1: Cm beneath Ac.Fc. (L) ; Org. Tr., 1ii: no Fc. under Ac., Cm beneath Ac.; 2ii: no Eq beneath Gq (U)

/209, Ia/1, 1: db line in pencil after Esb *'name'* with *'End here'* in pencil above; Ia/2, 1: db lines after Esb *'name'* (G) ; I/2, 2: starched text beneath *m-rest* (J) ; Org. Tr., 1: tie from Esb. (L) ; Org. Tr., 2: Fm beneath Am; Org. B., 2: Bm over Dm (U)

/210, I/2, 1-2: starched text beneath *m-rest* (J) ; Org. Tr., 1-3: phrase from Gc.; Org. B., 1-2: Bc. slurred to Aq over Esb; 3: Gm (U)

/211, Ia/1, 4: Bm deleted in pencil *'all'* (G) ; Org. Tr., 4: BmFm deleted in pencil ; Org. B., 2: Dm deleted in pencil (L) ; Org. Tr., 1i-ii-3i-ii: phrase from Bc.Gc. (U)

/211-213, Org. Tr., Org. B.: penciled instruction reads *'Play to letter A then to B'* (L)

/212-216, Ia: these bars are deleted in pencil in this source (G)

/212, Org. Tr., Org. B: deleted in pencil (L) ; Org. Tr., 3i-ii: Ac.Eq beneath CmAm (U)

/213, I/2, 1-2: no slur from Am to Gm *'Lord'* (J) ; Org. B., 1: original Dsb deleted in pencil and Esb inserted in pencil (K) ; Org. Tr.: deleted in pencil, *'A'* in pencil beneath treble stave (L) ; I/1, 1: Bsb *'Lord'*; 2: *m-rest*; I/2, 1: Gsb *'Lord'*; 2: *m-rest*; Org. Tr., 1: BsbGsb; 2: *m-rest*: Org. B., 1: Esb *m-rest* (U)

/214, Ia/2, 1: phrase from Ac *'glo-'* (G) ; I/2, 1-2: Ac. Gq *'glo-'* (J) ; Org.: deleted in pencil (L)

/214-216: these bars are omitted in this source (U)

/215, Org. B., 1i: inserted [Esb.] over Esb. (A) ; Ia/1, 1: phrase from Ec. *'glo-'* (G) ; I/1, 1: phrase from Ec. *'glo-'*; I/2, 1: illogical placement of phrase mark from Gc. *'glo-'* (J)

/215-216, Org.: deleted in pencil (L)

/216, Ia/1, 1: phrase to Dc. *'glo-'*; Ia/2, 1: phrase to Fc. *'glo-'* (G) ; I/1, 1: phrase to Dc. *'glo-'*; I/2, 1: phrase to Fc. *'glo-'* (J) ; Org. Tr., 3i-ii: penciled stroke over and beneath BmDm (K)

/217, I/2, 3: removed '*ad lib.*' over Bc (A) ; Ia/2, 3-4: Bc slurred to B#c '*shall*' (G) ; I/2, 3-4: Bc slurred to B#c '*shall*' (J) ; Org. Tr., 3i: '*ad lib.*' over EmBc (K) ; Org. Tr., 3: 'B' in pencil over Em; 3-4: 'B' '*and*' in pencil beneath Bc B#c (L) ; I/2, 3: no '*ad lib.*' over Bc '*shall*'; Org. B., 1ii: Gsb beneath Gsb; Org. Tr., 3iii: Em beneath EmBc marked '*ad lib.*' (U)

/218, Ia/1, 1: '<>' beneath Em with pause '*glo-*'; 4-5: Bc slurred to Ac '*-ri-*' (G) ; I/1, 4-5: Bc slurred to Ac '*-ri-*' (J) ; I/1, 4-5: Bc slurred to Ac '*-ri-*'; Org. Tr., 2i-ii-5i-ii: phrase from DcBnat.c (U)

/219, I/1&2, 3: corrected text '*thy*' to read '*Thy*' upper case (A) ; Ia/1, 2: g.ns AqGqFqGq in pencil before Ac '*-fy*'; Ia/2, 2: g.ns FqEqDqEq in pencil before Fc '*-fy*' (G) ; I/1, 2: Ac deleted in pencil '*-fy*'; I/2, 2: Fc deleted in pencil '*-fy*' (J)

/221, Ia, Ib, 1: 'Lead off' over Bm '*all*' (G) ; I, 1: '5' in pencil over Bm '*All*' (J) ; Org. Tr., 1: 'Chorus *Vivace*' over BmFmDm (L) ; Org. Tr., 1i-ii-2i-ii: Gm.Em. slurred to AcFc (U)

/222, I, 1: corrected original Fm. to read Gm. '*na-*' ; Org. Tr., 3ii: corrected original Am to read as Bm (A) ; I, 1: '3' in pencil over Gm. not Fm. '*na-*' (J) ; Org. Tr., 1: '*Vivace*' in pencil over Gm.; 2ii: Dc beneath Fc (K) ; Org. Tr., 2ii: Dc beneath Fc (L)

/223, Org. Tr., 3: corrected original Am to read as G#m (A)

/224, I, 3: corrected text '*All*' to read '*all*' lower case beneath Bm (A) ; Ib, Em *m-rest m-rest* '*made*' ; IVb, 1: no dot on Gm '*na-*' (G)

/225, Ib, 1-2: text '*Bow down thine ear*' in pencil beneath *m-rest m-rest* ; IIb, 2: highlighting in pencil of stem on Fm '*hast*' (G)

/226, IIb, 2: highlighting in pencil of stem on Em '*all*' ; IIIa, 2-3: no slur from Bc to Eq '*all*' (G)

/228, IIb, 2: highlighting in pencil of stem on Gm '*hast*' ; IIIa, 1-2: no slur from Em to Dm '*thou*' ; IVa, 3-4: no slur from Ec to Dc '*hast*' (G)

/229, IIb, 2: highlighting in pencil of stem on *Gm* 'shall' ; IVa, 1-2: no slur from *Cm.* to *Dc* 'made' (G)

/230, I-IV, 3: corrected text 'thee' to read 'Thee' upper case (A)

Org. Tr., 2ii: 'x' in pencil before *Fq* (A) ; IVa, 3-4: no slur from *Bc* to *Gc* 'and' (G) ; Org., Tr., 2: 'X' in pencil before *Fq* (L)

/231, III, 3: corrected original *Bq* to read as *Aq* 'shall' ; Org. Tr., 4ii: 'x' in pencil before *Fm* (A)

/232, IIIb, 2: 'Lead' in pencil over *Bc* 'and' (G) ; Org. B., 2i-ii-3i-ii: no *Bc.* *BqAq* (U)

/233, IIIa, no phrase over *Gm.* *Fc Gc Ac* 'glo-' (G) ; II, 1-4: no phrase over *Em.* *Dc Ec Fc* 'glo-' (J) ; Org. Tr., 1-4: phrase from *Em.* (U)

/234, IIb, 3: highlighting in pencil of stem on *Em* '-fy' (G) ; II, 1: no phrase to *Gc.* 'glo-' (J) ; Org. Tr., 1-3: phrase from *Gc.* (U)

/235, IV, 2-3: corrected original *Bq Bm* to read as *Cq Dm* in keeping with organ bass (A) ; IIIa, 1-2: no phrase from *Bsb* 'glo-' (G) ; I, 1: no phrase from *Em.* 'glo-' (J)

/236, I-IV, 4: corrected text 'thy' to read 'Thy' upper case (A) ; IIIa, 1: no phrase to *Dc.* 'glo-' (G) ; I, 1: no phrase to *Dc.* 'glo-' (J) ; Org. B., 1-3: phrase from *Bc.* (U)

/238-240, Ib: impossible to read due to tearing (G)

/239, IIb, 3: highlighting in pencil of stem on *Gm* 'all' (G)

/240, Org. Tr., 1i-ii-3i-ii: phrase from *Dc.Fc.* (U)

/242, IIb, 2: highlighting in pencil of stem on *Gm* 'shall' (G)

/243, IIb, 2: highlighting in pencil of stem on *Gm* 'and' ; IIIa, 4-5: no slur from *Dc* to *Bc* 'and' (G) ; Org. Tr., 1: *Gsb.* tied to following bar (K, L) ; Org. Tr., 1i-ii-5i-ii: phrase from *Em.Cm.Gsb.* (U)

/244, IIb, 1-3: highlighting in pencil of stems on *Gm Gm Gm* 'worship shall' ; IIIa, 1-2: no slur from *Cc.* to *B#q* 'wor-' ; IIIb, 4-5: *Cc.* slurred to *Bnat.q* 'shall' (G) ; Org. Tr. 1: *Gsb.* tied to previous bar (K) ; III, 4-5: *Cc.* slurred to *Bnat.q* 'shall' (U)

/245, IIb, 2: highlighting in pencil of stem on *Fm* 'and' ; IIIa, 1-3: no phrase over *Bm A#c Bc* 'come'; 4-5: no slur from *Cc* to *Ac* 'and' (G) ; Org. Tr., 1i-iii-5i-ii: phrase from *DmBmFsb* (U)

/246, IIb, 1-2: highlighting in pencil of stem on *Fm Fm* 'worship' ; IIIa, 1-2: no slur from *Bc.* to *A#c* 'wor-' (G) ; Org. Tr., 1i-ii-3i-ii: phrase from *Dc.Bc.Fsb.* (U)

/247, IVa, 1-2: no slur from *Bm* to *Gm* 'come' (G)

/248, IIIa, 1-2: no tie from *Em* to *Cm* 'come' ; IVa, 1: no phrase from *Cm* 'wor-' (G)

/249, IIb, 3: highlighting in pencil of stem on *Fm* 'shall' ; IIIa, 1-4: no phrase from *Am* 'wor-' (G)

/250, IIb, 1-3: in pencil of stems on *Fm* slurred to *DmBm* 'come shall' ; IIIa, 1-2: no phrase to *Cq* 'wor-'; 3: no *Dm* '-ship'; 4-5: no slur from *Ec.* to *Dq* 'shall' (G)

/251, IIb, 1: highlighting in pencil of stem on *Am* 'come' ; 3: highlighting of stem in pencil on *Fm* 'and' (G) ; Org. Tr., 3: no tie from *Am* to following bar (U)

/252, I-IV, 3: corrected text 'thy' to read 'Thy' upper case (A) ; Ia, Ib, 1: phrase from *Am* 'wor-' ; IVa, 1: no phrase from *Dm* 'wor-' (G) ; I, 1-4: phrase from *Am* 'wor-'; II, 3-4: no phrase over *Dm Fm* 'wor-' (U)

/253, Ia, Ib, 1: phrase to *Gm* 'wor-' ; IIb, 0: highlighting in pencil of stem on *Em.* 'wor-'; IIIa, 2: no phrase to *Bc* '-ship' ; IVa, 1: no phrase to *Em* 'wor-' (G)

/254, IIIa, 1: no g.n. before *Dm* 'name' ; IIIb, 2: 'Lead' in pencil over *Dm* 'and' (G) ; Org. B., 1i: *Bsb.* tied to following bar (K) ; Org. B., 1: no tie from *Bsb.* under *Bsb.* to following bar (U)

/255, IIIa, 1-6: no phrase mark from Ec. 'glo-' (G) ; Org. B., 1: Bm. tied to previous bar (K)

/256, IIIa, 1: no phrase mark to Fc. 'glo-' (G)

/257, IVb, 1-6: phrase from Gc. 'glo-' to following bar (G) ; I, 1: no phrase from Ec. 'glo-' (J) ; Org. Tr., 1ii: Bsb. tied to following bar (K, L) ; IV, 1-6: phrase from Gc. 'glo-' ; Org. Tr., 1ii: Bsb. tied to following bar ; Org. B., 1-6: phrase mark from Gc. (U)

/258, I, IV, 4: corrected text 'thy' to read 'Thy' upper case (A) ; IVa, 4-5: no slur from Ec to Gc 'all' ; IVb, 1: phrase to Fc. 'glo-' (G) ; I, 1: no phrase to Dc. 'glo-' (J) ; Org. Tr., 1: Bm tied to previous bar ; 4: stretching beyond Bm (K)

/259, Org. B., 4: Gm octave above (K)

/260, IIIa, 3-4: no slur from Cc to Dc 'all' (G) ; Org. Tr., 2: 'nat.' before Am beneath Cm (U)

/261, IIb, 3-4: highlighting in pencil of stems on GmGm '-tions all' ; IVa, 3-4: no slur from Gc to Ac 'all' (G)

/262, II, 3: corrected text 'thy' to read 'Thy' upper case beneath Am ; Org. 2-4: consecutive 5ths between treble and bass strands (A)

/263, II, 2: corrected text 'thy' to read 'Thy' upper case beneath Fm (A) ; Ia, Ib, 1: phrase from Cm. 'wor-' (G)

/263-265: see **Musical Illustrations, Fig. 2** ; I, 1: phrase from Cm. 'wor-' ; II, 1-7: Bc Aq Gq Bc Cc Gc with phrase mark 'wor-' ; III, 3: Cm 'shall' ; Org. B., 1-4: phrase from Am. (U)

/264, I, III, IV: corrected text 'thy' to read 'Thy' upper case (A) ; IIb, 2: highlighting in pencil of stem on Fm 'thy' (G)

/265, Ia, Ib, 1: phrase to Em. 'wor-' ; IVa, 1: no phrase to Cm. 'wor-' (G)

/266, II, 1-2: no slur from Em to Dm 'name' ; Org. Tr., 3ii: no Em beneath Gm (U)

/268, IVb, 1-6: phrase mark from *Cc* ‘*glo-*’ to following bar (**G**)

/268-273, IV, 1: phrase from *Cc* ‘*glo-*’; Org. B., 1-6: phrase from *Cc* (**U**)

/269, IIIa, 1-4 no phrase from *Dm*. ‘*glo-*’ ; IVb, 1-6: phrase mark over *Dc* to *Fc* ‘*glo-*’ (**G**) ; Org. B., 1-6: phrase from *Dc* (**U**)

/270, Ia, Ib, 1: phrase from *Bsb* ‘*glo-*’ ; IIIa, 1: no phrase to *Ec*. ‘*glo-*’ ; IVb, 1-6: phrase mark over *Gc* to *Bc* ‘*glo-*’ (**G**) ; Org. B., 1-6: phrase from *Gc* (**U**)

/270-272, I, 1: phrase from *Bsb* ‘*glo-*’ (**U**)

/271, IVb, 1-6: phrase mark over *Cc* to *Ec* ‘*glo-*’ (**G**) ; Org. B., 1-6: phrase from *Cc* (**U**)

/272, I-IV, 4: corrected text ‘*thy*’ to read ‘*Thy*’ upper case (**A**) ; Ia, Ib, 1: phrase to *Fc*. ‘*glo-*’ ; 4: *Bm* ‘*shall*’ ; IVb, 1: phrase mark to *Dc*. ‘*glo-*’ (**G**) ; Org. Tr., 2ii: no *A#q*, *Cq* manipulated in pencil to read *Aq* with ‘#’ in pencil ; 3ii: *Bm* deleted in pencil beneath *Dm* (**K**) ; Org. Tr., 2ii: no ‘#’ before *Aq* under *Eq*; Org. B., 1-2: *Dc*. slurred to *Cq* (**U**)

/273, IIb, 3-4: highlighting in pencil of stem on *EmDm* ‘*-fy thy*’ (**G**) ; Org. B., 1: stem faded on *Am* (**J**) ; Org. Tr., 1-2: *Cc*. *Cq* beneath *Ac.Fc*. *GqEq* no *Cm* (**K**) ; Org. Tr., 1iii: no *Cm* beneath *Fc.Eq* reads *Cq*. *Cq* (**L**)

/275, IIb, 2: highlighting in pencil of stem on *Em* ‘*shall*’ (**G**) ; Org. B., 4: original *Gm* manipulated in pencil to read *Am* with ‘A’ in pencil (**K**) ; Org. Tr., 1i-3: phrase from *Gc*. over *Em* (**U**)

/276, Org. B., 1-3: phrase from *Gc*. (**U**)

/277, Org. B., 1-3: phrase from *Cm*. (**U**)

/278, Ia, Ib, 1: pause over *Bm* ‘*Lord*’ ; 2: no pause over *m-rest* ; IIb, insert of faded text ‘*Lord*’ in pencil beneath *Gm* ; 3: highlighting in pencil of stem on *Em* with insert of faded text in pencil beneath ‘*shall*’ ; IIIb, 3: ‘*ad lib.*’ over *Bm* ‘*shall*’ ; IVa, 3: ‘*ad lib.*’ over *Gm* ‘*shall*’ (**G**) ; Org. Tr., 1i: pause over *BmGmEm* ; 2: no pause over *m-rest* ; 3i-ii: ‘*Slow*’ over *EmBm* ; Org. B., 1: pause over *Em* ; 2: no pause over *m-rest* (**K**) ; Org. Tr., 1: penciled

symbol after *BmGmEm* with pause ; 3i: 'Slow' over *EmBm* ; Org. B., 3: 'Slow' beneath *Gm* (**L**) ; I, 1: pause over *Bm* 'Lord' ; 2: no pause over *m-rest* ; II, 1: pause under *Gm* 'Lord' ; 2: no pause over *m-rest* ; III, 1: pause over *Em* 'Lord', 2: no pause over *m-rest*; Org. Tr., 1i-iii: pause over *BmGmEm* ; 2: no pause over *m-rest* ; 3iii: *Em* beneath *EmBm*; Org. B., 1: pause over *Em* ; 2: no pause over *m-rest* (**U**)

/279, I-IV, 3: corrected text 'thy' to read 'Thy' upper case (**A**) ; IIb, 2: highlighting in pencil of stem on *Em*, text concealed under bandaging (**G**)

/280, IIb, 1-3: text covered over by repair; 2: highlighting of stem in pencil on *Em*. '-fy'; 3: highlighting in pencil of stem on *Dm* 'thy' with highlighting of bar line in pencil (**G**)

/281, Ia, 1: pause over *Esb.* 'name' ; IIIa, IIIb, 1: no pause over *Gsb.* 'name'; IIIa, 1: ends after *Gsb.* 'name' ; IVa, IVb, 1ii: no *Csb.* beneath *Esb.* with pause 'name' ; IVb, ends after *Esb.* with pause 'name' with unidentified signatory symbol (**G**) ; I, 1: pause over *Esb* 'name'; ends after with the signatory symbol of John Grey; Org. B., 1: ends after *Em* with pause and signatory symbol of John Grey (**J**) ; Org. B., 1i: pause over *Gsb.Csb.* (**K, L**) ; I, 1: pause over *Esb.* 'name'; IV, 1i: no *Esb* over *Csb* 'name' (**U**)

/282, Ia, 1: 'ad lib.' over *Csb* 'A-'; no 'Adagio' ; IIIb, 1: 'Adagio' over *Esb* 'A-' (**G**) ; Org. Tr., 1i: 'Slow' with pause in pencil over *Csb* ; Org. B, 1: pause in pencil over *Asb* (**L**) ; I, 1: no 'adagio', 'ad lib.' over *Csb* 'A-' (**U**)

/282-283, III, IV: consecutive 8ves '-men A-' (**A**)

/282-285, Ib: impossible to read due to tearing ; IIIa: these bars are not included in this source ; IVb: 'Amen' section is not included here (**G**) ; Org.: omitted in this source (**J**)

/283, Ia, 1: no pause over *Bsb* '-men' ; IVa, 1: no pause over *Esb* '-men' (**G**) ; I, 1: no pause over *Bsb* '-men'; II, 1: no pause over *Gsb* '-men'; III, 1: no pause over *Esb* '-men'; IV, 1: no pause over *Esb* '-men'; Org. Tr., 1i-iii: no pause over *BsbGsbEsb* ; Org. B., 1: no pause over *Esb* (**U**)

/284, IV/1, 1: corrected original *Asb* to read *Bbsb* 'A-' (**A**) ; Org. Tr., 1i: pause in pencil over *Dsb*; Org. B., 1: pause in pencil over *Bsb* (**L**)

/285, Ia, 1: ends after *Esb* with pause '-men' with the signatory symbol of John Grey ; IIb, 1: ends after *Gsb* with pause '-men' and with signatory symbol of John Grey ; IIIb, 1: ends after *Bsb* with pause '-men' with signatory symbol of John Grey ; IVa, 1: no pause over *Esb* '-men', ends after *Esb* with unidentified signatory symbol (**G**) ; Org. Tr., 1i: ends after *EsbBsbGsbEsb* with pause and with John Grey signatory symbol; Org. B., 1: ends after *Esb* with pause and with John Grey signatory symbol (**K**) ; Org. Tr., 1i-iv: ends after *EsbBsbGsbEsb* with pause and with signatory symbol of John Grey ; Org. B., 1: ends after *Esb* with pause and signatory symbol of John Grey (**L**)

## 6. *By the Waters of Babylon*

*Psalm 137*

*after 1812*

### List of Sources

*Source 1: (A), (front), pp. 53-73*

*Source 2: (K), ii, (front), pp. 88-102*

*Source 3: (C), viii, (reverse), pp. 25-8; ix, (front), pp. 108-110; x, (reverse), pp. 109-110; xi, (reverse), pp. 99-100; xii, (reverse), pp. 25-28; xiii, (reverse), pp. 109-110; xiv, (reverse), pp. 113-4; xv, (front), pp. 99-100; xxvi, (front), pp. 150-152; xxx, (front), pp. 150-152.*

*Source 4: (D), i, (front), pp. 127-34; ii, (front), pp. 136-41; iii, (front), pp. 155-9; iv, (front), p. 182-7.*

*Source 5: (E), ii, (reverse), pp. 72-7; iii, (reverse), pp. 63-4; iv, (front), pp. 68-73;*

*v, (reverse), pp. 62-3; vi, (front), pp. 78-82; vii, (reverse), pp. 62-4; viii, (reverse), pp. 81-5; ix, (reverse), pp. 58-9.*

*Source 6: (F), (front), pp. 134-42*

*Source 7: (J), i (reverse), pp. 123-135; iii, (front), pp. 26-35*

*Source 8: (G), i, (reverse), pp. 10-17; ii, (reverse), pp. 10-16; iv, (reverse), pp. 9-14;*

v, (*reverse*), pp. 35-41; vi, (*reverse*), pp. 20-5; viii, (*front*), pp. 16-22; ix, (*front*), pp. 21-6

*Source 9: (L), i, (front)*, pp. 36-44

*Source 10: (V), viii, (front)*, pp. 1-18.

## **6b. Joseph Robinson's final thirty-five bars to *By the Waters of Babylon***

*c.1857*

### **List of Sources**

*Source 1: (V), viii, (front)*, pp. 1-18

*Source 2: (G): i, (reverse)*, pp. 10-17; *ii, (reverse)*, pp. 10-16; *iv, (reverse)*, pp. 9-14;

*v, (reverse)*, pp. 35-41; *vi, (reverse)*, pp. 20-5; *viii, (front)*, pp. 16-22; *ix, (front)*, pp. 21-7

### **Critical Commentary**

#### **Scoring**

*By the Waters of Babylon* is scored for solo double trebles and a trio comprising countertenor, tenor and bass with chorus and organ accompaniment. In this edition, the voices are indicated thus: I/1 = Tr. 1 ; I/2 = Tr. 2 ; II = C.T. ; III = T. ; IV = B.

Where treble divides, I/1 refers to the first treble line and I/2 to the second.

## Copy text

The copy text for this edition is Christ Church Cathedral Score Book 29 R.C.B. C6/1/24/1/29. It is called Source **1** in the **List of Sources** and **(A)** in the **Textual Commentary**.

## Variant readings and dating

Source **2: (K) ii** refers to St. Patrick's Cathedral Organ-Book Vol. 81 and is believed to be the earliest of the sources. As will be discussed, there have been many attempts to shorten this anthem from its original state. This source presents the anthem on p. 88 in its earliest known state. It is in the key of E major, rather than D major as in later sources (e.g. the copy text). There are eight extra sections included here which did not survive into the copy text. See **Musical Illustrations**. It ends on p. 102 with the signatory symbol of John Grey. Evidence for dating occurs fifteen pages earlier after Stevenson's Anthem for Trinity Sunday where together with the signatory symbol of John Grey it is sated 'Examin'd by Mr. J. Mathews and paid for thus far 17 Nov. 1812.' Further evidence occurs after Stevenson's anthem *O God My Heart Is Ready* on p. 195 where together with the signatory symbol of John Grey it is written 'Examin'd J.M. 1815.' This evidence suggests a transcription date of 'after 1812'.

Source **3: (C), viii-xv, xxvi and xxx** refer to Christ Church Cathedral Part-books. They respect the following order: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; Ic = Tr. [cant.] ; Id = Tr.[dec.] ; IIa = C.T. [cant.] ; IIb = Alto. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

All members of this source conform to the copy text key-wise and structurally. Treble Decani Christ R.C.B. C6/1/24/3/29 is **viii**. It is called 'Ib' in the order of voice parts

and in the **Textual Commentary**. It presents the anthem on p. 25 in the hand of John Grey. It concludes with Grey's signatory symbol on p. 28. The nearest evidence for dating occurs on p. 12 after Shenton's *The Beauty of Israel* where together with the signatory symbol of John Mathews senior (d. 1799) it is written 'Paid June 1797'. Further evidence occurs on p. 79 after Stevenson's *O Lord Our Governor* where together with the signatory symbol of John Grey it is written 'Paid 1820.' No further evidence for dating exists. Alto Decani R.C.B. C6/1/24/3/30 is **ix**. It presents the anthem on p. 108 where it concludes on p. 110 with an unfamiliar signatory symbol. Evidence for dating occurs earlier on p. 104 after Stevenson's *The Lord Is My Shepherd* where the date '1826' is entered beneath the final chorus. No further evidence for dating exists. Tenor Decani R.C.B. C6/1/24.3/31 is **x**. It presents the anthem on p. 109 where several of the pages have been inserted into the source at a later stage. It ends on p. 110 with an unfamiliar signatory symbol. Evidence for dating relating to performance occurs after Stevenson's *Grant to Us Lord* on p. 107 where '12 April 1840' is inserted in pencil. Evidence for dating occurs on p. 79, thirty pages before the anthem begins after Stevenson's *I Looked and Lo* where together with the signatory symbol of John Grey, it is written 'Paid 1822' followed by a sum in pencil. No further evidence for dating exists.

Bass Decani R.C.B. C6/1/24/3/32 is **xi**. It presents the anthem on p. 99 where it is subtitled '137<sup>th</sup> Psalm'. At bar 93, there is a repeat of bar 92. Pencil by a later hand corrects these errors. It ends on p. 10 with the signatory symbol of John Grey. Evidence for dating occurs after Stevenson's *I Looked and Lo* on p. 71 where together with the signatory symbol of John Grey it is written 'Finis Paid 1822.' No further evidence for dating exists. Treble Cantoris C6/1/24/3/33 is **xii**. It is referred to as 'Ia' in the order of parts and in the **Textual Commentary**. It presents the anthem on p. 25 subtitled '137 Psalm'. At bar 265

‘Yea happy shall he be ...’ (the final chorus section), the following is written in pencil by a later hand: ‘This is a wrong arrangement of the Anthem. See ver[sion] Anth[em] Book page 150 Cantoris’. Like Source 2, this source is in E major also. It can be considered an early source as there are extra sections included here which did not survive into the copy text. This particularly applies to its ending – after bar 242. The above comment is doubtless made with reference to these sections classing them as ‘wrong’. It is not clear who suggested this or who decided to omit these sections from the anthem. Nevertheless, it is safe to assume that ‘...page 150 *Cantoris*’ refers to Treble Cantoris R.C.B. C6/1/24/3/51 whose version conforms to that of the copy text in that it omits the sections here branded ‘wrong’. There is starching and correction of text in original hand and penciled deletion with penciled insertion of the correction with lettering above in pencil. It ends on p. 28 with the signatory symbol of John Grey. Evidence for dating occurs after Handel’s Grand Funeral Anthem where together with the signatory symbol of Mathias Crowley it is stated ‘Paid 1823’. No further evidence for dating exists. Contra-tenor Cantoris R.C.B. C6/1/24/3/34 is **xiii**. It presents the anthem on p. 109 subtitled ‘137<sup>th</sup> Psalm’ where there is alteration to text in pencil and starching and correction in original hand. At bars 232-4, there are erased mistakes; ‘Jones [?]’ is written over the stave at bar 244. It ends on p. 110 with the signatory symbol of John Grey. Evidence for dating occurs after Handel’s anthem *O Sing Unto the Lord* on p. 103 where together with the signatory symbol of John Grey, the date ‘1826’ is inserted in Grey’s hand. Tenor Cantoris R.C.B. C6/1/24/3/35 is **xiv**. It presents the anthem on p. 113 subtitled ‘137 Psalm’ where there is some penciled commentary to original text. It ends on p. 114 with the signatory symbol of John Grey. Evidence for dating occurs on p. 108 where together with the signatory symbol of John Grey ‘1826’ is inserted in Grey’s hand. Bass Cantoris R.C.B. C6/1/24/3/36 is **xv**. It presents the anthem on p. 99 subtitled ‘137 Psalm’ where there is correction to original notation in

pencil. At bar 93, there is a repeat of bar 92. Pencil by a later hand corrects these errors. It ends on p. 100 with the signatory symbol of John Grey. Evidence for dating occurs on p. 93 after Handel's *O Sing Unto the Lord*, where together with the signatory symbol of John Grey, '1826' is entered in original hand. Treble Decani R.C.B. C6/1/24/3/47 is **xxvi**. It is called 'Id' in the order of parts and in the **Textual Commentary**. It presents the anthem on p. 150 where it concludes on p. 152 with Grey's signatory symbol. There is no evidence for dating. The only evidence for dating relates to performance. This occurs on p. 167 after Purcell's *I Was Glad* where a statement in blue pencil reads: 'Last anthem sung in Chapel before the restoration 27 June 1872 'Kelly, Pulvey, Kinsley'. It is followed on p. 168 with the statement 'A.J. Campbell 27 June 1872' in pencil. No further evidence for dating exists. Treble Cantoris R.C.B. C6/1/24/3/51 is **xxx**. It is called 'Ic' in the order of parts and in the **Textual Commentary**. It presents the anthem on p. 150 where it ends on p. 152 with the signatory symbol of John Grey. No evidence for dating exists. Of interest, are the many references to some of the performers at the time. Before Greene's *Sing Unto the Lord* begins on p. 1, it is written 'Thursday 1<sup>st</sup> day of January 1853' in ink. Further on p. 27 after Greene's *O Sing Unto the Lord* it is written 'For Mr. Frank Robinson' in pencil. Later after Greene's *O God of My Righteousness* on p. 48, subtitled for a treble and tenor, it is written 'William Dudgeon sung [*sic*] this anthem with Mr. Frank Robinson' in pencil. After Greene's *The Lord Ev'n the Most Mighty* on p. 57, 'William Robinson'; is entered in pencil. Further information about soloists occurs after Greene's *I Will Always Give Thanks* on p. 64 where 'W. Dudgeon, H. Higgins W. Robinson' has been entered in pencil but later erased. After Croft's *I Waited Patiently* on p. 70, 'W. Dudgeon' is entered in pencil. Another Croft anthem on p. 115 *This Is the Day*, is subtitled 'For a treble, two contras and two basses' and marked 'Mr. Magrath and Mr. W. Robinson' in pencil.

Source 4: (D), i-iv refer to the Loft New Books, Christ Church Services, Dublin 1797 R.C.B. C6/1/24/5/1, 3-5.<sup>2</sup> The following order applies to this source: I = Tr. ; II = C.T ; III = T. ; IV = B.

The versions in this source are in D major and resemble closely the copy text in structure. All versions contain deletions and suggestions made by pencil in later hand. In all cases, bars 89-96 are notated again for the ‘Chorus’. Treble Loft New Book R.C.B. C6/1/24/5/1 is **i**. It presents the anthem on p. 127 where it is subtitled ‘137<sup>th</sup> Psalm’. The statement ‘A beautiful anthem’ is entered in pencil while there is addition of notation beneath rests in pencil. Original grace notes are deleted in pencil. There is correction to text in pencil while notation originally omitted is entered in pencil. Notation is added over the original while instructions relating to performance such as ‘*larghetto*’ are inserted in pencil. Figured bass is also entered in pencil. At bars 70-2, a higher line is penciled in. ‘Mind’ is written beside it by the soloist. At bar 128, ‘Sing out well’ is written in pencil by a later hand followed by ‘Solo 2<sup>nd</sup> Treble – Poor Billy Dudgeon handwriting’. It ends on p. 134 with the signatory symbol of John Grey followed by a penciled exercise unrelated to the anthem.<sup>3</sup> Countertenor Loft New Book R.C.B. C6/1/25/5/3 is **ii**. It begins on p. 136 and is

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<sup>2</sup> For some reason, a section on its own from *Messiah* is inserted into the back of each loft book. No other anthems follow these lone entries. *There Were Shepherds* (R.C.B. C6/1/24/5/1), *Behold a Virgin*, (R.C.B. C6/1/25/5/3), *Comfort Ye, My People*, (R.C.B. C6/1/25/5/4) and *For Behold Darkness* (R.C.B. C6/1/25/5/5). According to Fellowes, Theodore Aylward (1730-1801) first introduced the custom of choosing excerpts from Handel’s *Messiah* and other such works for performance as anthems in the choir of St. George’s Chapel, Windsor. He states: ‘The innovation of singing choruses from *Messiah* spread through the cathedrals very quickly and the choice was extended to other oratorios by Handel.’ Works by Mozart, Bach, Mendelssohn, Brahms, Palestrina and other continental composers of the sixteenth-century were also used. *English Cathedral Music*, 219. Wienandt and Young contradict this: ‘However, Aylward was not appointed to his position there until 1788, nine years after Boyce’s death....To Boyce must go the credit – if such be it – for cutting anthem material from the oratorios at an earlier date.’ *The Anthem in England and America*, 105. See **List of Sources**, Source 3: (D), i-iv, *By the Waters of Babylon* R.C.B. C6/1/24/5/1 and R.C.B. C6/1/24/5/3-5, Source 3: (D) ii-iv, *Lord, How Are They Increased*, R.C.B. C6/1/25/5/3-5 and Source 3: (D) i R.C.B. C6/1/24/5/1, *The Lord Is My Shepherd*.

<sup>3</sup> Beneath the anthem, there is a penciled attempt to transcribe an organ melody [?] which may have been played after the anthem on a certain occasion. The melody line is transcribed in plain-chant style, then an attempt to convert it to 4|4 follows. See **Musical Illustration, Fig. 9**. It may have been an organ ‘interlude’ as

subtitled '137<sup>th</sup> Psalm'. Grace notes are deleted in pencil while '*ritard*' is entered in pencil. There is starching and correction to text in original hand. Notation is inserted in pencil against semibreve rests marked 'tenor' in pencil. There is correction in pencil with deletion of the original by penciled stroke. It ends on p. 141 with the signatory symbol of John Grey. Evidence for dating occurs after Stevenson's *I Looked and Lo* on p. 126 where together with the signatory symbol of John Grey it is written 'Paid 1820 J. Grey'. No further evidence for dating exists. Tenor Loft New Book R.C.B. C6/1/25/5/4 is **iii**. It presents the anthem on p. 155 where it is subtitled '137<sup>th</sup> Psalm'. There is alteration to original notation in pencil with corrected lettering in pencil above. The instruction 'Lead' is entered in pencil while natural signs are also entered in pencil. It ends on p. 159 with the signatory symbol of John Grey. Evidence for dating occurs on p. 74 after Boyce's *Oh Where Shall Wisdom Be Found* where together with the signatory symbol of John Grey it is written 'Paid Nov. 1816'. A date related with performance occurs after Boyce's *Praise the Lord Ye Servants* on p. 175 where a note in the right margin to the bottom reads 'Oct[ob]er 12<sup>th</sup> 1839 M.M.C.' in pencil. No further evidence for dating exists. Bass Loft New Book R.C.B. C6/1/25/5/5 is **iv**. It presents the anthem on p. 182 subtitled '137<sup>th</sup> Psalm' where the text of bars 29-31 'Remembered thee O Sion - Out' is written in pencil above by a later hand while notation and text are added to bars 58-9. Other alterations include illegible penciled addition of text above a stave with starching and correction in later hand with lettering of correction in pencil. There is also deletion by penciled scribbling to original notation with correction in pencil above. It ends on p. 187 with the signatory symbol of John Grey. Evidence for dating occurs after Stevenson's *I Looked and Lo* on p. 159 where together with the signatory symbol of John Grey it is written 'Paid 1823'. Dates related to

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discussed by Francis Routh in *Early English Organ Music from the Middle Ages to 1837*, (London: Barrie and Jenkins, 1973), 202 but is more probably an exercise.

performance occur after Croft's *Be Merciful Unto Me* on p. 205 where it is written 'Jan[uar]y 1884' after an unidentified signatory symbol and after Smith's *And Seeing the Multitudes* on p. 212 the date '19 Jan[uary] 1846' is inserted.

Source **5: (E) ii-ix** refer to Trinity College Chapel Part-books MS 4754-61 Mun V/90e/11-18. They are ordered thus: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.].

Trinity College Chapel First Treble MS 4758 is **ii**. *By the Waters of Babylon* begins on p. 72. At the very bottom of this page 'W. Dudgeon' is written in pencil by a later hand, which may relate to the 'Billy Dudgeon' referred to in Source **4: (D) i**. It ends on p. 77 with the signatory symbol of John Grey. Evidence for dating occurs on p. 12 after Spray's *O Lord I Will Praise Thee* where together with the signatory symbol of John Grey it is written 'Paid 1821 J.G.' No further evidence for dating exists. Trinity College Chapel Second Treble MS 4759 is **iii**. *By the Waters of Babylon* begins on p. 63 and ends on p. 64 with the signatory symbol of John Grey. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* on p. 85 marked 'Composed for the consecration of the Lord Bishop of Cork 1831.' No further evidence for dating exists. Trinity College Chapel First Countertenor MS 4760 is **iv**. *By the Waters of Babylon* begins on p. 68 and repeats bars 89-96 again to present the 'Chorus'. It ends on p. 73 with the signatory symbol of John Grey. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* on p. 126 'Composed for the consecration of the Lord Bishop of Cork 1831.' No further evidence for dating exists. Trinity College Chapel Second Countertenor MS 4761 is **v**. It begins on p. 62 but does not repeat bars 89-96 again to present the 'Chorus' through repetition or with the use of repeat signs. It ends on p. 63 with the signatory symbol of John Grey. Evidence for dating occurs after Spray's *O Lord I Will Praise Thee* on p. 11 where together with the

signatory symbol of John Grey it is written 'Paid 1820 J.G.' Further evidence for dating is the inclusion of Smith's *Come Holy Ghost* on p. 84 marked 'Composed for the consecration of the Lord Bishop of Cork 1831.' No further evidence for dating exists. Trinity College Chapel First Tenor MS 4756 is **vi**. It begins on p. 78 and is deleted by pencil in later hand. At bars 89-96, repeat signs are used. 'Repeat in forte' is stated in original hand to the right hand side of bar 96. It ends on p. 82 with the signatory symbol of John Grey. Evidence for dating occurs after Spray's *O Lord I Will Praise Thee* on p. 41 where together with the signatory symbol of John Grey it is written 'Paid 1821 J. Grey.' Further evidence for dating is the inclusion on p. 141 of Smith's *Come Holy Ghost* marked 'Composed for the consecration of the Lord Bishop of Cork 1831.' No further evidence for dating exists. Trinity College Chapel Second Tenor MS 4757 is **vii**. It begins on p. 62. It ends on p. 64 with the signatory symbol of John Grey. Evidence for dating occurs on p. 11 after Stevenson's *I Looked and Lo* where together with the signatory symbol of John Grey it is written 'Paid 1821 J. Grey.' Further evidence is the inclusion of Smith's *Come Holy Ghost* on p. 85 marked 'Composed for the consecration of the Lord Bishop of Cork 1831.' No further evidence for dating exists. Trinity College Chapel First Bass MS 4754 is **viii**. It begins on p. 81 where bar 157 is marked with a penciled 'X' in later hand. It ends on p. 85 with the signatory symbol of John Grey. Evidence for dating occurs after Spray's *O Lord I Will Praise Thee* on p. 39 where together with the signatory symbol of John Grey it is written 'Paid 1821 J. G.'. Further evidence for dating is the inclusion of Smith's *Come Holy Ghost* on p. 151 marked 'March 1831' in pencil. Trinity College Chapel Second Bass MS 4755 is **ix**. It begins on p. 58 and repeats bars 89-96 again to present the 'Chorus'. At bar 265, 'all wrong' is written in pencil by later hand beside the chorus section 'Yea happy shall he be....'. It is also deleted in pencil by later hand. It ends on p. 59 with the signatory symbol of John Grey. Evidence for dating is the inclusion of Smith's *Come Holy Ghost* on

p. 78 marked 'Composed for the consecration of the Lord Bishop of Cork 1831.' No further evidence for dating exists.

Source **6: (F) i** refers to Trinity College Chapel Organ-Book, MS 4749, MUN V/90e/1. It presents the *By the Waters of Babylon* on p. 134 marked '137<sup>th</sup> Psalm'. It ends on p. 142 with the signatory symbol of John Grey. No evidence for dating exists. As has been discussed, there are many attempts to shorten this anthem in the sources which were examined. Here through the use of a '+' in a circle and 'go to' in alien black ink at bar 87, the 'Verse Section' is skipped and the corresponding '+' in a circle is marked at bar 96. 'Out' had been stated over bar 89 in alien black ink by a later hand suggesting this was the case. Bars 89-96 are repeated once more to act as the 'chorus'. Another attempt to shorten the anthem was made at bars 109-114. All of bar 109 to symbol two of bar 114 for text 'in a', was deleted in pencil by later hand. The idea was for the text 'in a strange land' to be sung twice - thus cutting the anthem. Otherwise it conforms to the copy text.

Source **7: (J) i** and **iii** refer to Christ Church Cathedral organ books. They adhere to the following order: Org. Tr./1 = Org. Tr. ; Org. B./1 = Org. B. ; Org. Tr./2 = Org. Tr. ; Org. B./2 = Org. B.

Christ Church Cathedral Organ Book 1797 R.C.B. C6/1/24/2/11 is **i**. Its recordings are represented by Org. Tr./1 = Org. Tr. ; Org. B./1 = Org. B. It presents the anthem on p. 123 where a note stated 'Go to Vol. 16 page 26'. The copy is in the hand of John Grey in E major but crossed out in pencil. It contains the thirteen bar ending of Source **2: (K) ii**. Before the anthem's title, 'alter[e]d vol. 16' is written which perhaps implies a more accurate copy to be had in that source. It ends with the signatory symbol of John Grey on p. 135. Christ Church Cathedra [Organ Book] Anthems and Services R.C.B. C6/1/24/2/16 Vol. 16 is **iii**. Its recordings are represented by Org. Tr. /2 = Org. Tr. ; Org. B./2 = Org. B. It

presents the anthem on p. 26 and is marked '137 Psalm' in pencil. The words 'disgraced himself' in Stewart's hand are barely visible followed by illegible penciled commentary. It ends on p. 35 with the signatory symbol of John Grey. Evidence for dating occurs after Handel's Funeral Anthem on p. 77 where together with the signatory symbol of John Grey, it is dated 'Paid 1820.'

Source **8: (G) i-ii, iv-vi, viii-ix** refers to St. Patrick's Cathedral Castle Chapel Part-books. The part-books of this source are ordered in the following way: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; II = Alto [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec].

This source contains both endings - bars 207-85 of the copy text and the alternative version by Joseph Robinson. The sole concentration is upon the recordings of the copy text's ending (bars 207-85) when using the letter **(G)**.<sup>4</sup> Castle Chapel 2 Treble Cantoris is **i**. It presents the anthem on p. 10. A later hand in pencil states below the title 'p. 10 new book, page 143 old book'. At bar 68 'Sung....1863 Shepherd' was written in pencil by a later hand. This may refer to 'R. Shepherd' who was enrolled as member of the *Cantoris* part of the Chapel Royal Choir in 1866. Bars 89-96 are notated again to act as the chorus. At bar 207, a pencilled 'x' by a later hand was given beside the final 'Verse', 'Yea happy shall he be...'. The first beat, the high F minim of bar 283 is scratched out and D minim inserted in brown ink with the initials C.S. written under the text 'thee'. This may possibly refer to C. Smith, another member of the *Cantoris* side of the choir in 1866. An insert, measuring 29 cm x 24 cm in the hand of copyist Jonathan O'Rorke and bearing his signatory symbol is inserted between pages 16 and 17. The anthem ends on p. 17 with the signatory

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<sup>4</sup> Before bar 207, there is a cleaner page attached to all seven part books presenting the alternative Robinson's thirty-five bar ending. This will be assessed further on under a separate heading. Here, only bars 207-85 'Yea happy shall they be...' are examined which agree with the ending in the copy text.

symbol of John Grey. The only evidence for dating relates to performance. The date 'Jan[uary] 1854' is inserted in pencil to the left margin after Stevenson's *Grant to Us Lord* which ends on p. 2 with the signatory symbol of John Grey while the date 'Sunday 1<sup>st</sup> Jan[uary] 1854' is inserted in pencil above Stevenson's *The Heavens Are Telling, with Additions* on p. 2. No further evidence for dating exists. Castle Chapel 1 Treble Decani is **ii**. It presents the anthem on p. 10 where it concludes on p. 16 with the signatory symbol of John Grey. Alterations to the original include the use of thick black ink in original hand to erase text on p. 11. The first and second systems present penciled instructions for performance by later hand where from bars 10-12 'Hold out you pup - keep up' is penciled in under and above the first treble part for the text 'wept'. At bar 165, there are penciled 'x's before this section in later hand. Finally, the first beat, *Fm* of bar 283 is deleted and *Dm* inserted for 'thee' which may imply the trebles at the time could not comfortably reach the *Fm*. No further evidence for dating exists. Castle Chapel 10 Alto Decani is **iv**. It begins on p. 9. An insert in the hand of copyist Jonathan O'Rorke and bearing his signatory symbol, is placed between pages 12 and 13 measuring 24cm x 2cm. It is entitled 'Stevenson' in purple pencil and presents Joseph Robinson's thirty-five bar ending to the anthem. The anthem ends on p. 14 with the signatory symbol of John Grey. There is no evidence for dating. Castle Chapel 15 Tenor Cantoris is **v**. It presents the anthem on p. 35 where alterations are made to the original in grey and blue pencil by later hand. An insert, bearing nine staves and measuring 22 cm x 24 cm is placed between pages 38-39 entitled 'By the waters' marked '*Tempo Primo*'. It presents Joseph Robinson's thirty-five bar ending to the anthem. The anthem ends on p. 41 without a signatory symbol. The nearest evidence for dating occurs after Stevenson/Robinson's *I Am Well Pleased* which ends on p. 84 with the signatory symbol of Jonathan O'Rorke where it is written 'Paid up to this August 1863 J. O' Rorke.' Castle Chapel 16 Tenor Decani is **vi**. It presents the anthem on p. 20 where alterations are

made to the original in grey and blue pencil by later hand. An insert measuring 22 cm x 24 cm entitled 'By the waters' is placed between pages 24 and 25. It is in the hand of Jonathan O'Rorke and bares his signatory symbol. It presents Joseph Robinson's thirty-five bar ending to the anthem. From bars 268-76 of the original, the text '...that rewardeth thee as thou hast served us happy' is deleted by pencil in later hand. The anthem ends on p. 25 with double bar lines. No evidence for dating exists. Castle Chapel 23 Bass Cantoris is **viii**. It presents the anthem on p. 21 with penciled alteration to the original while bars 274-80 are crossed out in pencil by later hand. An insert is placed between pages 20 and 21 baring ten staves and measuring 24 cm x 24 cm. It is in the hand of copyist Jonathan O'Rorke baring his signatory symbol. It presents Joseph Robinson's thirty-five bar ending to the anthem. The anthem ends on p. 22 with the signatory symbol of John Grey. No evidence for dating exists. Castle Chapel 21 Bass Decani is **ix**. It presents the anthem on p. 21 where alterations are made to the original in grey and blue pencil by later hand. An insert is placed between pages 24 and 25 measuring 23 cm x 23 cm baring eight staves and entitled 'Stevenson' in purple pencil. It is in the hand of copyist Jonathan O'Rorke and bares his signatory symbol. It presents Joseph Robinson's thirty-five bar ending to the anthem. Pages 25 and 26 are loose. The anthem ends on p. 26 with the signatory symbol of John Grey. No evidence for dating exists.

Source **9: (L) i** is D4 11 Castle Chapel Organ Book. It presents the anthem on p. 36 where it is subtitled '137 Psalm'. It ends on p. 44 with double bar lines. No evidence for dating exists.

Source **10: (V) viii** refers to the printed source *Sacred Music by the Late Sir John Stevenson, M.D. consisting of Anthems, Morning and Evening Services edited by Joseph Robinson*, published in Dublin c.1857. The recordings of this printed source are assessed

regarding suggestions for performance e.g. dynamics, metronome-speed etc. This source can be dismissed as it is very much Robinson's adaptation of the anthem. Although added by Robinson after Stevenson's death, these markings are of interest in showing how the anthem would have been performed at this period. When using the letter (V) in the **Textual Commentary**, up to bar 207 is assessed, as 207-85 of the copy text are omitted. After the title of the anthem, '*Con Moto, Quintet, 60=m*' is stated. Bar 44 is marked '*f* voice only' and the organ drops out. The organ resumes softly marked '*p*' at bar 48. Bar 67 is marked 'Soprano Solo', 72 = *m*, '*p*' and bar 81 'Soprano Solo' '*p*'.

Since Source **8** contains Robinson's ending in all seven of its part-books, an edition of the ending is included here. This is positioned at the back of the anthem, the same applying in the **Textual Commentary**. It is marked '**6.b**' in the **List of Sources**. In the latter, Source **8 : (G)\*** refers to the part-books of Source **8** but specifically to Robinson's thirty-five barred ending which is contained along with the original 'Yea happy shall they be'. As discussed above, Robinson's ending acts as an alternative to the original in Source **8**. By constructing a separate edition, it was possible to assess the recordings of Source **8** against Source **10**: Robinson's own printed edition. It also means that all aspects and recordings of *By the Waters of Babylon* have been examined thoroughly.

*By the Waters of Babylon* was complex to assess as the copy text was not the earliest source. The copy text is called Source **1: (A)** for convenience sake as it contains all voice parts with organ accompaniment.

St. Patrick's Cathedral Organ-Book vol. 81, Source **2** in the **List of Sources**, is believed to be the earliest source. It is in E major and includes eight sections which did not survive into the copy text. The treble part-books of Christ Church Cathedral, vol. 4,

C6/1/24/3/29 and 33 (Source **3**) were also in E major and include five of the extra sections found in the organ-book. These sources represent *Phase 1* in a suggested chronology of the sources.

Sources **4-7** conform to the properties of the copy text and are in D major. They appear to have been all transcribed at the same period as they omit the sections contained in *Phase 1*. Therefore they represent *Phase 2* in a suggested chronology of the sources.

Source **8-9**, the Castle Chapel part and organ books contain bars 207-85 ‘Yea happy shall they be...’ but also bear an attached alternative of thirty-five bars composed by Joseph Robinson. This source is referred to as *Phase 3* as it dates after 1814.

Source **10**, a printed source edited by Joseph Robinson, replaces bars 207-85 with his own ending ‘By the waters of Babylon, we sat down and wept when we remembered thee O Sion’, bars 207-41. This was published in *c.*1857. It represents *Phase 4* in a suggested chronology of the sources.

It is unclear why the key was changed from E major in Sources **2** and **3**, to D major by the time *Phase 2* was transcribed. The first section originally composed and recorded in Source **2**, occurred after bar 40. Bar 40 is common between the source and the copy text but three new bars followed for its bars 41-3. (Source **2** then, has three bars not present in the copy text. Bars 44/5 of this Source **2** correspond with bars 41/2 of the copy text.) The source is back on track with the copy text after this. Bars 41-3 of Source **2** were deleted by pencil in later hand. See **Musical Illustrations, Fig. 1** where this has been transposed from E major to D major for convenience sake. The next extra section amounted to thirty nine bars and starts at bar 81, marked ‘*Trio*’. Bar 81 of the copy text followed this extra section. However, where bars 89-96 are repeated twice, to act as ‘Verse’ and then ‘Chorus’ in the

copy text, there is no suggestion of repetition here - they follow through to bar 100. In the **Musical Illustrations Fig. 2**, the treble line of Source 3 has been inserted where appropriate over the organ accompaniment. An extra section also occurred after bar 122. An eight bar section repeating the line 'O Jerusalem' and continuing with 'Let my right hand forget her cunning' was included. This was deleted by pencil in a later hand. Bars 123-6 of the copy text do not exist here. The purpose of the copy text's version was probably to shorten the original. See **Musical Illustrations, Fig. 3**. Another extra ten-bar section occurred after bar 218 of the copy text. Having been stated, they are followed by bar 219 of the copy text. See **Musical Illustrations, Fig. 4**. Four extra sections are included in the final main text section beginning at bar 207 of the copy text 'Yea happy shall they be'. After bar 240, there is an extra section of eighteen bars, followed by bar 242 of the copy text.<sup>5</sup> See **Musical Illustrations, Fig. 5**. Bars 254-7 of the copy text are not present and in place of bar 254, an eight bar section is given followed by bar 258. See **Musical Illustrations, Fig. 6**. A variation succeeds at bar 270 lasting for four bars, followed by bar 272. See **Musical Illustrations, Fig. 7**. The ending is rather interesting in that bars 281-5 of the copy text are not present. Instead, an ending of thirteen bars is included. This is far more impressive an ending than the version in the copy text or Robinson's ending. The bar marked 'all silent', the chord bearing a pause sign, and the impressive harmony which follows marked '*ad lib.*' makes a far more worthy ending than any of the versions which survived. Perhaps this type of ending became 'out of fashion' which would explain its being superseded.<sup>6</sup> See **Musical Illustrations, Fig. 8**.

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<sup>5</sup> In the musical illustrations, the treble line of Source 3: (C) has been inserted over the organ accompaniment. As stated, while dealing with *Phase 1*, all illustrations have been transposed from, E major to D major.

<sup>6</sup> All extra sections of *Phase 1* are illustrated here. See **Musical Illustrations**.

In *Phase 2*, many attempts were made to shorten it down whereas there was a tendency to notate the ‘Chorus’ section of bars 89-96 ‘Sing us one of the Songs of Sion’ rather than use repeat signs as in the copy text. All bear the properties of the copy text and are presented in D major. They do not contain the arrangement of *Phase 1*. It is referred to as ‘a wrong arrangement..’ in pencil by a later hand in treble [cant.] vol.4 R.C.B. C6/1/24/3/33 (Source **3**) and the observer is encouraged to see ‘...page 150 Cantoris’ which refers to Source **3: (C) xxx**.

*Phase 3* of the suggested chronology refer to the Castle Chapel part and organ books - Sources **8-9**. These date from after 1814 (when the Chapel Royal opened) and record two endings - that of the copy text and an attached alternative composed by Joseph Robinson.<sup>7</sup>

Source **10** represents *Phase 4* in a suggested chronology of the sources and dates c.1857. As it is Robinson’s edition, only his ending after bar 206 is given here. Through time, the anthem has changed both in quality and in content.

### Textual Commentary

/1, II, 1-2: original *Fm Em, Dm*. inserted after *Fm*, *Em* corrected to read *Ec* in pencil by later hand ‘*By the*’; IVa, 1-2: *Dm. Ac* ‘*By the*’; IVb: ‘Sym.’ over *Dm* ‘*By*’ in pencil by later hand (**G**) ; Org. Tr./1, 1: no ‘*Largo Andante*’ over *FmDm* (**J**) ; Org. B., 1: ‘*pp*’ in pencil over *Am* (**L**) ; II, III, IV, Org., 1: marked ‘*p*’ (**V**)

/2, Org. B., 2i: deleted *Bm* over *Gc* (**A**) ; Org. B., 2i: *Bm* omitted over *Gc* (**K**)

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<sup>7</sup> For some unknown reason Source **8: (G) v**, tenor [dec.] records ‘Stevenson’ in purple pencil on this later alternative page.

/3, IIIa, IIIb, 3: *Em* ‘-lon’ (G) ; I/2, 2: ‘p’ over *Ac* ‘By’ (V)

/5, Org. Tr., 3ii: *Am* tied to following bar (L)

/5-6, I/1, III, IV: first note marked with *cresc.* sign (V)

/6, I/1, II: consecutive 5ths (A) ; I/1, 1-2: *Dc* slurred to *Cc* ‘wa-’, (D, E) ; Ia, Ib/1, 1-2: *Dc* slurred to *Cc* ‘wa’, (G)

/6-7, Org. Tr., 3ii-1ii: *Gm* slurred to *Gm* (F)

/7, I/2, 0-1: *Gm* slurred to *Fm* (D) ; Ib/2, 0-1: *Gm* slurred to *Fm* (G)

/8, I/1&2, 1-2: g.n.s deleted by pencil in later hand (D) ; Org. Tr., 1: g.n. *Bc* with g.n.s *AcFc* in pencil before *GmEm*; 2: g.n.s *FcDc* in pencil before *EmCm* (L)

/9, II: notation marked with an ‘x’ in pencil by later hand ‘wept’ (G)

/10-12, Ib/1: ‘Hold out you pup - keep up’ in pencil by later hand under and over ‘wept’ (G) ; I-IV, Org.: first symbol marked with *decresc.* sign (V)

/12, Org. B., 1i: the bass line was unclear from bars 12-13 regarding where the *Am* was tied to in bar 13 – added *Asb* to bar 12 to solve the problem (A) ; III, IV, Org. Tr., 2: notation marked ‘p’ ‘when’ (V)

/13, Org. Tr., 2-3: original *Fc Gc* changed to *Dc Ec* as *Gc* would cause dissonance with *G#c* in the bass part (A) ; IV, 0: no tie to *Am* ‘when’ (D) ; IVa, 1: no slur from *Am* - *Am* of bar 12 (E)

/13-24: corrected original spelling ‘remembered’ to ‘remember’d in this edition (A)

/14, IVa, 1-2: Gnat.*m* slurred to F*m* ‘-mem-’ (E) ; II: notation marked with an ‘X’ in blue pencil ‘when’ (G) ; II, 2: notation marked ‘p’ (V)

/16, II, 1-2: blue pencilled line separating F*m* from A*m* in later hand ‘thee O’ (G) ; I/1, 2: ‘p’ over A*m* ‘when’ (V)

/17, I/2, 2: ‘p’ over E*m* ‘when’ (V)

/19, Ia/1, 1-2, 3-4 : D*c* slurred to C*c*, C*c* slurred to B*c* ; II: notation marked ‘X’ in pencil by later hand (G)

/19-23: the recordings of the treble [cant.] part-book of Source 8 were used to construct the text for the first treble as no text was included for it in the copy text (A)

/20, II, 2-3: D*c*. slurred to E*q* ‘O-’ ; IV, 2: F*m* ‘O’ (D) ; IIa, 2-3: D*c*. slurred to E*q* ‘O’ (E, G)

/22, Ia/1+2: notation marked ‘Tutti’ in pencil by later hand (G) ; I/1+2, Org.: first symbol marked with *cres.* sign (V)

/23, II: notation marked ‘X’ and ‘Full’ in pencil by later hand ; IIIa: marked ‘Tutti’ ; IVa: ‘Chorus’ and *cresc.* sign in pencil by later hand (G) ; I/1+2: marked ‘Tutti’ ; II-IV, 2: marked ‘Tutti’ ; II, 2: *cresc.* sign over F*c* ‘when’ ; IV, 2: *cresc.* sign over B*c* ‘when’ (V)

/24, I/1, 1-2: deleted original slur from B*c* to C*c* ‘-mem-’ ; I/2, 1-2: deleted original slur from G#*c* to A*c* ‘-mem-’ ; II, 2: corrected original A#*c* to read G#*c* ‘-ber’d’ (A) ; Org. Tr., Iii: corrected original A#*m* to read G#*m* (A) ; I/1, 0-1: D*c* slurred to B*c* ; 2-3: C*c* slurred to D*c* ‘-ber’d’ ; I/2, 0-1: B*c* slurred to G#*c* ; 2-3: A*c* slurred to B*c* ‘-ber’d’ (E)

/26, Org. B., 2: corrected original *Esb* to read *Em Em* (A) ; I/1, 1-2: *Cm* slurred to *Bm* 'Si-';  
I/2, 1-2: *Am* slurred to *G#m* 'Si-' (D) ; I/1, 1-2: *Am* slurred to *G#m* 'Si-'; I/2, 2: 'tr.' over  
*G#m* 'Si-' (E) ; Ia, Ib/1, 1-2: *Cm* slurred to *Bm*; 2: g.n. *Cq* before *Bm*; Ia/1, 2: *decresc.*  
sign over *Bm*; Ia, Ib/2, 1-2: *Am* slurred to *G#m*, 'Si-'; IIIa, IIIb, 1-2: *Am* slurred to *Bm*,  
g.n.s *Csq Dsq* after *Bm* 'Sion' (G) ; Org. B./1, 1: *Esb* (J, L)

/26-7, II: original text torn away, later text bandaged in reads 'Sion'(G)

/28, IVa: marked 'p' with 'Verse' over *Am* 'As' in pencil by later hand (G) ; II-IV, Org.:  
first symbol marked 'Solo' & 'p' (V)

/29, II, 1: g.n. *Ac* slurred to *Gm* in original hand 'harps', g.n. *Ac* deleted by pencil in later  
hand (D) ; II: marked with an 'x' in pencil by later hand (G)

/29-31, IV: 'remember'd thee O Sion - Out' in pencil by later hand (D)

/32, III, Org. B., 2: nat. sign inserted in pencil before *Cc* 'for' (A, D) ; Ib : damaged (G) ;  
Org. B., 2: nat. sign before *Cc* (L) ; I/1, I/2: 'p' over first symbol (V)

/33, I/1, 1-2: deleted original slur from *Cm* to *Bc* 'harps' and inserted from *Bc* to *Ac* 'we' to  
mimic countertenor at bar 29 ; Org. Tr., Iii: corrected original *Fm* to read *Em* (A) ; I/1, 1:  
g.n. *Dc* slurred to *Cm* 'harps' ; 2-3: *Bc* slurred to *Ac* 'wa-'(D) ; I/1, 1-2: *Cm* slurred to *Bc*  
'harps' (E) ; II: marked with an 'x' in pencil by later hand (G) ; Org. Tr., Ii: g.n. *Dc* before  
*Cnat.m* (K)

/34, Org. Tr., 2iv: inserted *Cnat.m* beneath *Dm* (A)

/37-8, Org. B., 1: no tie from *Asb* (K)

/38, II: pencilled 'A' note with no stem across bar-line in later hand (G)

/39, III, 1: corrected original *Bsb* to read *Asb* ‘*up*’ (A) ; III, 1: *Bsb* in original hand ‘*up*’ - deleted by pencil in later hand and ‘A’ written over it and notated in (D) ; II: slur interrupted by pencilled line (G) ; Org. Tr., lii: no *Dm* (K) ; I-IV, Org.: *cresc.* sign over first symbol (V)

/40, Org.: variant given. See **Musical Illustrations, Fig. 1 (K)**

/41, I/1, 3: nat. sign before *Cc* ‘-on’ (E) ; II: pencilled ‘A’ note with no stem across the bar - perhaps a marking of some kind (G) ; Org.: does not exist here - four variant bars follow bar 40 followed by bar 44 of this source. This bar 44 resembles bar 41 of the copy text and is followed by bar 42 of the copy text for its bar 45. The four variant bars (entitled bars 41-44) of this source were deleted by pencil in later hand. See **Musical Illustrations, Fig. 1 (K)**

/42, IVa, 4-5: *Cq* slurred to *Bq* ‘*that*’ (G)

/43, II, 1: dot omitted on *Fm* ‘*are*’ (A)

/44, Ia/1, 2: ‘Chorus’ over *Dc* ‘*for*’ in pencil by later hand; II, 2: ‘Chos.’ over *Gc* ‘*for*’ in pencil by later hand; IIIa, 2: ‘Chorus’ in pencil over *Bc* ‘*for*’ by later hand (G) ; I-IV, 2: ‘*f*, *Tutti*’ ; Org.: “ ‘*f* voice only” , 2: Organ drops out (V)

/46, III, 1: nat. sign pencilled in by later hand before *Cm* ‘*led*’ (D) ; IVb, 2-3: *Ac Ac* ‘*us a-*’ (G) ; Org. B., 1: *Bm* in pencil over *Cnat.m* (L)

/47, II: ‘X’ in pencil over first symbol by later hand (G)

/48, Org. B.: *Gc*, *Gm.* (K) ; 1/1, II-IV: ‘Solo’ over first symbol marked ‘*p*’ ; Org. Tr., 3: marked ‘*p*’ and ‘Organ’ over *Bc* (V)

/49, II, 1: g.n. Bc inserted before Cnat.m marked 'Lead/Verse' in pencil by later hand ; IIIa: 'Verse' over Am 'they' in pencil by later hand (G)

/50, Org. B., 2i-ii: GcGc (K)

/52, I/1, 1-2: Gc slurred to Fm 'captive' (D)

/54, II, 1: g.n. Dc deleted by pencil in later hand before Cm. 'song' (D)

/55, II: 'Lead' over Am 'us' in pencil by later hand (G)

/55-6, II-IV, Org.: *cresc.* sign over first symbol (V)

/56, II, 2: 'Ritard.' over Fm in pencil by later hand 'and' (D) ; I/1, I/2, II, Org., 2: 'p' over first symbol (V)

/58, II: 'Slow' over Dc 'in' in pencil by later hand (G) ; Org. Tr., 1ii : Em omitted (K)

/59, II, 1: pencil markings by later hand before Cc 'hea-', 'Lead' in pencil by later hand (G)

/60, Ib/1+2, 1: 'piano' in pencil by later hand (G) ; Org. Tr., 1i: 'ad lib.' in pencil over Gm (K)

/60-1, I-IV, Org.: *cresc.* sign over first symbol (V)

/61, I/2: Dc. Dq Dm omitted originally entered in pencil by later hand (D) ; Org. B., 1i-iii: Dc. Dq Dm beneath Asb (L)

/62, I/1+2, II-IV: marked 'Silent' (D) ; Ia, IIa, IIIa, IVa: marked 'Silent' (E) ; II, IIIb: marked 'Silent' (G) ; Org. Tr., 1: 'All silent' over sb-rest (L)

/63, IVa: marked 'rall.' (G) ; I/1+2, II-IV, Org.: 'p' & 'rall.' over first symbol (V)

/64, II, 2-3: Cq Cm suggested in pencil by later hand '-viness' (G)

/65, Ib: 'Faster' highlighted in pencil by later hand - ink not easy to read (G) ; Org. Tr., 1: 'Andante' in pencil over Fc. (L) ; Org.: marked 'p' (V)

/68, Ia: 'Sung.....1863 Shepherd' in pencil by later hand - Shepherd was a member of the treble *cantoris* side of the choir at the time (G)

/69, I/1, 1: no g.n. Ac before Gm 'Sing'; 2-3: Fc slurred to Ec '-us' (E) ; Ia, 2-3: Fc slurred to Ec, 'us'; Ib, 1-2: Gm slurred to Fc, 'Sing' (G)

/69-72, Org. Tr./2: text of voice parts beneath notation (J)

/70, I: Fm Dc Cc entered over Fm Ec Dc 'one of the' (D)

/70-2, I: 'Mine' written in pencil by later hand over the added higher line (D)

/71, I, 1: corrected original Ac to read Bc 'songs' (A) ; I: Cc Bc Ac Gc over Bc Gc Fc Ec 'songs of' (D)

/72, I: Fc. Eq Em over Dc. Cq Cm 'Sion' (D) ; Ia, 1-2: Dc. slurred to Cq 'Si-' (F) ; Ia, Ib, 1-2: Dc. slurred to Cq 'Si-' (G)

/73, Ia, Ib, 1-2, 3-4: Fc. slurred to Gq, Ac.-Bq 'Sing us' (C) ; I, 1-2, 3-4: Fc. slurred to Gq, Ac. slurred to Bq 'Sing us' (D) ; Ia, 1-2, 3-4: Fc. slurred to Gq, Ac.-Bq 'Sing us' (E) ; Ia, Ib, 1-2, 3-4: Fc. slurred to Gq, Ac.-Bq 'Sing us' (G) ; I-IV, Org.: marked 'p' (V)

/75, I-IV: *cresc.* sign inserted over first symbol (V)

/75-76, II, III: consecutive 5ths 'of Si-' (A)

/77, II, 2: Fm deleted by original hand and Em inserted 'us' (A) ; II, 2: Fm 'us' (D) ; IIa, 2: Fm 'us' (E) ; Ib, 1: g.n. Eq before Dm 'Sing'; II, 2: original Fm corrected to read Em in pencil by later hand (G) ; Org.: *cresc.* sign over first symbol (V)

/78, Ib, 2-3: Dc. slurred to Cq *'of the'*; II: 'X' in pencil by later hand (G)

/81, Ia, Ib: no 'Solo' - a 19 bar extra section is inserted before this bar. See **Musical Illustrations, Fig. 2 (C)**; Org.: no *'pp'* over first symbol (F); Org. Tr./2, 1ii: *'p'* under DmFm; Org. B./2, 1ii: *'p'* beneath Am Fm (J); Org.: marked *'Trio'* – an extra section of 39 bars begins from this bar followed by bar 81 of the copy text where bars 89-100 are notated once to act as the 'Chorus'. See **Musical Illustrations, Fig. 2. (K)**; I: 'Soprano Solo' over Dm *'Sing'* marked *'p'*; Org.: marked *'p'* (V)

/84, Ib, 1-2: g.n. Ac slurred to Gm *'Si-*', g.n. Fc slurred to Em *'-on'* (G)

/84-88, Org. Tr./2: text of voice parts beneath notation (J)

/88, Org.: after this bar, a '+' in a circle and 'go to' in alien black ink by later hand (F)

/89, Ia, Ib: marked *'Quintetto'*; IIIa, 1-2: no slur from Dc. to Cq *'Sing'*, (C); Org.: marked 'Out' in alien black ink by later hand over the bar (F); II: marked 'Upon repeat' with 'Chorus' and *'for'*[te] over Fm *'Sing'* (G); I-IV, Org.: marked 'Verse' & *'p'*, (Upon repeat), Org.: marked *'f'* (V)

/89-96, Ia, Ib: notates the 'Chorus' (C); II, III, IV: notates the 'Chorus' - repeat signs are not used, IV: marked *'f'* and slurred upon repeat (D); Ia, IIa, IIIa, IVa: notates the 'Chorus' - repeat signs are not used (E); Org.: notated again without repeat signs for the chorus (F); Ia: notated chorus, repeat signs were not used (G); notated again to present Chorus (V)

/91, IVa, IVb, 1-2: Gc. slurred to Fq *'songs'* (C); I: marked *'Larghetto'* in pencil by later hand; IV, 1-2: Gc. slurred to Fq *'songs'*(D); IVb, 1-2: (Upon repeat) Gc. slurred to Fq *'songs'* (E); Ib, 2-3: no slur from Cc. to Bq *'of'* (G)

/93, IV, Org. B.: the bass line repeated from bar 92 is corrected by pushing the line down a sequence. Incidentally, this error existed in Source (C) **xi** and **Xv** where pencil by later hand corrects the error in both cases giving what has been suggested (A) ; IVa, IVb, 1-3: Fc. Eq Dm - a repeat of bar 92. Correct bar 93 in pencil by later hand (C) ; III, 2: Cm deleted by pencil, Am pencilled in by later hand 'us' ; IV: highlighted in pencil by later hand (D) ; IVb, 1-2: (Upon repeat) Ec. slurred to Dq 'Sing' (E) ; II: 'X' in pencil by later hand (G) ; I-IV, Org.: marked with *cresc.* sign (V)

/94, IIb, 2-3: Dc Dc 'of the' (C) ; II, 1-2: Dm Dc. interrupted by pencil line in later hand 'one of' (G)

/95, I-IV: marked with *decresc.* sign (V)

/96, Id, 1: 'tr.' over Fc. 'Si-', IIIa: lower line omitted - Ac. Gq Fm 'Sion' (C) ; III: omits Ac. Gq Fm 'Sion' (D) ; IIIa: 'Repeat in forte' in original hand to right hand side of bar; IIIa, IIIb: omits lower line which finishes off chorus - Ac. Gq Fm 'Sion' (E) ; Org.: '+' in a circle over this bar in alien black ink by a later hand - the idea may have been to skip the Verse section (bars 89-96) to avoid repetition (F) ; Ib, 1-2: no slur from Fc. to Eq 'Si-' (one included upon repeat) (G) ; III: Two melodic lines as in copy text ; Org.: marked *decresc.* sign, (Upon repeat) (V)

/97, I: marked 'Chorus'; omits bars 97-100 (D) ; Org. Tr., 1: 'Chorus' over DmFm, no Fm. over Dsb ; Org. B., 1: 'for[te]' under Bm (L)

/97-98, II, IV: consecutive hidden 8ves formed by mask of Gc of countertenor 'us one' (A)

/99, I-IV, Org.: marked 'Rall.' (V)

/100, Ia, Ib, 1-2: Fc. slurred to Eq, 'Si-' ; Ic, Id, 1-2: Fc. slurred to Eq 'Si-' (C) ; Ia, Ib, 1-2: Fc. slurred to Eq 'Si-' (E, G)

/101, II: marked 'p' in thick pencil by later hand (G) ; Org.: marked 'Maestoso' (F) ; Org.: marked 'Slow' (K) ; Org.: marked 'p' (V)

/101-2, II-IV: marked with *cresc.* sign (V)

/101-15, IIIb: deleted in pencil by later hand (G)

/102, Org. B., 1i: 'x' entered instead of '#' beside *Em* (K)

/103, IV, Org. B., 1: corrected original *Bbm* to read enharmonic equivalent *A#m* 'how' (A)

/103-4, II-IV: marked with *cresc.* sign (V)

/104, II: marked 'X' in pencil by later hand (G)

/106, II-IV: marked 'p' (V)

/106-7, II: erased pencilled mistakes made by a performer? (G)

/108, II: marked 'X' in pencil by later hand (G)

/109, II, Org.: marked with *cresc.* sign (V)

/109-14, Org.: deleted by pencil in later hand until symbol 2 of bar 114 'in a' (F)

/110, Org. Tr., 1iii-2iii: adds *Cm Cm*; Org. B., 1-2: *Fm Fm* (K) ; IV: marked with *cresc.* sign (V)

/112, II: marked 'Lead' in pencil by later hand (G)

/114, II, 2-3: no slur from Fq to Eq 'a' (D, E) ; II, 1: F#c in pencil by later hand over 'in';  
IIIb, 2: pause sign in pencil by later hand over Bc 'in' (G) ; II-IV, Org., 2: marked 'dim.',  
'in a' (V)

/115, IIa, 2: '#' entered before on Cm 'strange' (E)

/117, Org.: marked 'p' (V)

/119, II: 'Lead' in pencil by later hand (G)

/121, II, Org.: marked with *cresc.* sign (V)

/123, Org. B., 1i-ii, 2i-ii: FsbDsb FmDm (F) ; II-IV, Org.: marked 'p' (V)

/123-6, Org.: these bars do not exist here - bar 122 of the copy text is followed by an eight bar section which repeats the line 'O Jerusalem' and continues with '....let my right hand forget not her cunning'. These eight bars were deleted by pencil in later hand and is followed by bar 127 of the copy text. See **Musical Illustrations, Fig. 3 (K)**

/124, Org. Tr., 1i-ii, 2i-ii: FsbDsb FmDm (F)

/125, Org. Tr., 2i-ii-iii: FmDmBm (F) ; Org.: marked with *cresc.* sign (V)

/126, II, 1: g.n. Fc suggested in pencil before Em, Em deleted and Fm inserted in pencil for 'cun-' (G) ; Org.: marked with *decresc.* sign (V)

/127, Org. Tr., 1: removed original 'Swell' over Fm. and placed beneath (A) ; Org.: marked 'Treble Solo *Largo Espressivo*' to the left side of the bar deleted by pencil in later hand (K) ; Org.: marked 'p' (V)

/128, I: 'Sing out well' in pencil by later hand (D)

/129, Ia, 1: marked with *decresc.* sign over *Am.* ‘do’ (G)

/130, Org.: marked ‘Sym.’ (K) ; Org. Tr.: marked ‘Ped.’ (V)

/132, Ia, 1: g.n. *Cc* before *Bm.* ‘do’ (G)

/134-5, I, Org.: marked with *cresc.* sign (V)

/135, Ia, 1: *Dsb.* ‘cleave’ (G)

/136, I: marked with *cresc.* sign (V)

/140, I: under this ‘Poor[?] Billy Dudgeon handwriting’ in pencil by later hand re. ‘Sing out well’ of bar 128 (D) ; Ia, 1: *Asb.* ‘mouth’ (E) ; Org. 2: marked ‘Sym.’ (F); Org.: marked ‘Sym.’ and ‘Swell’ (K)

/141, IVa, 1-2: *Esb, Em* ‘If I’ (E) ; I-IV, 2: marked ‘p’; Org., 3: marked ‘p’ (V)

/145, I: marked with *decresc.* sign (V)

/146, Ia, Ib, 1: g.n. *Cc* added and slurred to *Bm.* by pencil in later hand ‘cleave’ (G)

/147, Ia, 1: g.n. *Ac* added and slurred to *Gm* ‘roof’ in pencil by later hand; II: marked ‘X’ in pencil by later hand (G)

/148, Ia, 1-2: no slur from *Fm* to *Esb* ‘mouth’ (E) ; Ib, 1-2: no slur from *Fm* to *Esb* ‘mouth’ (G)

/149, II: marked ‘+’ and ‘L’ in pencil by later hand ; IIIb: marked ‘Lead’ in pencil by later hand (G) ; Org. Tr., 1i-3i : *Ac. Aq Am* omitted (K)

/152, I: marked with *cresc.* sign; IV: marked with *cresc.* sign (V)

/153, Org. Tr., 2ii: corrected original *Fsb* to read *Esb* (A)

/155, IIIb: marked 'Lead' in pencil by later hand (G) ; I, III, Org.: marked 'p' (V)

/157, II, 2: 'nat.' sign before *Dm* 'not' (D) ; IIa, 2: 'nat.' sign before *Dm* 'not'; IVa: marked 'X' in pencil by later hand (E)

/158, IV, 1: *Fm.* '-ru' - erased error (D)

/159, II, 1: no g.n. *Fc* before *Em* 'in', marked 'Ritard.' in pencil by later hand (G)

/160, IIIb, 2: 'pp' over *Am* 'pre-' in pencil by later hand (G) ; I, Org.: marked with *cresc.* sign (V)

/161, IVb, 1-3: *G#m*, *G#m*, *Gnat.m* '-fer not Je-' in pencil by later hand (G) ; Org. Tr., 1: *Fm* (K)

/162, Ia, Ib, 3-4: pause sign over *Fc Ac* '-lem' in pencil by later hand ; II, 3: pause sign over *Fm* '-lem' in pencil by later hand; IIIb, 3: pause sign over *Dc* in pencil by later hand '-lem'; 4 : *Ac* deleted and pause sign added by pencil in later hand (G)

/163-4, I, Org.: marked with *decresc.* sign (V)

/164, Ia, 1: pause sign over *Dsb.* in pencil by later hand 'mirth' (G)

/165, Ib: pencilled xs by later hand before this section (G) ; Org.: marked 'Sym.' (K) ; Org.: marked 'f' & 'ped.' (V)

/169-170, I-IV: block consecutive 5ths and 8ves in choral parts (A)

/170, Ia, 1: *cresc.* sign over *Cnat.sb* in pencil by later hand 'O'; Ib, 1: marked 'p' with *cresc.* sign over *Cnat.sb* 'O' in pencil by later hand (G) ; I: marked with *cresc.* sign (V)

/171, Ia, 1: marked with *decresc.* sign over *Bsb* in pencil by later hand 'Lord' (G) ; I: marked with *decresc.* sign (V)

/172, Ia,1: marked with *cresc.* sign over *Bsb* in pencil by later hand 'O' (G) ; Org. Tr., 5ii: marked 'x' instead of '#' beside *Eq.* (K) ; I: marked with *cresc.* sign (V)

/173, Ic, 2-3: *Cq. Csq* 'in the' inserted heavily in pencil by later hand; Ib, 2-3: *Cq. Csq* 'in the' highlighted in pencil as ink was faded (C) ; Ia, 1: marked with *cresc.* sign and *decresc.* sign over *A#m.* 'Lord' (G) ; I: marked with *decresc.* sign (V)

/176, II, 2-3: *Gc. Gq* 'of Je-' (D) ; Ia, 2-3: *Dc. Dq* 'of Je-' (G)

/177, II, 3: no original pause, pause inserted in pencil in later hand on *Am* '-lem' (G)

/178, Org.: marked 'Chorus' in original hand deleted by pencil in later hand, 'Verse' inserted by pencil in later hand (F) ; Org. B.: '8ve' under bass stave (K) ; IV, Org.: marked '*mf*' - A Little Slower (V)

/178-9, II: attempts in pencil by later hand to notate the bass line - 'Ten.' and 'Sop.' Entered in pencil by later hand (G)

/179, III, 2: marked '*mf*' over *Dc.* 'how' (V)

/180, Org. Tr., 1: no *m-rest* (F) ; IVb, 1-2: *Am. Ac* 'down they' (G) ; I, 2: marked '*mf*' beneath *Fc.* 'how' (V)

/181, IVb, 1i: includes extra *Esb* 'said' (G)

/182, IIa, 2-3: *Cc Cc* 'How they'; IIb, 2-3: *Cc. Cq* written in over 'down with' - errors erased (C) ; II, 2-3: *Cc Cc* 'How they' (D) ; IIa, IIb, 2-3: *Cc Cc* 'How they' (E) ; IVb, 1i: *Dm.* 'down' 8ve above (G) ; II, 2: marked '*mf*' over *Cc.* 'How' (V)

/183, Org. Tr., 2i: ‘#’ before Bm (K)

/185, II, 2-3: corrected original Cc Bc to read Cc. Bq (A)

/187, Org. Tr., 1ii: inserted Am beneath Fsb (A) ; Org.: marked ‘p’ (K)

/187-8, Ic, 1-0: Fsb tied to Fm in gold thick ink correcting a previous mistake ; 1-0: Fsb-Fm highlighted in pencil by later hand as ink was faded. (C)

/188, Ib, 1: *decresc.* sign over Cc. ‘down’ entered in pencil by later hand; IVb, 2i-3i: Cc. Bq 8ve above ‘down with’ (G) ; Org. B., 1i: Csb over Am (L)

/189, Org. Tr., 1ii: corrected original Em to read Fm (A) ; IVb, 1i: Dm ‘it’ 8ve above (G)

/190, I-IV, Org.: marked ‘ff’ (V)

/193, IIb, 1: marked ‘pia’[no] over Cm ‘ev’n’ ; IIIa, IIIb, 2ii: omits Fm ‘ev’n’ (E)

/194, Org. Tr., 1i, ii: Fsb tied to Dbsb from previous bar (F) ; II, 1: ‘pia’[no] over Dbsb ‘to’; IVb, 1 : Bsb ‘to’ (G) ; I-IV, Org.: marked ‘dim.’ (V)

/194-5, IIIa, IIIb: omits lower line - Fsb tied to Fm ‘to’ Fm ‘the’ (E)

/195, IVb, 0-1: Bm Bm ‘-the’ (G)

/196, IIIa, IIIb, 1ii: omits lower Fsb ‘ground’ (E)

/197, Ic, Id, 1: ‘for’[te] over Dsb ‘O’ (C) ; Ia, Ib: ‘for’[te]; IIa, IIb, 1: ‘for’[te] over Asb ‘O’; IIIa, IIIb: ‘for’[te] over Dsb ‘O’; IVa, IVb: ‘for’[te] over F#sb ‘O’ (E) ; Org.: first symbol marked ‘for’[te]; Org. B., 1: ‘#’ before Fsb (F) ; II : ‘for’[te] over Asb ‘O’ ; (G) ; Org. Tr./2, 1i: ‘for’[te] over EsbAsbDsb; Org. B./2, 1: ‘#’ before Fsb marked ‘for’[te]

beneath (**J**) ; Org.: marked '*ad lib.*' (**K**) ; I-IV: marked '*mf*' with *cresc.* sign; Org.: marked '*mf*' (**V**)

/198, I-IV: marked with *decresc.* sign (**V**)

/199, IIIb, 2-3: Bc Bc '-ter of' (**E**)

/201, I-IV, Org.: marked '*dim.*' (**V**)

/203, Ia, Ib, 1: marked '*pp*' over *Ab.sb* '*wast-*' ; Ic, 1: '*b*' in pencil by later hand before *Asb* '*wast-*' (**C**) ; IV, 1 : '*pia*'[*no*] over *Bsb* '*wast-*' (**D**) ; Ib: no '*b*' beside *Asb* '*wast-*'; IIa : '*pp*' over *Fsb* '*wast-*' ; IVb: marked '*pia*'[*no*] (**E**) ; Org. B.: marked '*p*' under stave (**F**) ; Ia, 1: no '*b*' before *Asb* '*wast-*' (**G**) ; Org. Tr./2, 1i: '*p*' over *AbsbFsbDsb*; Org. B./2, 1: '*p*' before *Bsb* (**J**) ; Org. Tr., 1i: '*b*' omitted on *Asb* (**K**) ; Org.: marked '*p*' (**V**)

/204, Ic, 2: '#' in pencil by later hand beside *Gc* '*with*'; Ib, 2: no '#' before *Gc* '*with*' (**C**) ; Ia, Ib, 2: no '#' on *Gc* '*with*' (**E**) ; Org. Tr., 2i: no '#' on *Gc* (**F**) ; Ia, 2: no original '#' to *Gc* '*with*', inserted in pencil by later hand; II, 2: '#' on *Dc* '*with*' (**G**) ; Org. Tr., 2i: '#' omitted on *Gc* (**K**) ; I, Org., 2: marked with *cresc.* sign (**V**)

/205, I, 1: marked with *cresc.* sign ; 2: marked with *decresc.* sign (**V**)

/205-6, Org.: marked with *decresc.* sign (**V**)

/206, II, 1i: corrected original *Fsb* to read *Esb* ; Org. Tr., 1ii: corrected original *Fsb* to read *Esb* (**A**) ; IIa, 1i-ii: omits *Fsb* and *C#sb* - just gives *Esb* '*-ry*'; IIb, 1i-ii: *Fsb* and *C#c* erased with *Esb* entered in later black ink '*-ry*' (**C**) ; II, 1i: *Fsb* deleted by pencil in later hand, *Esb* inserted for '*-ry*' (**D**) ; IIa, IIb, 1ii: no *C#m* '*-ry*' (**E**) ; Org. B./2, 1: '#' beneath *Asb* with pause (**J**) ; Org. Tr., 1iii: '#' omitted on *Csb* (**K**) ; I: marked with *decresc.* sign (**V**)

/207, Org.: marked '*Moderato*' (F) ; Ia: marked 'X' in pencil by later hand beside this verse; II : An unclear pencilled instruction - perhaps suggesting to go to '*Robinson*' slip on p. 13 (G) ; Org. Tr./2, 1: marked '*Allegro*' over *m-rest* (J)

/208, I, 2-3: Cq slurred to Dq '-py' (D, G)

/210, IIIa, 2-3: Cq slurred to Dq '-py' (E)

/212, IIa, 2-3: Fq slurred to Gq '-py' (E)

/213, Org. B.: an erased bar 212 with metrical error of Dm and Dsb in 4/4 corrected to read Dm Dm (A)

/214-17, I : phrasing to notation from Bc '*happy*', II: phrasing to notation from Gm '*happy*' (D) ; Ia: phrasing to notation from Bc '*happy*' (E) ; Ia: phrasing to notation from Bc '*happy*'; II: phrasing to notation from Gm '*happy*' (G)

/218, IIa, 1-2: Gq slurred to Fq '-ppy' (E) ; Ib, 1-2: Bq slurred to Aq '-py' (V)

/219, Org. B., 1: raised original Am 8ve upwards (A) ; IVb, 1: Am 8ve below '*be*' (G)

/220-24, I: phrasing to notation from Fm '*-wardeth*' (D) ; Ia: phrasing to notation from Fm '*-wardeth*' (E) ; Org.: extra alternative section lasting 10 bars. See **Musical Illustrations, Fig. 4.** where bar 219 of the copy text follows these added bars (K)

/221-23, III, 1: phrasing from Cm '*-wardeth*' (D) ; IIIa: phrasing to notation from Cm '*-wardeth*' (E)

/222, Org. Tr., Iii: inserted Ac beneath Cm (A) ; IIIa, 2: 'tr.' over Bm '- war-' (E)

/222-4, II: phrasing to notation from Em '*-wardeth*', IV, 3: phrasing to notation from Dc '*-wardeth*' (D)

/223, II, 2: g.n.s *DsqEsq* after *Em* (G)

/223-4, IVa, 2: phrasing to notation from *Ec* ‘-war-’ (E)

/224-225, I, II: consecutive 5ths ‘-eth thee’ (A)

/225, III, 1-2: *G#m* slurred to *Am* ‘thou-’ (D)

/230, IV, 1: *Cm* deleted in pencil by later hand ‘be’; 2i-ii: *Am Cm* ‘shall’ (D) ; Org. Tr, 1: *Em* in grey ink over *Cm* (L)

/231, Org. B., 2: corrected original *Bm* to read *G#m* in keeping with vocal bass (A)

/237, Ia, 1-2: *Dc Cc* ‘happy’ is deleted by pencil in later hand and *Bc Ac* inserted with ‘B’ ‘A’ pencilled over it; Ib, 1-4: *Dc Dc c-rest Cc* ‘happy, Yea’ (C)

/239, Ic, Id, 1-2: *Bq* slurred to *Aq* ‘-py’ ; IIb, 1-2: *Gq* slurred to *Fq* ‘-py’ (C) ; II, 1-2: *Gq* slurred to *Fq* ‘-py’ (D) ; Ia, Ib, 1-2: *Bq* slurred to *Aq* ‘-py’ ; IIa, IIb, 1-2: *Gq* slurred to *Fq* ‘-py’ (E) ; Ib, 1-2: *Bq* slurred to *Aq* ‘-py’ ; II, 1-2: *Gq* slurred to *Fq* ‘-py’ (G)

/240, III, 2: ‘Lead’ over *Ec* in pencil by later hand (D)

/241, Ia, Ib: an 18 bar section begins where the source is back on track with the copy text at bar 242. See **Musical Illustrations, Fig. 5 (C)** ; IVa, 2-3: *Ac Ac* ‘that re-’ (G) ; Org. Tr.& Org. B./2: pasted insert of notation over original (J) ; Org.: an 18 bar extra section begins where the source is back on track with the copy text at bar 242. See **Musical Illustrations, Fig. 5 (K)**

/242, II, 2-3: *Ac Gc* ‘that re-’ (G)

/244, IIIa: ‘Jones’? over this in pencil by later hand (C)

/246, Ib, 2-3: *Ec*. *Dq* ‘*hast*’ ; 2-3: no slur from *Ec*. to *Dq* ‘*hast*’ (G)

/248, III, 2-3: *Cq*. slurred to *Dsq* ‘-*py*’ (D) ; Org. B./2, 1: ‘*pia*’ under *Ac* (J) ; Org. Tr., 1: ‘Verse’ over *EcCc* ; Org. B., 1: ‘*p*’ beneath *Ac* (L)

/249, Org.: marked ‘*pia*’[*no*] (F)

/251-53, Ia, 2: no tie from *Dm* ‘*happy*’ (E)

/252, Ia, Ib, 0-1: *Dm* slurred to *Cm*; 2: no g.n.s *Bq-Cq* after *Cm*; 1-0: *Cm* slurred to *Dc* of bar 253 (G)

/253, Ia, 4: *Gc* ‘*Yea*’ (G)

/254-5, I: phrasing from *Gc* ‘*happy*’; II: phrasing from *Ec* ‘*happy*’; III: phrasing from *Bm*. ‘*happy*’ (D) ; Ia : phrasing from *Gc* ‘*happy*’; IIa: phrasing from *Ec* ‘*happy*’; IIIa: phrasing from *Bm*. ‘*happy*’ (E) ; Ia, II: phrasing to notation, ‘*happy*’ (G)

/254-7, Ia, Ib: these bars of the copy text are omitted here. Instead an eight bar alternative section is given followed by bar 258 of the copy text. See **Musical Illustrations, Fig. 6 (C)** ; Org.: these bars of the copy text are omitted here. Instead, an eight bar alternative section is given followed by bar 258 of the copy text. See **Musical Illustrations, Fig. 6 (K)**

/255, Org. Tr., 3ii: corrected original *Fm* to read *Em* (A)

/264, II, 1: removed ‘Chorus’ over *Fc* ‘*Ha-*’ (A) ; II: marked ‘Chorus Lead’ (G) ; Org. Tr., 1: marked ‘Chorus’ over *Ac* (L)

/265, I, 1: removed ‘Chorus’ over *Dc* ‘*Ha-*’ (A) ; Ic, Id: marked ‘*for*’[*te*] under *Dc* ‘*Ha-*’, 2-3: *Dq* slurred to *Cq* ‘-*py*’ (C) ; IIIa, IIIb, 2-3: *Fq* slurred to *Eq* ‘-*py*’, marked ‘*All wrong*’ in pencil by later hand for chorus section ‘*happy shall he be*’ which is deleted in pencil by

later hand (E) ; Org. B. : marked '*for*'[*te*] under the stave (F) ; Ia, Ib, 2-3: D*q* slurred to C*q* '*-py*' (G)

/267, Ic, 2-3: C*q* slurred to B*q* '*-py*'; 5: 'nat.' sign entered in pencil by later hand before G*c* '*he*' (C) ; I, 5: 'nat.' sign before G*c* in pencil by later hand (D) ; Ia, 2-3: C*q* slurred to B*q* '*-py*' (E) ; Ib, 2-3: C*q* slurred to B*q* '*-py*' ; IVa, 4: C*c* '*he*' (G)

/268, III, 2: marked 'Lead' over D*c*. in pencil by later hand '*that*' (D)

/268-70, II: deleted by pencil in later hand (G)

/268-76, IIIb: '*...that rewardeth thee as thou hast served us happy*' deleted in pencil by later hand (G)

/269, Org. Tr., 1-2: F*m* A*m*, Org. B.: *m*-rest, D*c*. C*q* (F) ; Org., 1: deleted in black ink of later hand (L)

/270, Ia, Ib: variant lasting 4 bars followed by bar 272 of the copy text. See **Musical Illustrations, Fig. 7 (C)** ; II: marked 'X' in blue pencil by later hand (G) ; Org. Tr./1, 2i-iii-3i-iii: C*nat*.cA*c*F*c*; Org. B./1, 1: D*c* D*c* (J) ; Org.: variant lasting four bars followed by bar 272 of the copy text. See **Musical Illustrations, Fig. 7 (K)**

/270-9, II: deleted by pencil in later hand (G)

/270-80, Org.: deleted by pencil in later hand (F) ; Ia: deleted by pencil in later hand (G)

/271-79, Org. Tr. & Org. B.: deleted in black ink of a later hand signed 'M.A.' (L)

/272, III, 1-3: B*c*. B*q* B*m* '*served us*' (D)

/274-80, IVa: deletes with xs - '*Out*' (G)

/280, II, 1: after *Cm* 'be', marked 'X' in blue pencil by later hand (G) ; Org. Tr. & Org. B.: deleted in pencil (L)

/281, Org. Tr., 1ii: no tie from *Fsb* to following bar (F)

/281-5, Ia, Ib: the ending of the copy text is omitted while an alternative ending is given lasting 13 bars. See **Musical Illustrations, Fig. 8 (C)** ; Org.: the ending of the copy text is omitted while an alternative ending lasting thirteen bars is given. See **Musical Illustrations, Fig. 8 (K)**

/282, Org. Tr., 0i: corrected original *Em* to read *Dm* (A)

/283, Ic, Id, 1: no pause sign over *Fm* 'thee' (C) ; IVb, 3: marked 'Adagio' (E) ; Ia, 1: *Fm* deleted, *Dm* inserted in brown ink 'thee'; Ib: *Dm* 'thee' ; II, 1: *Fm* 'thee', 'nat.' in pencil beside *Fm* (G) ; Org. Tr., 1: original *Fm* starched away and *Fnat.m* inserted beneath *Bm* (L)

/284, I-IV, 1: corrected text 'Thou' to read 'thou' lower case (A) ; Id, 2-3: *Cc. Cq* 'thou hast' (C) ; Org. Tr., 1i: pause mark in black ink of a later hand over *Dm* ; 2i: pause mark over *Cm* (L)

/285, I: 'Finis' at end of anthem in pencil by later hand followed by a section in pencil by later hand perhaps played by the organist at the time after the anthem ended. See **Musical Illustrations, Fig. 9 (D)** ; Org. Tr., 3i-iii: ends after *DmAmFm* with pause and double bar lines; Org. B., 3: ends after *Dm* with pause and double bar lines (L)

**Joseph Robinson's final thirty five bars of**

***By the Waters of Babylon***

[c.1857]

/1, IIIa, 1: no 'p' over Am. 'By' (G)\*

/2, IVa, 1-2: Bm slurred to Gm, 'waters' (G)\*

/4, Ib/2, 1-2: no slur from Gc to Fc 'wa-' (G)\*

/5, Ia/2, 3: no *cresc.* sign over Am '-lon' (G)\*

/7, Ib/2, 1: 'Sat' written in later brown ink under Fm (G)\*

/8, IVb, 0: no *decresc.* sign over Am 'wept' (G)\*

/10, Ia/2, 1: no 'p' over Asb 'wept' (G)\*

/28, Ia/2, 1: no *cresc.* sign over Am 'we' ; Ib/2, 1-2: 'Don't hurry' in pencil by later hand over Fm Cnat.m 'we re-'; IIIb, 1: no *decresc.* sign over Em 'we' (G)\*

/31, Ia/1+2, 1: no *decresc.* sign; IIIb, 1: no *decresc.* sign over Asb 'thee' (G)\*

/32, Ia/2, 1: Gm 'O' (G)\*

/34, Ia/1, 0: after Esb, g.n. Dc 'Si-' (G)\*

## **7. Grant to Us Lord**

*Full Anthem: Taken from the Collect for the Ninth Sunday after Trinity.*

*pre-1812*

### **List of Sources**

*Source 1: (A), (front), pp. 73-8*

*Source 2: (K), ii (front), pp. 140-2*

*Source 3: (C), viii, (reverse), pp. 91; ix, (front), pp. 104-106; x, (reverse), pp. 106-107; xi, (reverse), pp. 97-98; xii, (reverse), pp. 96-97; xiii, (reverse), pp. 106-107; xiv, (reverse), pp. 110-111; xv, (front), pp. 96-97; xxxviii, (front), pp. 91; xxxiv, (front), pp. 91*

*Source 4: (J), ii (front), pp. 174-175; iii (front), pp. 36-37*

*Source 5: (G), i, (reverse), pp. 1-2; ii, (reverse), pp. 1-2; iv, (reverse), pp. 1-2; vi, (reverse), pp. 1-2; ix, (front), pp. 1-2*

*Source 6: (L), i, (front), pp. 1-3*

### **Critical Commentary**

#### **Scoring**

*Grant to Us Lord* is scored for treble, countertenor, tenor and bass voices with organ accompaniment. In this edition, the voices are indicated thus:

I = Tr. ; II = C.T. ; III = T. ; IV = B.

### Copy text

Source **1: (A)** is the copy text Christ Church Cathedral Score Book 29, R.C.B. C6/1/24/1/29. It presents *Grant to Us Lord* on p. 73 where it is subtitled ‘Taken from the Collect for the Ninth Sunday after Trinity’. It is the only full anthem of Stevenson’s cathedral works and lasts just eighty bars.

### Variant readings and dating

Source **2: (K) ii** refers to St. Patrick’s Cathedral Organ-book, Vol.81. It presents the *Grant to Us Lord* on p. 140 in the hand of John Grey. Towards the end of page 141 of this source, a statement entered in purple pencil signed ‘the writing of R.[obert] P.[rescott] S.[tewart]’ reads: ‘To live, therefore the sentence has no verb! .....and they sang the anthem from 1816-1852 without ever finding this out! Here Sir John omitted the words!!’ It concludes on p. 142 without Grey’s signatory symbol. Evidence for dating occurs after Stevenson’s Anthem for Trinity Sunday on p. 73 where together with Grey’s signatory symbol it is written ‘17 Nov. 1812’. Further evidence for dating occurs after the anthem where on p. 195 following Stevenson’s *O God My Heart Is Ready*, also in the hand of John Grey the statement ‘Examined J.M. 1815’ appears.

Source **3: (C) i-ii, xi-xii, v-x** refer to **Christ Church Cathedral part-books**. They are ordered as follows: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; Ic = Tr.[cant.] ; Id = Tr. [dec.] ; IIa =C.T. [cant.] ; IIb = Alto [dec.] ; IIIa = T.[cant.] ; IIIb = T.[dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

Treble Decani R.C.B. C6/1/24/3/29 is **viii**. It is referred to as 'Ib' in the order of parts and in the **Textual Commentary**. It presents *Grant to Us Lord* on p. 91 where it is subtitled 'No. 132' in pencil by later hand. No further evidence for dating exists. Alterations include replacement of original text from bars 38-43 by a new text in pencil in later hand which is consistent with the copy text. The nearest evidence for dating is on p. 79 after Stevenson's *O Lord Our Governor* where together with the signatory symbol of John Grey it is dated 'Paid 1820.' No further evidence for dating exists. Alto Decani R.C.B. C6/1/24/3/30 is **ix**. It presents the anthem on p. 104 where the title has been entered in pencil over the original but later erased. Restoration has been made to the edging of the manuscript on p. 105 headed in pencil by the title. Alterations include corrections made to original notation in blue pencil at bars 53 and 57. However, there was no need for the correction made in blue pencil to bar 57 suggesting that perhaps it was a misheard instruction from the singer's director. Interestingly, further corrections in blue pencil are made to 'E' notes. 'Treb' over treble notation is inserted in pencil over rests. 'Full' is entered in pencil. Text 'to live according to thy will to' is entered where originally omitted. It ends on p. 106 with the signatory symbol of John Grey followed by 'Finis' entered in pencil. The nearest evidence for dating is the year '1826' entered in ink after Stevenson's *The Lord Is My Shepherd* on p. 104. No further evidence for dating exists. Tenor Decani R.C.B. C6/1/24/3/31 is **x**. It presents the anthem on p. 106 where 'Collect for the 9<sup>th</sup> Sunday after Trinity' and '164 are entered in pencil. Alterations include the addition of 'Chos', 'Verse' and *crescendo* signs while asterisks are entered above notation. Various adjustments are made to the original text in pencil and in original hand to original text while an illegible penciled comment is made over the second verse. It ends on p. 107 with the signatory symbol of John Grey. Evidence for dating occurs on p. 79 after Stevenson's *I Looked and Lo* where together with the signatory symbol of John Grey it is written 'Paid

1822' while a performance date of '12<sup>th</sup> April 1840' is written in pencil after the title on p. 106. Bass Decani R.C.B. C6/1/24/3/32 is **xi**. It presents the anthem on p. 97 where 'Collect for Ascension Day, the 9<sup>th</sup> Sunday after Trinity' is entered in pencil. Alterations include starching made to bar lines and text, the addition of punctuation marks and starching to original text with the correction entered in pencil. It ends on p. 98 with the signatory symbol of John Grey. Evidence for dating occurs after Stevenson's *I Looked and Lo* where together with the signatory symbol of John Grey it is written 'Finis Paid 1822'. No further evidence for dating exists. Treble Cantoris R.C.B. C6/1/24/3/33 is **xii**. It is referred to as 'Ia' in the order of parts and in the **Textual Commentary**. It presents the anthem on p. 96 where it is subtitled 'Collect for the 9<sup>th</sup> Sunday after Trinity'. Alterations include some erased penciled commentary above the title followed by 'No. 132' in pencil. Further edits include the insertion of lettering of corrected notes in pencil over the original. There is highlighting of stems, 'full' is entered in pencil while there is correction to original notation and text in original hand. The final five staves bare alto clefs which were later corrected to treble clefs in pencil. The dynamic marking '*ff*' is added. It ends on p. 97 with the signatory symbol of John Grey. Evidence for dating occurs after Handel's *O Sing Unto the Lord* where the date '1826' is entered in original hand following the signatory symbol of John Grey on p. 91. No further evidence for dating exists. Contra-tenor Cantoris R.C.B. C6/1/24/3/34 is **xiii**. It presents the anthem on p. 106 where it is entitled 'Collect for the 9<sup>th</sup> Sunday after Trinity'. Alterations include bars deleted in pencil, 'Verse' is added in pencil while starching is made to original notation. The instruction 'Full' is also entered in pencil while a seven-stave insert is entered over the original. It ends on p. 107 with the signatory symbol of John Grey. Evidence for dating occurs on p. 103 after Handel's *O Sing Unto the Lord* where the date '1826' is entered in original hand after the signatory symbol of John Grey. No further evidence for dating exists. Tenor Cantoris R.C.B. C6/1/24/3/35 is **xiv**. It

presents the anthem on p. 110 where it is subtitled ‘Collect for the 9<sup>th</sup> Sunday after Trinity’. Alterations include the addition of ‘Lead’ entered in purple crayon at bars 44 and 51, the comment of an instructed singer that his part is the first at a group of entries. Further edits include penciled deletion of original ‘Verse’, ‘Verse’ and ‘Full’ entered in pencil, the insert of text where previously omitted in pencil and the highlighting of notation in pencil. It ends on p. 111 with the signatory symbol of John Grey. Evidence for dating occurs after Handel’s *O Sing Unto the Lord* on p. 108 where the signatory symbol of John Grey is followed by the year ‘1826’.<sup>8</sup> No further evidence for dating exists. Bass Cantoris R.C.B. C6/1/24/3/36 is **xv**. It presents the anthem on p. 96 where ‘Collect for the 9<sup>th</sup> Sunday after Trinity’ is entered in pencil. Alterations to the original include the entry of ‘Verse’, ‘Chorus’ and ‘Full’ in pencil. The instruction ‘Repeat as Chorus’ entered in faded pencil may imply it was later canceled. Further edits include the addition of notation and text in pencil. It ends on p. 97 with the signatory symbol of John Grey. Evidence for dating occurs on p. 93 after Handel’s *O Sing Unto the Lord* where following the signatory symbol of John Grey it is written ‘1826’. No further evidence for dating exists. Treble Decani R.C.B. C6/1/24/3/61 is **xxxviii**. It is referred to as ‘Id’ in the order of parts and in the **Textual Commentary**. It presents the anthem on p. 91 where it concludes with double bar lines on the same page. It is entered on clean white paper in striking black ink as if in newer

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<sup>8</sup> The year ‘1797’ is stated at the bottom of page 12 in Source (C): **xiv** R.C.B.C6/1/24/3/35 (reverse) in a note: ‘Paid June 1797’. This possibly corresponds with an entry in the Proctor accounts of Christ Church Cathedral: ‘Mr. John Matthews in full for transcribing Musick to 13th June 1797.....£3 - 1 - 2.5’. See Boydell, *Music at Christ Church before 1800*, 153. This date however, clearly refers to the copying of Shenton’s *Beauty of Israel*. The handwriting and style of notation is very ornate and generally differs from that of the transcription *Grant to Us Lord* on p. 110. Often, there is a considerable amount of unused manuscript paper in the middle of the part-books. This, and the fact that the style of handwriting and notation differs generally from anthem to anthem, suggests that the anthems were transcribed into the part-books at different times. With the absence of another suggestion of date, it can only be deduced that it was entered after 1797. In short, this provides no more than a date after which this anthem was copied. Following the title of the anthem, the inscription either in ink (original hand) or pencil (later hand) in most of the sources states: ‘Taken from the Collect for the Ninth Sunday after Trinity’.

condition than the other part-books. The entry however, is generally consistent with the copy text. It ends on p. 91 with double bar lines. Evidence for dating occurs after Whitfeld's *I Will Arise* on p. 97 where the date '20 Jan. 1894' is entered in blue pencil. Further evidence for dating is the inclusion of Kitson's *Bless'd Are the Pure in Heart* on p. 106 dated '1916'. No further evidence for dating exists. Treble Cantoris R.C.B. C6/1/24/3/62 is **xxxix**. It is referred to as 'Ic' in the order of parts and in the **Textual Commentary**. It presents the anthem on p. 91. Alterations to the original include 'Verse' crossed out in pencil and 'Full' inserted. It ends on p. 91 with double bar lines. Evidence for dating occurs after Whitfeld's *I Will Arise* on p. 97 where the date '19 Jan. 1894' is entered in pencil. Further evidence for dating is the inclusion of Kitson's *Blessd Are the Pure in Heart* which is dated '1916'. No further evidence for dating exists.

Source **4: (J) ii** and **iii** refer to Christ Church Cathedral organ books. They are represented thus: Org. Tr./1 = Org. Tr. ; Org. B./1 = Org. B. ; Org. Tr./2 = Org. Tr. ; Org. B./2 = Org. B.

Christ Church Cathedral Organ Book R.C.B. C6/1/24/2/15 is **ii**. Its recordings are represented by 'Org. Tr./1 and Org. B./1 in the **Textual Commentary**. It presents *Grant to Us Lord* on p. 174 and is generally consistent with the copy text. A performance date entered in pencil to the left corner of the manuscript on p. 174 reads: 'Last sung 19 January [18]58'. It ends on p. 175 with the signatory symbol of John Grey. Evidence for dating occurs after Richardson's *O How Amiable* on p. 177 where together with the signatory symbol of John Grey, it is written 'Paid 1827'. Christ Church Cathedral [Organ Book] Anthems and Services R.C.B. C6/1/24/2//16 Vol. 16 is **iii**. Its recordings are represented by 'Org. Tr./2 and Org. B./2 in the **Textual Commentary**. It presents the anthem on p. 36 where a lengthy penciled commentary is made by Stewart encased in red pencil. This

mostly alludes to text from the anthem 'to live' which is underlined in red pencil while another comment refers to Stevenson's 'Creed' from *Morning Service in C (Short)* referring to text 'Begotten of his Father'. It reads as follows:

The collect runs here "Maybe by thee enabled to live according to thy will". About 1846, I found out that Sir J.S. had forgotten the words to live! It speaks badly for enunciation of the choir that the anthem had been sung for 30 years without this only having been discovered! I insert this verb in the score but the fact forms a general argument .....by which the sense is obscure: in this case it was the nonsense that was hid! Sir John also left out of his Creed in C "Begotten of his Father before all worlds"!

The anthem ends on p. 37 with double bar lines. Another comment is made in pencil and in Stewart's hand on p. 38 which reads: '.....supplied the missing text in our Library Score at Christ Church Cathedral R.P.S.' Evidence for dating occurs on p. 77 after Handel's Funeral Anthem where together with the signatory symbol of John Grey it is written 'Paid 1820' in original hand. No further evidence for dating exists.

Source **5: (G) i-ii, iv, vi** and **ix** refer to St. Patrick's Cathedral Castle Chapel Part-books. They are ordered as follows: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; II= [dec.] ; III = T. [dec.] ; IV = B. [dec.]

Castle Chapel 2 Treble Cantoris is **i**. It presents *Grant to Us Lord* on p. 1 and ends on p. 2 with the signatory symbol of John Grey where the date 'Jan. 1854' is entered in pencil in later hand in the left margin at the end of the anthem. Another penciled performance date of 'Sunday 1<sup>st</sup> Jan. 1854', also written in later hand is entered over Stevenson's *The Heavens are Telling, with Additions*. This date is followed by an extra bar for Org. Tr. See **Musical Illustration, Fig. 8**. Castle Chapel 1 Treble Decani is **ii**. It presents the anthem on p. 1 where it ends on p. 2 with the signatory symbol of John Grey. This is generally consistent with the copy text except for bars 54-5 which were torn and

could not be checked. No evidence for dating exists. Castle Chapel D38 Alto Decani is **iv**. It presents the anthem on p. 1 where it ends on p. 2 with the signatory symbol of John Grey. No evidence for dating exists. Castle Chapel 16 Tenor Decani is **vi**. It presents the anthem on p. 1 where it ends on p. 2 with the signatory symbol of John Grey. Alterations include a penciled entry of 'lead' by later hand at bar 51. No evidence for dating exists. Castle Chapel 21 Bass Decani is **ix**. It presents the anthem on p. 1 where it concludes on p. 2 with the signatory symbol of John Grey. No evidence for dating exists.

Source **6: (L) i** is D4 11 Castle Chapel Organ Book. It should present *Grant to Us Lord* on p. 1 in accordance with the index but pages 1-2 are missing. In this instance, only page 3 could be checked. It ends on p. 3 with the signatory symbol of John Grey. No evidence for dating exists.

### Textual Commentary

/1, Ia, Ib, 1: 'for'[te] under Cc. 'Grant'; Ic, Id, 1: 'f' and 'full' over Cc. 'Grant'; IIa, IIb, 1: 'full' over Ec. 'Grant'; IIIa, 1: 'Chorus' over Ec. 'Grant'; IIIb, 1: 'ff' under Ec. 'Grant', IVa, 1: 'full' over Ac. 'Grant'; IVb, 1: 'ff' & 'full' over Ac. 'Grant' (**C**); Ia, 1: 'f' under Cc. 'Grant'; Ib, II, III, IV, 1: 'for'[te] over first symbol (**G**); Org. Tr/1, 1: 'for'[te] over Cc.Ac.; Org. B./1, 1: 'for'[te] beneath Ac. (**J**); Org., 1: 'Chorus' over first symbol (**K**)

/3, Ib, 1: 'pia'[no] under Em 'Lord'; Ia, Id, IIIb, IVb, 1: 'p' under first symbol; Ic, 1: 'p' under Em 'Lord', 'Verse' deleted in pencil by later hand; IIa, 1: 'p' and 'Verse' presented in squashed original handwriting beneath Am 'Lord'; IIb, 1: 'pp' under Am 'Lord'; IIIa, 1: 'Verse' deleted by pencil in later hand over Am 'Lord', two bars deleted followed by correct bar 5; IVa, 1: 'pia'[no] under Am 'Lord' marked 'Verse' in pencil by later hand

(C) ; Ia, Ib, II, 1: 'p' under first symbol ; III, 1: 'pia'[no] under Am 'Lord'; IV, 1: 'pp' under Am 'Lord' (G) ; Org. Tr./1, 1i: 'pia' over EmAm; Org. B./1, 1: 'pia' beneath Cm (J)

/4, I-IV, 2: corrected text 'thee' to read 'Thee' upper case (A)

/5, Ia, Ib, 5: 'ff' in original hand and 'full' by later hand in pencil over Ec. 'Lord'; Ic, Id, IIb, IIIb, 1: 'ff' over first symbol ; IIa: two incorrect bars - deleted by ink in original hand then deleted by later hand in pencil followed by correct bars 5-6 marked 'full'; IIIa, 1: 'full' over Ec. 'Lord' ; IVa, 1 : 'ff' in original hand over Cc marked 'Chorus' in pencil by later hand (C) ; Ia, Ib, II, III, IV, 1: 'for'[te] over first symbol (G) ; Org. Tr./1, 1: 'for'[te] over Ec.Ac.Em.; Org. B./1, 1: 'for'[te] beneath Cc. (J)

/6, I-IV, 2: corrected text 'thee' to read 'Thee' upper case (A) ; Ic, 1: 'Verse' deleted by pencil in later hand over Bc '-seech' ; Ia, Ic, Id, 3: 'p' over Bc 'the' (C) ; Ib, 3: 'p' over Bc 'the'; II, 3: 'p' over c-rest (G) ; Org. Tr./1, 1: g.ns CqAq deleted in pencil before BmGmEm ; 2: 'pia' over Bc ; Org. Tr/2, 2: 'pia' over Bc (J)

/7, IIa, 3: 'Piano' & 'Verse' over Ac 'the' ; IIb, 3: 'pia'[no] over Ac 'the'; IIIb, 1: 'Verse' over sb-rest in pencil by later hand (C) ; Ia, 1: 'Verse' over Bc. 'Spi-' in pencil by later hand; Ia, Ib, 1-3: Bq Bc. Bc - 'Spirit to'; IV, 1: 'p' & 'Verse' over sb-rest (G)

/8, Org. B., 2i: corrected original Ac to read Bc (A) ; IIIa, 3: 'Verse' over D#c 'the' in pencil by later hand ; IVa, 3: 'pp' over Bc 'the' marked 'Verse' in pencil by later hand; IVb, 3: 'pp' over Bc for text 'the' (C) ; Org. B./1, 3: 'pia' beneath Bc (J)

/9, IV, 4-5: corrected original Gq. A#sq to read Gq A#q in keeping with organ bass (A) ; Org. B., 5: '#' omitted on Aq (K)

/10, Org. Tr., 2ii: corrected original Ac to read Bc (A)

/11, Org. B.: *Cc Bc Cc* instead of *Cc. Bq Cc* (K)

/12, Org. Tr., li-iii: *D#m Bm Fm* ; Org. B., 2: *Bc* tied to following bar (K)

/14, Ia, 3: 'Verse' over *Ec* 'the' in pencil by later hand (G)

/18, Ia, Ic, Id, 1-2: *Ac* slurred to *Gsq* 'al-'; IVa, 1: an erased pencilled instruction to repeat as a chorus from this bar. The reason why it is erased is because they are notated instead - there is no need for repeat signs (C) ; Org. Tr./1, 4: 'for'[te] over *GcEc*; Org. B./1, 4: 'for'[te] beneath *Bc* (J)

/18-22, IIIa, IIIb, IVb, 2-3: repeat signs before *Bc* for text 'do', bars 23-6 of the copy text are not notated (C) ; Org.: first time and second time bars are used (K)

/19, Ib, 1: *ff* and 'full' over *Fc* 'al-'; IIIa, 1 : 'for'[te] over *Cc* 'al-' (C)

/20, I, 1: corrected original '>' to read [*decresc.*] over *D#m* 'things' (A) ; Ic, Id, 2-3: *Eq* slurred to *Bq* 'such' (C) ; Ia, Ib, 1: no accent over *Dm* 'things' ; Ia, 2-3: *Eq* slurred to *Bq* 'such' (G)

/21, Ic, Id, 1: no grace note before *Ac* 'things' (C)

/22, Ia, Ic, Id, 3: *ff* & 'full' over *Gc* 'do' ; IIa, 3: *ff* & 'full' over *Ec* in pencil by later hand 'do' ; IIb, 3: *ff* over *Ec* 'do'; IVa, 3: 'Full' over *Bc* in pencil by later hand 'do' (C) ; Ia, Ib, 3: *f* over *Gc.* 'do' ; II, 3: 'for'[te] over *Ec* 'do' marked 'x' in pencil by later hand; III, 1: 'for'[te] over *Bc* 'do'; IV, 3: *f* over *Bc* 'do' (G) ; Org.: First (a variant of bar 22 of copy text) and Second time bars (bar 26 of copy text) given for this bar and succeeding bar.

See **Musical Illustrations, Fig. 1** (K)

/22-6, II: deleted in pencil by later hand; III: deleted in pencil by later hand (G)

/23, IIb: 'full' over Ec 'al-' in pencil by later hand (C) ; Ia, 1: 'Chor'[us] over Fc 'al-' in ink by original hand (G)

/24, Ib, Ic, Id, 2-3: Eq slurred to Bq 'such' (C)

/26, Ia, Ib, 3: 'pp' over Ec 'that' ; Ic, Id, 2: 'p' over Ec '-ful' (C) ; Ib, 3: 'p' over Ec 'that'; II, 3: 'p' over c-rest; III, 2: Ec '-ful' (G)

/27, IIa, IIb, 3: 'pia'[no] over Ac 'that'; IIIa, IIIb, 3: 'Verse' over Gnat.c 'that' in pencil by later hand ; IVa, 3: 'Verse' over Cc 'that' in pencil by later hand (C) ; III, 3: 'pia'[no] over Gnat.c 'that'; IV, 3: 'p' over Cc 'that' (G) ; Org. Tr./1, 1: 'pia' over Ac ; Org. B./2, 3: 'pia' beneath Cc (J)

/30, Ib, 2: correction of error to read Gm - 'G' is written in over the note (C)

/33, Ia, Ib, 0-1: Dc slurred to Cc '-not' (G)

/37, I-IV, 2: corrected text 'thee' to read 'Thee' upper case (A)

/38, Ib, Ic, Id: 'p' over Fc 'may-' (C)

/38-43, Ib: original text is concealed by new text which agrees with the copy text but is presented in pencil by later hand (C)

/39, I, 1: correct text 'thee' to read 'Thee' upper case beneath Dm. (A) ; IIIa, 1: 'full' over Dc 'may-' (C)

/40, I-IV, 1: corrected text 'thee' to read 'Thee' upper case (A)

/41, I, 1: corrected text 'thee' to read 'Thee' upper case beneath Em. (A)

/41-4, I, 1: *Em*. corrected in pencil by later hand to read *Em Ec* to accommodate textual change marked 'Full' in pencil over *Ec*. See **Musical Illustrations, Fig. 2 (A)**

/42, II-IV, 2: correct text '*thee*' to read '*Thee*' upper case (A) ; Ic, 3-4: *Dq.* slurred to *Esq* '*by*' marked 'full' and '*ff*' ; Id, 3-4: *Dq.* slurred to *Esq* '*by*' marked 'full' and '*ff*' (C)

/43, I, III/2: corrected text '*thee*' to read '*Thee*' upper case (A) ; IVa, 3: *D#c* '*ac-*' begins a variant text-wise where *D#c* onwards has no text & an alternative text is pencilled in by later hand. See **Musical Illustrations, Fig. 3 (C)**

/43-48, IVb, 3: textual variant from *D#c* where text '*-ing*' falls on *Ec* of bar 48, entered in pencil by later hand (A) ; IVb, 3: textual variant from *D#c* where text '*-ing*' falls on *Ec* of bar 48 in original hand. See **Musical Illustrations, Fig. 4 (C)**

/44, I, 1-2: *Ac* slurred to *Gc* in pencil by later hand '*live*' (A) ; Ia, 1: '*ff*' and 'full' over *Ac* '*a-*' (C) ; Org.: marked '*piano*' (K)

/44-8, IIIa, 3: textual variant '*to live according to thy will*' in pencil by later hand (A) ; IIIa, 3: 'Lead' entered in purple pencil followed by textual variant, '*to live according to thy will*'. See **Musical Illustrations, Fig. 5 (C)**

/45, IVa, 0-1: dot after *Em* is deleted by pencil in later hand and *Ec* inserted '*ac-*' (C)

/45-9, IIa, IIb: marked '*pp*' with textual variant, '*to live according to thy will*' in pencil by later hand (A) ; IIa, IIb : marked '*pp*' with textual variant, '*to live according to thy will*' in heavy ink in original hand. See **Musical Illustrations, Fig. 6 and Fig. 7 (C)**

/46, I, 3: corrected original '*f*' to read '*p*' over *Ec* '*ac-*' ; III, 2: corrected text '*thy*' to read '*Thy*' upper case beneath *Cc* (A) ; Ic, Id, 3: 'full' in pencil by later hand over *Ec* '*ac-*'; IIa, IIb, 1-2: *Ac* slurred to *Ec* to accommodate change in text at bar 45 (C)

/47, II, 2: corrected text '*thy*' to read '*Thy*' upper case beneath Bc (A) ; IIIa, I: Em. reads Em Ec '*will*' to accommodate textual variant from bar 44 until symbol 3 Cc '*thee*' at bar 48 (C) ; Org.: marked 'full' (K)

/48, I, III, 3: corrected text '*thy*' to read '*Thy*' upper case (A) ; IIb, 1-2: Am slurred to Gc nat. '*will*' (C)

/49, II, IV, 3: corrected text '*thy*' to read '*Thy*' upper case ; IV, 1-3: removed original phrase from Dc to Fc '*to thy*' (A) ; IIa, 1-2: no slur to accommodate textual variant from Fc to G#c ; Ib, 1: *decresc.* sign over Fm. '*will*' (C)

/51, IIa, 1: 'Verse' over *sb*-rest in pencil by later hand ; IIIa, 1: 'Lead' in purple pencil over Eq. '*Through*' (C) ; III, 1: '*pia*'[no]over Eq. '*Through*' marked 'Lead' (G) ; Org. Tr./1, 1: '*pia*' over Eq. (J) ; Org. : marked '*piano*' (K)

/52, Ia, Ib, 1: 'Verse' over Ec '*Through*': IIa, IIb, 1: '*pp*'over Ec '*Through*' ; IVa, 1: '*pp*' over Ac in original hand '*Through*' (C) ; Org. B./1, 1: '*pia*' under Ac (J)

/53, II, 3: corrected original Dc to read Ec '*our*' ; Org., 1-3: figs. 6\5, 6\4, 7 in pencil by later hand (A) ; Ic, 1: no g.n. before Bc '*Christ*' ; IIb, 3: Ec entered in blue crayon over text '*our*', to correct the 'D' (C)

/54, Ia, 1: *sb* duration for this bar in triple time (C) ; -55, Ib: notation torn (G)

/55, III, 1: corrected text '*Through*' to read '*through*' lower case beneath Eq. (A) ; IIIa, 1: '*ff*' & 'full' over Eq. '*Through*' ; IIIb, 1: '*ff*' over Eq. '*Through*' marked 'Chos.' in pencil by later hand (C) ; III, 1: '*for*'[te] over Eq. '*Through*' (G) ; Org. Tr./1, 1: '*for*'[te] over Eq. (J)

/55-64, II: deleted by pencil in later hand (G)

/56, I, II, IV, 1: corrected text '*Through*' to read '*through*' lower case (A) ; Ia, Ib, Ic, Id, IIa: first symbol marked '*ff*' & full' ; IIb, 1: '*ff*' over Ec '*Through*' marked 'full' in pencil by later hand; IVa, 1: '*ff*' over Ac '*Through*' marked 'full' in pencil by later hand; IVb, 1 : '*ff*' over Ac '*Through*' (C) ; II, IV, 1: '*for*'[te] over first symbol (G) ; Org. B/1, 1: '*for*'[te] under Ac (J)

/57, Org. Tr., 3ii: Dc crossed out in pencil by later hand (A) ; Ic, Id, 1: no g.n. before Bc '*Christ*' ; IIb, 3: states 'E' in blue crayon over Ec - there is no need for this correction (C)

/59, IIa, 1: 'Verse' over *sb*-rest in pencil by later hand ; IIIa, 1: '*pp*' over Fq 'A-' with phrase mark ; IIIb, 1: '*p*' over Fq 'A-' with phrase mark (C) ; III, 1: '*pia*'[no] over Fq 'A-' with phrase mark (G)

/59-62, IIIb: '*Through Jesus Christ Our Lord*' deleted by pencil in later hand and marked by xs in black ink by original hand (C)

/60, Ia, 1: phrasing from Eq 'A-' marked '*p*' & 'Verse'; Ib, Id, 1: phrasing from Eq 'A-' marked '*p*' & 'Verse'; Ic, 1: phrasing from Eq 'A-' marked '*p*' with 'Verse' deleted by pencil in later hand ; IIIb, 1: Gm slurred in pencil by later hand to Bc '-men' (C) ; Ia, 1: phrasing from Eq 'A-' marked '*p*' & 'Verse'; Ib, 1: phrasing from Eq 'A-' marked '*p*' & 'Verse' (G) ; Org. Tr./1, '*pia*' over EqGm. ; Org. B./1, 1: '*pia*' beneath Am. (J) ; Org.: marked with *cresc.* sign (K)

/61, IIa, 1: phrasing from Aq 'A-' marked '*pp*' ; IIb, 1: phrasing from Aq 'A-' marked '*pp*' (C) ; II, 1: phrasing from Aq 'A-' marked '*p*' (G)

/62, IV, 1: removed original 'Verse' over Fq 'A-' (A) ; IVa, 1: '*p*' over Fq 'A-' marked 'Verse' in pencil by later hand; IVb, 1: '*p*' over Fq 'A-' (C) ; IV, 1: '*p*' over Fq 'A-' (G)

/63-4, Ia, Ib, Ic, Id, 2-1: phrasing from Cc 'A-' across to bar 64 (C) ; Ia, Ib, 2-1: phrasing from Cc 'A-' across to bar 64 (G)

/64, IIa, 1-2: Fc slurred to Em 'A-'; IIIb, IV: *ff* over first symbol 'A-' (C)

/65, Org. Tr., 1: marked 'x' in pencil over Am. (L)

/66, III, 1: removed original 'Chorus' over Fq 'A-' (A) ; IVa, 0: *ff* over Am. '-men' in ink by original hand marked 'full' in pencil by later hand, -7 : 'A-' inserted for two bars in pencil by later hand (C) ; Ib, III, 1: first symbol marked 'for'[te] ; -72, III: deleted by pencil in later hand (G) ; Org. Tr., 1: 'for'[te] over Am ; Org. B., 1: 'for'[te] beneath Am. (L)

/67, I, 1: removed original 'Chorus' over Eq 'A-' (A) ; Ia, Ic, Id, 1: phrasing from Eq 'A-' marked *ff* & 'full' (C) ; Ia, 1: phrasing from Eq 'A-' marked 'for'[te] ; II, IV: first symbol marked 'for'[te] (G) ; Org. Tr./1, 'for'[te] over EqGm. ; Org. B./1, 'for'[te] beneath Am. (J)

/67-8, Ib: marked *ff* & 'full' (C)

/68, IIa, 1: phrasing from Aq 'A-' marked *ff* with 'Verse' in pencil by later hand ; IIb, 1: phrasing from Aq 'A-' marked *ff*, text '-men' inserted in pencil by later hand (C)

/69, IVa, 1: 'p' over Fq 'A-' ; IVb, 1: phrasing from Fq 'A-' (C) ; IV, 1: 'for'[te] over Fq 'A-' (G)

/72, Ia: pause sign over Am. '-men' in pencil by later hand; II, 1: 'p' over Em. '-men' (G)

/73, I, 1: corrected original 'pp' to read 'p' over Bm. 'A-' marked 'Verse' with 'A-' in pencil by later hand : (A) ; Ia, Ib, 1: 'Verse' over Bm. 'A-'; Ic, 1: 'Verse' over Bm. 'A-' deleted by pencil in later hand ; IIa, IIIa, IIIb: 'Verse' in pencil by later hand marked 'pp'

; IIb, 1: '*pp*' over *Gm.* 'A-'; IVa, 1: 'Verse' over *Em.* 'A-' in pencil by later hand (C); Ia, Ib, 1: '*pia*'[no] over *Bm.* 'A-' (G); Org.: marked '*Piano*' (K); Org. Tr., 1: '*pia*' over *Bm.*; Org. B., 1: '*pia*' beneath *Em.* (L)

/77, I, 1: 'Full' over *Em.* 'A-' in pencil by later hand (A); Ia, Ib, Ic, Id, IIa, 1: marked '*ff*' & 'full'; IIb, IVa, 1: marked '*ff*' in ink in original hand with 'full' in pencil by later hand; IVb, 1: '*ff*' over *Em.* 'A-' (C); II, 1: '*for*'[te] over *Gm.* 'A-' (G); Org. Tr., 1ii: omits *Gm.* - entitles this 'Chorus', a variant of copy text (K); Org. Tr., 1: '*for*'[te] over *Em.*; Org. B., 1: '*for*'[te] beneath *Em.* (L)

/78, Org. Tr., 1i-ii: *Cm. Cm.*; Org. B., 1i-ii: *Cm. Cm.* (K)

/79, I, 1: altered original '*ppp*' to read '*pp*' over *Ec* 'A-' (A); I, II, III, IV, 1: marked '*pp*' & 'Slow'; IVa, 1: pause sign over *Em.* 'A-' (C); I, II, III, IV, 1: '*pp*' & 'Slow' (G); Org.: marked '*Pia*[no]' & 'Slow' (K); Org. Tr., 1i-ii-2i-ii: '*pp*' with 'Slow' over *EcFcD#c*; Org. B., 1i-ii-2i-ii: '*pp*' with 'Slow' beneath *GcAc* (L)

/80, III, 1: *Am.* '-men' (G); Org. Tr./1&2, 1i-iii: ends after *Am.Em.Cm.* with pause; Org. B./1&2, 1i-ii: ends after *Am.Am.* with pause (J); Org. Tr., 1i-iii: ends after *Am.Em.Cm.* with pause; Org. B., 1i-ii: ends after *Am.Am.* with pause (L)

/81, Ia, 1i-iv: after anthem, organ treble line of *EcCcAcFc* given, dated 1854. See **Musical Illustrations, Fig. 8 (G)**

## 8. *I Am the Resurrection*

*Funeral Anthem from the Burial Service of Countess Talbot*

c.1819<sup>9</sup>

### List of Sources

*Source 1: (S)*, pp. 1-18

*Source 2: (K), i, (front)*, pp. 201-209

*Source 3: (G), iv (reverse)*, pp. 62-72; *vi, (reverse)*, pp. 88-93; *ix, (front)*, pp. 96-102

*Source 4: (L), i, (front)*, pp. 135-139

### Critical Commentary

#### Scoring

*I Am the Resurrection* is scored for two trebles, solo countertenor, two solo tenors, solo bass, chorus and organ or piano accompaniment. In this edition the voices are indicated thus: I/1 = Tr. 1 ; I/2 = Tr. 2 ; II = C.T. ; III/1 = T.1 ; III/2 = T.2 ; IV = B.

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<sup>9</sup> Unfortunately copies of the *Freeman's Journal* from 1<sup>st</sup>, 3<sup>rd</sup>, 4<sup>th</sup> and 7<sup>th</sup> January 1820 were not available at the N.L.I. so research for the first media notice of the Countess' death could only begin from Wednesday 5 January. Interestingly, on Thursday 6 January, the following appears on the front page: 'Publications, The Late Countess Talbot. This day is published by Richard Grace bookseller 3 Mary Street and may be had of all the booksellers, price 10n, a monody on the death of her late excellency Countess Talbot our much lamented Vice-Queen by William Watson Waldron A.B. Trinity College Dublin. *Pallida mors arquo pulset pede pauperum tabernas regumque tarres.* Horace, 4<sup>th</sup> ode, 13<sup>th</sup> line.'

## Copy text

Source **1** is a printed copy entitled *Funeral Anthem on the Death of Her Excellency Countess Talbot as Performed at St. Patrick's Cathedral Composed by Sir J. Stevenson*, published in Dublin by William Power in 1819<sup>10</sup>. It is called Source **(S)** in the **List of Sources** and is the copy text for this edition. All sources in the **List of Sources** are consistent with this printed copy text and include its dynamic and performance markings, features often omitted in early nineteenth-century manuscripts. This suggests that the parts were copied directly from the printed source.

## Variant readings and dating

Source **2** is St. Patrick's Cathedral Organ Book 78. It is called **(K) i** in the **List of Sources** and **(K)** in the **Textual Commentary**. It begins on p. 201. 'Composed for the funeral of Countess Talbot' is inserted in pencil. It ends on p. 209 with the signatory symbol of John Grey. Stevenson's *I Looked and Lo* ends on p. 124 with the signatory symbol of John Grey and signed '1818 J.M'. The next date occurs after *I Am the Resurrection* on p. 243 following Smith's *Blessed Be Thou Lord* with the signatory symbol of John Grey '1822 JM'. John Mathews (junior) examined Grey's work elsewhere in the source, for example after Smith's 'Deus Misereatur in Bb' on p. 48 'Examin'd J.M. 1815.'

Source **3** is St. Patrick's Cathedral part-books **iv**, **vi** and **ix**. Castle Chapel 10 Alto Decani [D38] is **iv** in the **List of Sources**. It begins on p. 62 and ends on p. 72 with double bar lines. It is in the hand of John Grey. The source gives no evidence for dating. Castle

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<sup>10</sup> The year of composition '1819' is debatable. Lady Frances Thomasine Lambert, the Countess of Talbot (b. 11 July 1782 of Beau Park, Meath) died at her residence in the Phoenix Park on 30 December 1819 so Stevenson must literally have penned this anthem on 30 or 31 December 1819 in time for her burial service. It is most likely he may have already composed parts of this anthem beforehand so c.1819 has been suggested. See the entry 'Charles Chetwynd-Talbot, second Earl Talbot of Hensol', *Oxford Dictionary of National Biography*, vol. 53 (Oxford University Press, Oxford, 2004), 682.

Chapel 16 Tenor Decani is **vi** in the **List of Sources**. It begins on p. 89 and ends on p. 93 with the signatory symbol of John Grey. The source gives no evidence for dating. Castle Chapel 21 Bass Decani is **ix** in the **List of Sources**. It begins on p. 96 and ends on p. 102 with the signatory symbol of John Grey but the source gives no other evidence for dating.

Source **4** is D4 11 Castle Chapel Organ Book. It is **(L) i** in the **List of Sources** and **(L)** in the **Textual Commentary**. Although the title of the anthem is included in the index, pages 130-134 are missing so the anthem survives incomplete from the chorus marked *largo andante* at bar 121 'For since by man came death'. This copy is in the hand of John Grey but the source presents no further evidence for dating. Interestingly, 'H. Bussell' is signed in pencil after Grey's signatory symbol. It is possible he is the 'H.B.' who examined Grey's work in the Christ Church organ books.

### Textual Commentary

/1, IIIb, 1: pencilled stroke down time signature symbol before *sb-rest* **(G)** ; Org. Tr., 1: 'Verse 4 voices' over *Esb* marked 'Sym.' **(K)**

/2, IIb, 2: no 'p' over *Em 'I'*, *Em* in pencil over *m-rest 'I'* marked 'x' in pencil over 'Solo Treble' **(G)**

/3, IIb, 1: *Ec.FqGm* in pencil over *sb-rest 'am the'* **(G)**

/4, IIb, 1: *AmAm* in pencil over *sb-rest 'resur-'* ; IV, 1: *Gm* in erased ink beneath *Am 're-'* **(S)**

/5, IIb, 1: *Gm. Gc '-rection'* in pencil over *sb-rest* **(G)** ; IV, 1: *Dm.* in faded ink beneath *Gm. '-rec-'* **(S)**

/6, IIb, 1: g.n. GcFmEm 'and the' in pencil over sb-rest (G) ; Org. B., Iii: corrected original Cm to read Dm in keeping with bass part (S)

/7, IIb, 1: CmCm 'life' in pencil over sb-rest (G)

/8, IIIb/1, 1: no '>' over Gnat.m 'saith' ; IVb, 1: no 'cresc.' over A#m. 'saith' (G)

/9, IIb, 2: 'p' in pencil before Bm 'He' (G) ; Org. B., Iii-iii: no FsbDsb under Bsb over Bsb (K)

/11, IIIb/1, 2: no 'p' over Bm 'he' ; IVb, 2: no 'p' over Gm 'He' (G)

/12, IIIb/2, 1: g.n. Bc in pencil before Am 'that' ; 2: g.n. Fc in pencil before Gm 'be' (G)

/13, IIb, 1, stached text '-liev-' beneath Em. ; 1-2: original Gm. Ec visible beneath Em. Ec '-lieveth' ; IIIb/1, 1: no 'cresc.' over Em. '-lie' ; IVb, 1: no 'cresc.' over Cm. '-lie-' (G) ; Org. Tr., 1: no 'cresc.' under Esb (K)

/14, IIb, 2: 'tr.' over Fm 'in' ; 1-2: Esb visible beneath Em slurred to Bm 'in-' (G)

/19-20, Org. Tr.: consecutive 8ves and 5<sup>ths</sup> between three treble strands (S)

/20, IIb, 1: Esb with no tie to following bar 'shall' (G)

/21, IIb, 1: Esb 'he' ; IIIb/1, 1: no 'cresc.' over A#sb 'he' ; IVb, 1: no 'cresc.' over Csb 'he' (G) ; Org. Tr., Ii-iii: no 'cresc.' beneath EsbA#sbEsb (K)

/22, IIb, 3: '#' in pencil over Ac 'live' ; IVb, 1: no 'f' over Bm 'live' (G) ; Org. Tr., 2iii-3iii: EcDc under GcAc beneath Cm; Ii-ii: 'cresc.' with '<' over DmFm ; Org. B., 1: 'cresc.' with '<' under Bm (K)

/23, IIb, 1: 'p' over Em 'yet' ; IIIb/1, 2: no 'pp' under Cm 'yet' ; IVb, 2: no 'pp' over Am 'yet' (G)

/24, IIIb/1, 1: g.n.s. AqGq after Bsb with no tie to following bar 'shall' (G)

/25, IIb, 1: no g.n. Ec or 'tr.' over Dm. 'shall' ; IIIb/1: line of second tenor appears ; IIIb/2, 1: 'tr.' in pencil over Am. 'shall' (G) ; Org. B., 1iii: Asb under Bsb over Bsb (K)

/26-7, IIIb/2: highlighting of bar lines in pencil marked with asterisk (G)

/27, IIb, 2: 'x' in pencil before Fm 'and' (G) ; I, II, 2: corrected text 'And' to read 'and' lower case (S)

/28, IIb, 1: 'dc' in pencil over Gm 'who' (G) ; Org. B, 1-2: Gm Em (K)

/29, Org. B., 1-2: Am Fm (K) ; IV, 2: corrected text 'And' to read 'and' lower case beneath Fm (S)

/30, Org. Tr., 1i-ii: no tie from GsbB#sb to following bar (K) ; II, 1: original note C#c with '#' on third line suggesting a reading of B#c 'li-' ; omitted redundant '#' on Cc 'liv-' ; 2: corrected original Bm to read B#m 'eth' ; Org. Tr., 1ii: corrected original B#sb to read Cc B#m c-rest beneath Gsb (S)

/31, II, 1: g.n. GcFmEm in pencil over sb-rest (G)

/32, IVb, 1-2: Cm slurred to Dc 'li-' (G)

/34, Org. Tr., 1i-iii: A#sbFsbCsb tied to following bar (K)

/35, IIb, 0: Cm 'me' ; 2-3: Dc slurred to Ec 'in' ; IVb, 1: no 'f' over Dm '-veth' (G) ; Org. Tr., 0i-ii: A#mFm tied to previous bar; 1: BcCc over Em (K)

/36, Org. B., 1: *Bm* (**K**) ; Org. B., 1: original reads *sb-rest* ; deleted original *sb-rest*; inserted *Bm*, original bass note missing; 2: inserted *m-rest* (**S**)

/40, IIb, 1: original *Gsb* starched with 'nat.' sign on fifth line 'die' (**G**)

/41, Org. Tr., 2i: 'cresc.' over *GmEm*; Org. B., 2i: 'cresc.' over *Cnat.mCnat.sb* (**K**)

/45, II, 2: omitted redundant 'nat.' sign before *Gc* '-ver' (**S**)

/48, Org. Tr., 2: 'nat.' sign before *Gm* over *Dm*; Org. B., 1: 'nat.' sign before *Cm* (**K**)

/52, IIb, 1-2: *Gnat.m* slurred to *Fm* '-lie-' (**G**)

/55, Org. Tr., 1ii: corrected original '#' to read 'nat.' before *Dm* (**S**)

/58, IIb, 1: '<' in pencil over *Gnat.sq* 'nev-' (**G**)

/59, IIb, 2-3: *Gnat.c.* slurred to *Fq* '-ver' (**G**)

/60, IIb, 1: '<' in pencil after *Fsb* 'die', *Fsb* tied to following bar 'die' ; IIIb/1, 2: no 'cresc.' over *Cm* 'shall' ; IVb, 1: '>' over *Esb* 'die' (**G**) ; Org. Tr., 1: 'cresc.' over *FsbC#sb*; Org. B., 1: 'cresc.' beneath *Esb* (**K**)

/62, IIIb/1, 1: no '*f*' over *Dnat.sb* 'ne-' (**G**) ; Org. Tr., 1: '*p*' over *BsbFsbDnat.sb*; Org. B., 1: '*p*' beneath *Fsb* (**K**)

/64, IIb, 2: starched barline after *m-rest* 'die'; 2: presents notation of tenor part starched barline after *m-rest* 'die' ; IIIb/1, 2: no '*pp*' over *Bm* 'shall' (**G**)

/66, IIb, 2-3: no slur from *Gnat.c.* to *Fq* 'shall' (**G**) ; Org. B., 1: '*pp*' beneath *BmGnat.m* (**K**)

/68, IVb, 1: *Bsb* tied to following bar 'ne-' (**G**)

/70, IIIb, 1: 'tr.' in pencil over Cnat.m 'nev-' (G)

/72, IIb, 2-3: no slur from Gnat.c. to Fq 'shall' ; IVb, 2: no 'pp' over Gnat.m 'shall' (G)

/75, IIIb/2, 1: 'tr.' in pencil over Am. 'ne-' (G)

/87, Org. Tr., 1: no tie from Esb to following bar (K)

/88, IIIb, 3-4: presents notation of countertenor part, Fc slurred to Eq. '-dee-' (G)

/90, IIb, 1: Fm.; original Fm. altered to read Dm. in pencil 'he'; 2-3: Eq Dq 'shall', original Eq Dq altered in pencil to read Dq Cq 'shall'; III, 2: starched barline after Bm 'shall' (G) ; Org. Tr., 1: ends after Em with pause *m-rest* '-men' ; Org. B., 1i-iii: ends after BmGmEm with pause *m-rest*, 'H. Bussell' in pencil beneath (L)

/91, IIb, 4ii: presents notation of organ treble part; after Cc, unnecessary fifth Cc (G)

/92, IIb, 1: 'cresc.' in pencil over Fm ; 2: no 'cresc.' over Fq 'lat-' ; IIIb, 1: presents notation of countertenor part, no 'cresc.' over Fq 'lat-' ; 4-5: Cq slurred to Bq '-ter' (G)

/93, IIb, 3: no 'f' over Bc 'up-' ; IIIb, 1-2: presents notation of countertenor part, Gm slurred to A#c 'day' ; 3: no 'f' over Bc 'up' (G)

/96, Org. Tr., 1i: no 'nat.' sign before Ac over FcDc (K)

/97, IIIb/2, 1: '2<sup>nd</sup>' in pencil over Cm. 'worms' (G)

/98, IIIb/2, 1: 'tr.' over Gm '-troy' (G) ; Org. Tr., 1ii-4ii: no Fc beneath Gc over DcBc (K)

/100, Org. Tr., 1iii-4iii: Ec beneath BbcGc (K)

/102, IIIb/2, 1: no 'f' over Fm 'God' (G) ; Org. Tr., 1i-ii: no 'f' beneath AcFc (K)

/103, IIIb/2, 4-5: Bq. slurred to Aq 'see' (G)

/106, IIIb/2, 1-2: Fc slurred to Dm ‘-hold’; 3-4: Cq slurred to Bq ‘and’ (G)

/109, IIIb/2, 3: ‘Tenor P[ri]mo’ in pencil over Fc ‘For’ (G)

/112, IIIb/2, 1: no ‘cresc.’ over Fm. ‘from’ (G)

/113, IIIb/1, 1: no ‘p’ over Fm. ‘dead’ (G)

/114, Org. Tr., 1ii-4ii: no Ebc under Fc (K)

/115, Org. Tr., 1ii-4ii: no Dbc under Fc (K)

/116, IIIb/1, 1: no ‘cresc.’ over Bnat.m. ‘them’ (G) ; Org. Tr., 1ii: ‘b’ in pencil before Ac (K)

/118, IIIb/1, 2: Dnat.q ‘the’; 3-4: no ‘p’ over Dc slurred to Bc ‘first’ ; IIIb/2, 2: original Dnat.q manipulated in pencil to read Enat.q ;the’; 3: original Dc manipulated in pencil to read Ec ‘first’; 4: original Bc manipulated in pencil to read Dc ‘first’ (G)

/120, IIIb/1, 1: no pause over Cm ‘them’; 1-2: Cm slurred to Bc. ‘them’ (G) ; Org. Tr, 1: ‘ppp’ over GmEmCm; Org. B., 1: ‘ppp’ under Gm (K) ; I/2, 1: erased penciled notation beyond *sb-rest* (S)

/121, I/2, 1: erased penciled notation beyond *sb-rest* (S)

/122, IIb, 1: presents notation and text of treble part beyond *sb-rest* (G) ; Org. Tr. & Org. B., 1: pp. 130-134 are missing, source takes up at bar 122 ‘For since man came death’ marked ‘Largo Andante’ (L)

/124, I/2, 5: original Gc manipulated in pencil to read Gq ‘-su-’; corrected original Gc to read Gq –su-’ (S)

/125, Org. B., 2ii: *Cm* tied to following bar (**K**)

/126, IIb, 2-4: starching beyond *Fq Dq Bq* 'by man came' (**G**) ; I/1, 3: corrected text 'For' to read 'for' lower case beneath *Gq* (**S**)

/127, Org. Tr., 2i-3i: no tie from *Gc* over *EcCc* to *Gq* over *EqCq* ; Org. B., 1-2: *Cm* tied to *Cc*. (**K**) ; I/1, 1: inserted '#' before *Cq* originally omitted 'man' ; III/2, 5: deleted unnecessary '#' before *Csq* 'came' (**S**)

/128, IIIb/1, 4-5: *Esq* slurred to *C#sq* 'came' (**G**)

/129, IIb, 1: starched text 'death' over *C#q* 'al-' ; IIIb/1, 4-5: *Dsq* slurred to *Bsq* 'came' (**G**) ; I/2, 5: 'nat.' in pencil before *Eq* 'death' (**S**)

/130, IIIb/1, 6: no 'cresc.' over *Cc* '-rec-' (**G**)

/131, IIIb/1, 3: '#' in pencil before *Cc* 'dead' (**G**) ; Org. Tr., 5ii: '#' in pencil before *Cq* under *Eq*; 6i: 'nat.' sign in pencil before *Cq* over *AqEq* (**K**)

/133, 1-2: *Ec* slurred to *D#q*. 'of' (**G**) ; Org. B., 4i-ii: 'pp' over *Bq Gq* over *Em* (**K**) ; IIb, Org. B., 4i-ii: no 'pp' over *BqGq* over *Em* (**L**)

/137, Org. B., 4i-ii: no 'cresc.' over *BbqBbq* (**K**)

/138, Org. Tr., 2i-ii: 'cresc.' over *EbqCq* ; Org. B., 2i-ii: 'cresc.' under *AqAq* (**K**)

/139, IIb, 5: phrase mark in pencil from *Cm* '-rec' to following bar with 'x' in pencil over tie to following bar (**G**) ; Org. Tr., 2i-ii: 'p' over *GqEnat.q*; 5i: no tie from *Em* over *Cm* to following bar (**K**) ; Org. Tr., 2i-ii: no 'p' over *Gq Enat.q* (**L**) ; Org. Tr. 1i-2ii: corrected original *Em Dm* to read *Em. Dc* (**S**)

/140, IIb, 0: phrase mark in pencil from previous bar to *Cm* ‘-rec-’ with ‘x’ in pencil before tie; IVb, 2: no ‘*pp*’ over *F#q* ‘*the*’ (G) ; Org. Tr., 0ii-1ii: *Cm* under *Em* tied to *Cc* (K)

/141, Org. B., 1: ‘*pp*’ in pencil under *Csb* (K) ; Org. Tr., 2i-ii: no ‘*ppp*’ beneath *AbqFq* (L) ; III/1, 5: deleted original ‘nat.’ before *Eq* ‘*re-*’ ; Org. B., 1: ‘*pp*’ in pencil beneath *Csq* (S)

/142, II, 1: omitted redundant ‘nat.’ sign before *Eq*. ‘-rec-’ ; III/2, 1-2: corrected original *CqGq* to read *Cq*. *Gsq* ‘-rec-tion’ in keeping with writing of other vocal parts (S)

/144, Org. B., 1iii-5iii: no tie from *Cm* to *Cc*; 1: *Cc* under *Gq.Eq.* ; 3: *Cc* under *Gq.Eq.* ; 5: no pause under *GcEcCc* marked ‘*tenuto*’ (K) ; Org. Tr., 2: pause over *Cc.* ; Org. B., 5i-iii: pause beneath *GcCcCc*, no ‘*tenuto*’ (L) ; I, 1-2: erased penciled instruction over *Cm* tied to *Cc* ‘*dead*’ ; I/2, 1-2: erased penciled commentary ‘*loud out*’ over *GmGc* ‘*dead*’ (S)

/145, IIIb/1, 7: no pause over *Ec* ‘*all*’ (G)

/146, Org. Tr., 2i-ii: no ‘*pp*’ under *Fnat.mDm* (K) ; Org. Tr., 2i-ii: no ‘*pp*’ over *Fnat.mDm* (L)

/148, III/2, 1: inserted ‘*b*’ before *Asb* originally omitted ‘*die*’ (S)

/149, Org. Tr., 2i-ii: no ‘*pp*’ under *EbqCq* (K, L) ; I/1, I/2, 3: ‘*b*’ in pencil before *Bsq* ‘*all*’ (S)

/150, IIIb/1, 2-3: *Ebc.* slurred to *Dq* ‘*all*’ (G) ; I/2, 3: ‘*b*’ in pencil before *Bq* ‘*all*’ ; II, 1: corrected original *Gsb* to read *Gm* tied to *Gc* ‘*die*’ in keeping with writing of other vocal parts (S)

/151, IIb, 1-2: original *Gsb* stretched beyond *Gm* tied to *Gc* ‘*die*’ (G)

/152, Org. B., 1: no '*ppp*' over *Gm.* ; 1-2: no tie from *Gm.* to *Gc* (**K**) ; Org. B., 1: no '*ppp*' over *Gm.* (**L**)

/153, Org. Tr., 1iii: deleted original 'loud organ', inserted '*ff*' beneath *Gc* ; Org. B., 1iii: deleted original '*ff*' beneath *Cc* (**S**)

/154, IIIb, 1: 'Chos. *Vivace*' over *Ec* '*ev'n*' (**G**) ; Org. Tr., 1i-iii: no 'Loud Organ' beneath *EcCcGc* ; Org. B., 1i-iii: no '*ff*' beneath *Cc Gc Cc* (**K**) ; Org. B., 1i-iii: no '*ff*' under *CcGcCc* (**L**) ; I/1&2, II, III/1&2, IV, 1: corrected text '*Ev'n*' to read '*ev'n*' lower case (**S**)

/154-155, III/2, Org. B.: consecutive 5ths (**S**)

/155, I/1&2, II, III/1&2, IV, 1: corrected text '*Ev'n*' to read '*ev'n*' lower case (**S**)

/157, IIb, 1: text '*all*' starchy after text '*all*' beneath *Gm*; 1: *presents notation of tenor part*, text '*all*' starchy away after '*all*' beneath *Em* (**G**) ; II, 5: deleted original 'Verse' over *Gq.* '*Hal-*' (**S**)

/158, IIb, 1-2: *Gc* slurred to *F#q.* '*made*' (**G**) ; Org. B., 4: '*p*' beneath *c-rest* (**L**) ; Org. Tr., 1: deleted original 'Verse' over *sb-rest* (**S**)

/159, Org. B., 1i-iii: '*p*' beneath *CcGcCc* (**K**)

/161, Org. Tr., 2ii: deleted original 'Verse' beneath *Cq* (**S**)

/162, Org. B., 3: *Gm* tied to following bar (**K**) ; Org. B., 3: no '*p*' beneath *Gm* (**L**)

/164, Org. Tr., 5: deleted original 'Chorus' beneath *Gq.* (**S**)

/165, Org. B., 1: '*f*' under *Gm* (**L**)

/166, Org. Tr., 1i-ii: no '*f*' under *DqBq* (**L**)

/167, III/2, 2: corrected text 'ev'n' to read 'Ev'n' upper case on Ac (S)

/168, Org. Tr., 12: corrected original Dsq to read Csq in keeping with writing in bar 169 (S)

/173, Org. Tr., 2i: deleted original 'pia' over Dq ; 4: deleted original 'Verse' over Bq (S)

/174, Org. B., 1: Esb tied to following bar (K) ; Org. Tr., 1i-ii: no 'Swell' under EcCc (L) ;

I/2, 5-6: corrected original Aq Bq to read Aq. Bsq '-lu-' (S)

/175, Org. B., 1: Esb tied to following bar (K)

/176, IIIb, 1: no 'for' over Eq 'Ha-' (G) ; Org. B., 1: Esb tied to following bar (K) ; Org. Tr., 1: deleted original 'Chorus' beneath Bq., inserted 'f' between staves ; Org. B., 1: removed original 'f' beneath Eq. (S)

/177, IIIb/1, 1: no 'f' over Eq. 'Ha-' (G) ; Org. B., 1: no 'f' under Eq. (L)

/178, IIb, 1: '# before Gq. 'ha-'; 4: '# before Gc '-jah' (G) ; I/1&2, 1: corrected text 'ev'n' to read 'Ev'n' upper case; II, III/1&2, IV, 2: corrected text 'ev'n' to read 'Ev'n' upper case (S)

/179, Org. Tr., 9: omitted redundant '#' before Dsq (S)

/181, IIb, 1: *presents notation of tenor part*, starched accidental before Ec 'Christ', 'nat.' sign or 'b' (G)

/182, Org. B., 4i: Bc over Fc tied to following bar (K) ; I/2, 4: '#' in pencil before Dc '-live' ; Org. Tr., 10: inserted '#' before Fsq originally omitted (S)

/183, IIb, 2-4: *presents notation of tenor part*, text 'all shall all be-' starched beneath q-rest Eq F#c (G)

/184, IIb, 1-3: alteration in pencil to original *Am* tied to *Ac*. *Gq* to *Bc* *Bc* tied to *Ac*. *Gq* ‘made a’ ; 4: original *G#m* altered to read *Em* ‘-live’ (**G**) ; Org. Tr., 1i-ii: *EmBm*; 2i-ii: *EmAm* (**K**)

/185, Org. B., 2: ‘end’ in pencil after *m-rest* (**K**)

/186, IIb, 3: no ‘*Adagio*’, no ‘*pp*’ over *Ec* ‘*We*’ (**G**) ; Org. Tr., 1: ‘Verse slow’ over *sb-rest* (**K**) ; Org. Tr., 1: ‘Verse slow’ over *sb-rest* ; Org. B., 1i-ii: no ‘*p*’ over *EmEm* (**L**)

/187, Org. Tr., 1: no ‘*pp*’ under *Em*; Org. B., 1ii: no *Em* beneath *Gm* (**K**) ; Org. Tr., 1: no ‘*pp*’ under *Em* (**L**)

/190, II, III/1&2, IV, 5: corrected text ‘*the*’ to read ‘*The*’ upper case (**S**)

/191, IIIb/1, 5: no ‘*f*’ over *Dq* ‘*the*’ ; IVb, 5: no ‘*f*’ over *Bq* ‘*the*’ (**G**) ; Org. Tr., 4iii: ‘*p*’ manipulated in pencil to read ‘*for*’ over *FsqDsq*; Org. B., 2ii: ‘*p*’ manipulated in pencil to read ‘*for*’ under *BqBq* (**K**) ; Org. B., 4: no ‘*f*’ over *BsqBsq* (**L**) ; I/2, 2: ‘nat.’ sign in pencil before *Gc* ‘-thing’ (**S**)

/192, II, 1: ‘go on’ in pencil over *Fm* ‘*Lord*’; III/1, 2: original *Ec*. ‘*gave*’ manipulated in pencil to read *Fc*. ; IV, 1: penciled manipulation of original *Bm* to read *BcGc* ‘*Lord*’; 2: manipulation and deletion of original *Ac*. to read *Bc*. ‘*gave*’, corrected original *Bc*. to read *Ac*. ‘*gave*’ ; 3: penciled manipulation of original *Asq*. to read *Bsq*. ‘*and*’ ; 4: penciled manipulation of original *Adsq* to read *Fdsq* ‘*the*’ (**S**)

/193, II, 1: ‘nat.’ sign in pencil before *Gm* ‘*Lord*’ (**S**)

/194, Org. Tr., 1ii: amended original ‘*pp*’ to ‘*p*’ under *Bc.Gc*. (**S**)

/196, IIb, 1: no ‘*pp*’ over *Gc*. ‘*bles-*’ ; IIIb/1, 1-2: *Bc*. slurred to *Aq* ‘*bles-*’ (**G**)

/197, I/1, 1: 'p' in pencil over Ec. 'Bles-' (S)

/198, IIIb/1, 1-2: Fc. slurred to Eq 'bles-' (G)

/199, IIb, 1: no 'pp' over Gc 'bles-' (G) ; III/1, 3: corrected original Aq to read G#q 'the' (S)

/201, IIb, 1: original Dsb starched and corrected to read Esb in original hand 'Lord' (G)

/202, IIb, 1: 'Boy' in pencil over Em. 'Lord' (G)

/203-204, III/1&2: consecutive 5ths 'Lord be' (S)

/204, IIb, 1: Esb tied to following bar 'Lord' ; IVb, 1-4: no phrase from Ec 'Lord' (G) ; II, 2-3: corrected original Dq Eq to read Eq F#q 'the' (S)

/205, IIb, 1: starched text beneath Em. 'be' (G)

/206, IIb, 1-3: starched text beneath original 'name of the' under Gm Fc. Fq ; IIIb/2, 2: 'tr.' in pencil over Ac. 'of' (G)

/207, IIb, 1: starched 'Cho.' beneath Esb 'Lord'; 1: presents notation of tenor part, starched 'Cho.' over Bsb with starched text 'Lord' beyond' (G) ; I/1&2, II, III/1&2, IV, 1: corrected letter 'a' to read 'A' upper case ; III/1, 1: erased illegible pencilled notation over Bsb 'Lord' ; Org. Tr., 5ii: corrected original 'p' to read [pp] beneath Fq (S)

/208, IIb, 1: starched 'pp' over Em 'A-'; 1-2: starching to original text beyond 'A-men' beneath Em Ec; 1-4: presents notation of tenor part, starching to original text 'A-men' beneath Cc. Cnat.qBc ; IIIb/1, 1-2: Cc. slurred to Cnat.q 'A-' (G) ; I/1&2, II, III/1&2, IV, 1: corrected letter 'a' to read 'A' upper case (S)

/209, IIb, 1: '*pp*' under *Fsb* 'A-', starching beyond original text '*A-men*' beneath *Fm Ec* followed by starched signatory symbol of John Grey ; 1-2: starching beyond original text '*A-men*' beneath *DmEc* followed by starched signatory symbol of John Grey (**G**) ; Org. Tr., 3i-ii: '*pia*' over *Gq Eq* ; Org. B., 1iii: '*for*' beneath *Am* (**K**) ; Org. Tr., 1: '*ppp*' over *Fsb Em* ; Org. B., 1: '*ppp*' under *Bm Bsb* (**K**) ; Org. Tr., 3i-ii: *GqEq* (**L**) ; I/1&2, II, III/1&2, IV, 1: corrected letter '*a*' to read '*A*' upper case ; I/1, 2: '*pp*' in pencil over *Ec* '*-men*' ; Org. Tr., 1iii: deleted original '*Chorus*' beneath *Am* (**S**)

/210, IIb, 1: '*pp*' under *Fsb* 'A-' (**G**) ; Org. Tr., 1i-ii: '*ppp*' over *FsbEm* ; Org. B., 1i-ii: '*ppp*' under *Bsb* (**K**)

/211, IIb, 1: ends after *Gsb* with pause '*-men*' with db lines ; 1: *presents notation of tenor part*, ends after *Bsb* with pause, text '*-men*' omitted, ends with db lines ; IIIb/1, 2: ends after *m-rest* with the signatory symbol of John Grey ; IIIb/2, 1: ends after *Bm* with pause '*-men*' and *m-rest* ; IVb, 2: ends after *m-rest* with the signatory symbol of John Grey (**G**) ; Org. Tr. 1: pause over *Em*; Org. B., 1i-iii: pause under *BmGmEm* (**K**) ; Org. Tr., 1: pause over *Em* ; 2: ends after *m-rest* with signatory symbol of John Grey ; Org. B., 1iii: pause under *BmGmEm* ; 2: ends after *m-rest* with signatory symbol of John Grey with '*H. Bussell*' in pencil beneath (**L**)

## **9a. *I Am Well Pleased***

*Anthem for Sacrament Sunday*

Phase one: pre-1815

### **List of Sources**

*Source 1: (P) v, (front), pp. 65-78*

*Source 2: (K), ii, (front), pp. 103-127*

*Source 3: (G), i, (front), pp. 99-101; ii, (reverse), pp. 72-73; iv, (reverse), pp. 93-94; v, (reverse), pp. 16-17, vi, (reverse), pp. 113-121, vii, (reverse), pp. 20-22; ix, (front), pp. 123-130*

*Source 4: (L), i, pp. 183-191*

*Source 5: (C), viii (reverse), pp. 29-30; xii, (reverse), pp. 28-30*

*Source 6: (N), v, (front), pp. 125-132*

*Source 7: (J), i, (front), pp. 135-144*

*Source 8: (E), ii (reverse), pp. 171-2; iii, (reverse), pp. 109-110; v (reverse), pp. 130-131, vi (front), pp. 232; vii (reverse), pp. 147-153; viii (reverse), pp. 239-40, ix, (reverse), pp. 131-136*

### **Critical Commentary**

#### **Scoring**

*I Am Well Pleased* is scored for solo tenor, solo bass, chorus and organ accompaniment. In this edition the voices are indicated thus: I = Tr. 1 ; II = C.T. ; III = T. ; III = T. ; IV = B.

## Copy text

Source **1** is Cloyne Cathedral Score Book. This source provides a complete score of the earliest version of *I Am Well Pleased* and dates from before 1815. This version is the first of three phases of development of this anthem. The source is called **(P) v** in the **List of Sources** and **(P)** in the **Textual Commentary**. It is scored for solo tenor and solo bass in B minor and lasts 166 bars. Unlike the majority of Stevenson's anthems, it opens without a symphony, a notable feature about *phase one* of *I Am Well Pleased*. This lack of organ symphony, results in a succession of its verses, recitatives and choruses following one after another. At 166 bars in length, it is one of the shortest of Stevenson's anthems. The chorus at bar 105-114 'I will receive the cup of salvation' and the chorus marked *vivace* 'The Lord is my strength' from bars 136-166, only appear in this pre-1815 version. They did not survive into the later c.1825 printed edition or the R.C.B. Score Book C6/1/24/1/29 of *phase two*.

Cloyne Cathedral Score Book is an extremely important source as it contains the only full score of the pre-1815 version of this and other Stevenson anthems. With the exception of some edits either in pencil or blue ink, it concludes on p. 78 with a statement: 'Copied for Mr. Fredk Daly with J. Magrath's best respects. Cashel.' This note in ink is repeated beneath in pencil. The score book is very difficult to read and at times barely legible as it has deteriorated due to water damage or damp. See **Appendix 3**. Unfortunately, the copy could not be reproduced as a result. Of interest is the spelling 'Stephenson': it is rare for Stevenson's surname to appear without 'Sir' and the spelling is consistent with the entry on his marriage certificate in 1786.<sup>11</sup> It is possible J. Magrath was copying from

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<sup>11</sup> See *The Irish Records Reports* vol. 8, appendix to xxvi (1895) where a marriage license was issued to an Ann Singleton and a John Andrew Stephenson [*sic*] in 1786.

another copy dated before 1803 as any transcription dated after this states ‘Sir’ and the spelling ‘Stevenson’. Nevertheless, the importance of Cloyne Cathedral Score Book cannot be overstated.

### **Variant readings and dating**

Source **2** is St. Patrick’s Cathedral Organ Book Vol. 81. It is called **(K) ii** in the **List of Sources** and **(K)** in the **Textual Commentary**. It is in the hand of John Grey and is of great interest as it includes various instructions as to the role of the organ and a handwritten note suggesting Smith may have composed one the choruses. This is an important primary source in that it records the handwriting of edits made by Stevenson himself. The anthem begins on p. 103. ‘This is right J.A.S.’ written in Stevenson’s hand is in black ink beneath the composer’s name after the title. This organ copy generally agrees with Cloyne Cathedral Score Book with the exception of notation for organ at bars 105-115 where there is some deviation. See **Appendix 3**. Between pages 104-105, a loose leaf of handwritten manuscript in pencil is unrelated to the rest of the music on those pages. Given that the manuscript paper is similar in quality to the rest of the organ source, it is probable that the pencilled notation dates from the same period. On closer inspection, it corresponds with bars 78-93 of the bass recitative ‘For a thousand years’ from the Joseph Robinson edition c.1840. However, there is no evidence to suggest that this loose sheet is an early draft of that chorus nor that it is in the hand of Robinson. A number of edits were made to the rest of the anthem in Stevenson’s hand. See **Textual Commentary**. For example, figured bass is inserted beneath bar 19. Most of these comments are instructions for organ performance. One such note reads: ‘Only play parts next the bass except the sym[phony]’ over the treble organ part of bar 54. There are a number of inserts pasted over the original notation, for example at bars 41-49. An insert of much interest is pasted over the original at bars 105-

115 'I will receive the cup of salvation'. It bears a pencilled note: 'Written by Dr. John Smith Profess. Music' and is signed by 'Wm Murphy Mus. Bac. 1866'. It clearly calls into question the authorship of this chorus. The insert is very different from Grey's and Stevenson's hand which may support Murphy's claim. The insert may very well be the original draft of this chorus in Smith's hand; nevertheless, this eleven bar insert appears to be a first draft as if roughly written and was certainly not intended for general viewing or use. However, the same music appears in Cloyne Cathedral Score Book and the other organ sources of *phase one*. Six bars are deleted in original hand from bars 137-142 at the beginning of the chorus *vivace* 'The Lord is my strength'. These bars appear on an insert on the following page in the hand of John Grey. They present bars 137-165 of the entire chorus. The anthem concludes on p. 127 with the signatory symbol of John Grey. Evidence for dating appears almost seventy pages later after Stevenson's *O God My Heart Is Ready*. It concludes on p. 195 with the signatory symbol of John Grey and the statement 'Examined J.M. 1815' placing this version of *I Am Well Pleased* before 1815 if not earlier.

Source 3 is St. Patrick's Cathedral Castle Chapel part-books. They are referred to as **(G) i-ii, iv-vii** and **ix** in the **List of Sources** and **(G)** in the **Textual Commentary**. They are represented thus: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

Castle Chapel 2 Treble Cantoris is **i** in the **List of Sources**. It begins on p. 99 and agrees with the copy text. It is in the hand of John Grey and concludes with his signatory symbol on p. 101. There is no evidence for dating except a performance date in pencil of 'Jan. 1854' in the left margin after Stevenson's *Grant to Us Lord* on p. 2. Castle Chapel I Treble Decani is **ii** in the **List of Sources**. It begins on p. 72 and ends on p. 73 with double

bar lines. It is in the hand of John Grey. There is no further evidence for dating in this source. Castle Chapel 10 Alto Decani [D38] is **iv**. It begins on p. 93 and ends on p. 94 with double bar lines. No further evidence for dating exists in this source. Castle Chapel 15 Tenor Cantoris is **v**. It begins on p. 16 and ends with the signatory symbol of Crowley on p. 17. There is no further evidence for dating in this source. Castle Chapel 16 Tenor Decani is **vi**. It begins on p. 113 and is intercepted on p. 120 and 121 by an insert entitled *Collect for the Fifth Sunday after Easter* by Himmel. It measures 15cm X 23cm. 'I will walk before the Lord' is in pencil on its reverse. It ends on p. 121 with the signatory symbol of John Grey. Castle Chapel 19 Bass Cantoris is **vii**. It begins on p. 20 and ends with the signatory symbol of Crowley on p. 22. No further evidence for dating exists in this source. Castle Chapel 21 Bass Decani is **ix**. It begins on p. 123 and ends with the signatory symbol of John Grey on p. 130. No further evidence for dating exists in this source.

Source **4** is D4 11 Castle Chapel Organ Book. It is called **(L) i** in the **List of Sources** and **(L)** in the **Textual Commentary**. It begins on p. 183, ends on p. 191 with the signatory symbol of John Grey and is consistent with the organ parts of the copy text.

Source **5** is Christ Church Cathedral part-books **viii** and **xii**. Treble Decani R.C.B. C6/1/24/3/29 is **viii**. It begins on p. 29 and ends on p. 30 without a signatory symbol but is clearly in the hand of John Grey. The earliest date is 'Paid 1820' which appears after John Grey's signatory symbol on p. 79 at the end of Stevenson's *O Lord Our Governor*. Treble Cantoris R.C.B. C6/1/24/3/33 is **xii** in the **List of Sources**. It begins on p. 28 and ends with the signatory symbol of John Grey on p. 30. The earliest evidence for dating is after Handel's Grand Funeral Anthem on p. 77 in the hand of Mathias Crowley with his signatory symbol dated 'Paid 1823'.

Source 6 is Christ Church Cathedral Organ Book Vol. 20. It is **(N) v** in the **List of Sources** and **(V)** in the **Textual Commentary**. This copy is allegedly one of the last pieces copied out by John Grey. It begins on p. 125 with a note in pencil: ‘This is a new setting for T[enor and]B[ass], a 3<sup>rd</sup> recast by Joe Robinson is now sung’, in the hand of Robert Prescott Stewart. A comparison with Source 2: **(K) ii**, the copy contained in St. Patrick’s Cathedral Organ 81, shows this to be an exact match. The entries are identical except that this is a neater copy than Source 2. This copy agrees structurally with the Cloyne copy text but, like Source 2, deviates slightly at the chorus ‘I will receive the cup of Salvation’ bars 105-115. See **Musical Illustration, Fig. 1**. Interestingly, the bass solo section ‘The snares of death’ from bars 26-47 bears the following comment marked in purple in the hand of Stewart: ‘William Robinson pretends Stevenson composed this for him in G and published it with a rumpery recitative in C at Bussell’s shop – see p. 180 [referring to the c.1825 version in D minor discussed further on in *phase 2*]. Dr. Smith pretended Stevenson composed it for him in Bb as at page 180.’ This statement is interesting in that the pre-1815 version of the anthem is scored for tenor and bass whereas the version referred to here by Stewart is the later version in D minor dated c.1825, which will be discussed further on. The scoring there is for alto and high bass and illustrates lines beyond the range of the average bass voice. This copy of the anthem ends on p. 132 with double bar lines where a pencilled note in the hand of Stewart reads: ‘The last anthem old Johnny Gray [*sic*] copied out 1834-1835.

Source 7 is Christ Church Cathedral Organ Book R.C.B. C6/1/24/2/11. It is called **(J), i** in the **List of Sources** and **(J)** in the **Textual Commentary**. It begins on p. 135 and ends with double bar lines on p. 144 in the hand of John Grey. No further evidence for dating exists. An asterisk after ‘Stevenson’ following on from ‘Sir J.’ leads to a note in

original hand: ‘In Vol. 20 [referring to Source **6: (N) v**] p. 179 in D minor for Alto and Bass. It agrees with the copy text structurally and notational except for the chorus ‘I will receive the cup of salvation where it agrees with Source **2: (K) ii** and Source **6: (N) v**.

Source **8: (E)** refers to Trinity College Chapel Part-books **ii, iii** and **v-ix**. They are represented thus:

Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

Trinity College First Treble MS 4758 is **ii**. It presents *I Am Well Pleased* on p. 171 where it concludes on p. 172 with an unfamiliar signatory symbol. No evidence for dating exists. Second Treble MS 4759 is **iii**. It presents *I Am Well Pleased* on p. 109 where it concludes on p. 110 with the signatory symbol of John Grey. The only evidence for dating is the inclusion of Smith’s *Come Holy Ghost* with the inscription ‘Composed for the consecration of the Lord Bishop of Cork 1831’ on p. 85. Second Contra-tenor MS 4761 is **v**. It presents *I Am Well Pleased* on p. 130 where it concludes on p. 131 with double bar lines. The only evidence for dating is the inclusion of Smith’s *Come Holy Ghost* with the inscription ‘Composed for the consecration of the Lord Bishop of Cork 1831’ on p. 84. First Tenor MS 4756 is **vi**. It presents *I Am Well Pleased* on p. 232 where it concludes with an unidentified signatory symbol. The only evidence for dating is the inclusion of Smith’s *Come Holy Ghost* with the inscription ‘Composed for the consecration of the Lord Bishop of Cork by Dr. Smith’ on p. 139. Second Tenor MS 4757 is **vii**. It presents *I Am Well Pleased* on p. 147 where it concludes on p. 153 with the signatory symbol of John Grey. The only evidence for dating is the inclusion of Smith’s *Come Holy Ghost* with the inscription ‘Composed for the consecration of the Lord Bishop of Cork by Dr. Smith’ on p.

85. Trinity College First Bass MS 4754 is **viii**. It begins on p. 239. It is in an unidentified hand and ends on p. 240 on an unfamiliar signatory symbol. The nearest date appears two hundred pages earlier on p. 39 where 'Paid 1821 J.G.' is stated in the hand of John Grey after Spray's *O Lord I Will Praise Thee*. Trinity College Second Bass is **ix**. It begins on p. 131 and ends on p. 136 with an unidentified signatory symbol.

### Textual Commentary

/1, IIIb, 2-3: *Eq* slurred in pencil to *Dq* 'am' ; 4-5: *Cq* slurred to *Dq* in pencil 'well' (**G**) ;  
Org. : asterisk after 'Stevenson' reads '\*In Vol. 20 p. 179 in D minor for Alto and Bass'. It  
is in the hand of John Grey but does not bear his signatory symbol (**J**) ; Org. Tr., 4-5: *Cq*  
slurred to *Dq* (**K**) ; Org. Tr., 2-3: *Esq* slurred to *Dc* ; Org. B., 2: '#' beneath *Fc* (**N**) ; III, 2-  
3: *Eq* slurred to *Dq* 'am' ; 4-5: *Cq* slurred to *Dq* 'well' (**P**)

/3, IVa, text 'strenght' [sic] beneath *Bsb* (**G**)

/4, IIIb, 1: no g.n. *Bc* before *A#m* 'pleas'd' ; IVa, 1: text 'strenght' [sic] beneath *Gm* (**G**) ;  
Org. B., 2-3: *Esq* *Dq* (**N**) ; IV, 2-3: *Gq* slurred to *Fq* 'am' ; 4-5: *Eq* slurred to *Fq* 'well' (**P**)

/11, IVa, 4: after db lines, 'Duett Ends become my Salvation' (**G**) ; Org. Tr., 1-2: *Fc* slurred  
to *Ec* (**K**) ; Org. B., 1: beneath *Fc*, *Bm* in pencil with letter 'B' beneath (**L**) ; Org. Tr., 1-2:  
no slur from *Fc* to *Ec* ; Org. B., 1: *Bsb* *Gsb* (**N**)

/13, Org. B., 5: '#' in pencil later deleted by pencil before *Gq*. (**L**)

/14, Org. Tr., 4: '#' deleted by pencil before *Dsq* (**L**)

/17, IVa, 2: starched illegible text beneath Cc 'is'; 3: starched text beneath 'be-' under Dm  
(G)

/18, IVa, 1: starched text beneath '-come' under Cm. ; 2: starched text beneath Bc 'is' (G)

/19, Org. B., 3-4: '6/5' in Stevenson's hand beneath Dq Eq (K)

/20, IVb, 1: pause over Ac 'long' (G) ; Org. B., 1i-2i: Bm in pencil over Fc Eq ; 3i: A#c in pencil over Fc (L) ; III, 1: pause over Dc. 'long' ; IV, 1: pause over Ac. 'long' (P) ; Org. Tr., 1i: pause over Dc with Bc beneath ; 2ii: Cq beneath Eq ; 3ii: A#c beneath Cc ; Org. B., 1ii: pause under Fc ; 1i-2i: Ac Gq (N)

/22, IVa, 1: text 'strenght' [sic] beneath Dsb (G)

/23, IVa, 1: text 'strenght' [sic] beneath Bm. (G)

/25, Org. Tr., 1i: pause in pencil over Bm.Fm.Dm. (L)

/26, Org. Tr., 1i-iii: illegible comment in pencil over GqDqBq ; Org. B., 1: 'Stop Diap[asons] in pencil over GcGc (L) ; Org. Tr., 4: purple penciled asterisk above Gc text 'snares' of bass voice bears a note: '\*Wm Robinson pretends Stevenson composed this for him in G & published it with a rumpy recitative in C, at Bussell's shop – see p. 180; Dr. Smith pretended Stevenson composed it for him in Bb as at page 180' (N)

/27, Org., 3-8: 'not generally done' enboxed in original hand followed by 'but it is' in pencil (L)

/28, IVb, 3-4: '5 6 7' in pencil over Bc tied to Bsq 'Com-' ; 7-8: '8' in pencil over Csq Asq 'me' ; 6-7: no slur from Esq to Csq (G) ; IV, 1-2: tie in blue pencil from Dc to Dq 'death' (P) ; Org. B., 1: '6' beneath Gc Bq ; 5: '6/5' in pencil beneath AcCc (N)

/29, Org. B., 8: faded penciled comment over Gq (**L**)

/31, Org. B., 5-8: illegible penciled scribble beneath Enat.q Eq Eq Eq (**L**)

/32, Org. B., 6: 'pia' in faded pencil over Gq (**L**)

/33, Org. Tr., 3-4: faded penciled instruction beneath DqAq FqDq AqFq (**L**)

/37, Org. Tr., 4: 'lento' in pencil over Gsq 'and' (**L**)

/38, Org. Tr., 1: 'p' in pencil beneath DqGqDq (**L**)

/40, IVa, 2: ends after Bsb with pause '-tion' and unidentified signatory symbol marked 'Finis' (**G**)

/41, IVb, 3: 'p' in pencil over Dsq 'O' (**G**) ; Org. Tr., 5: '6\4' in pencil beneath Fnac.q (**K**) ;  
Org. Tr., 3 : 'p' in pencil over Gsq ; Org. B., 5-8: illegible faded comment over Fnac.q Fq  
Fq Fq (**L**) ; Org. B., 5: '6\4' in pencil beneath Fbnac.q (**N**)

/41-42, Org.: these bars have been pasted over the original notation (**K**)

/42, Org. B., 1-8: penciled scribble beneath EqEqEqEq EqEqEqEq (**L**) ; Org. B., 1: '#' in  
pencil beneath Eq; 5: '6\4' in pencil beneath Eq (**N**)

/43, Org. B., 3: 'nat.' before Dq (**K**) ; Org. B., 1: '7\5' in pencil beneath D#q; 3: 'nat.' in  
pencil before Dnat.q with '6' in pencil beneath; 5: '7-6' in pencil beneath C#q ; 6-8: '6-8' in  
pencil beneath Cq Cq Cq (**N**)

/43-49, Org.: these bars have been pasted over the original notation (**K**)

/44, IVb, 1: Fm stashed in pencil to g.n. Aq 'Soul' (**G**) ; Org. B., 1: '4\2-' in pencil beneath  
Cnat.q ; 5: '6' in pencil beneath GcBq (**N**)

/45, IVb, 3-4: no slur from *Csq* to *Asq* ‘*de-*’; 5: g.n. *Aq* in pencil before *Bc* ‘*de-li-*’ in pencil beneath; 6-7: ‘*-ver my*’ in pencil beneath *Bq Aq* (**G**); Org. B., 1: ‘6’ in pencil beneath *Cq*; 5: ‘6\4’ in pencil beneath *Dq*; 7: ‘5\4’ in pencil beneath *Dq*; 8: ‘-3\7’ in pencil beneath *Dq* (**N**)

/46, IVb, 2: *Dnat.q* in pencil over *Enat.sq.* ‘*be-*’ (**G**); Org. B., 1-2: ‘*b5-*’ beneath *GcEbq GcEbc*; 3: ‘7’ in pencil beneath *GcEq*; 5: ‘*nat.*’ in pencil before *Bc* over *Dq* with ‘*b6*’ in pencil beneath; 7: ‘*b7*’ in pencil beneath *BbcC#q* (**N**)

/47, IVb, 1: no pause over *Fc* ‘*-liv-*’, no g.n.s *Fsq Bsq Dsq Fsq* from *Fsq* ‘*-liv-*’; 2: no ‘*tr.*’ over *Fq.*, g.n.s. *Fsq Esq Gsq* in pencil; *Dsq* over *Gbsq* in pencil ‘*-er*’; 3: *Csq* over *Fsq* ‘*my*’; 4: *Bm* over *Bm* ‘*Soul*’ (**G**); Org. Tr., 1: pause over *GcDc* (**K**); Org. Tr., 1: no pause over *GcDc*; Org. B., 1: ‘6\4’ in pencil beneath *BcDm*; 2: ‘7\5’ in pencil beneath *CcAcDm*; 4-6: ‘6\5 5\3 4\2’ in pencil beneath *Eq Dq Cq* (**N**); IV, 2: no ‘*tr.*’ over *Fq* ‘*-er*’; Org. Tr., 3: no ‘*pp*’ under *q-rest* (**P**)

/48, IVb, 1-2: *Bm* tied to *Bc* over *Bm* tied to *Bc* ‘*Soul*’ (**G**); Org. B., 1: illegible figured bass beneath *Bm*; 1-5: *Gm* tied to *Gc*; 2-4: ‘6\4 5\3 4\2’ in pencil beneath *EqDqCq*; 5: pause over *BcGc* (**N**)

/49, Org. B., 1: ‘3’ in pencil over *Esb* (**L**)

/54, IIIb, 2: *Aq* ‘*O*’; 3: *Asq* ‘*my*’; 4: no g.n. *Aq* before *Gc* ‘*soul*’ (**G**); Org. Tr., 1: ‘*Air Andante*’ over *Bq.* over *Bm* with instruction in Stevenson’s hand ‘only play parts next the Bass except the Sym.’ (**K**); Org. Tr., 1: ‘*Air Andante*’ over *Bq.Bm* (**N**); II, 2: no g.n. *Bq* before *Aq* ‘*O*’ (**P**)

/55-62, IIIb: presented on an insert pasted into source (**G**)

/60, IIIb, 1: no g.n. *Dq* before *Cc* 'Soul', *Dq* in pencil inserted before *Cc* 'Soul' ; 2-3: *Fq Fq* 'for the' (G) ; III, 1: no g.n. *Dq* to *Cc* 'Soul' (P)

/72, Org. Tr., 1: 'Sym.' over *Eq* in Stevenson's hand (K)

/73, Org. Tr., 2: 'Sym.' in Stevenson's hand over *E#q*; 8: 'Sym.' in Stevenson's hand over *Dq* (K)

/74, Org. Tr., 3ii: 'nat.' in pencil before *Cc* ; Org. B., 3i: 'nat.' in pencil before *Gc* (L)

/76-77, IIIb: discrepancy with copy text on '*feet from falling*' (G)

/77, Org. Tr., 2: 'Sym' in Stevenson's hand over *Aq* over *Ec*. (K)

/77-80, Org. : an extra bar of 'Sym.' presented (N)

/78, Org. Tr., 3: *Ec* ; 4-5: *Dq Bq* ; Org. B., 1: pause beneath *Bm* (N)

/79, Org. Tr., 1: turn symbol in pencil over *Aq* (L)

/79, Org. Tr., 1: turn symbol in pencil over *Aq* (L)

/80, Org. Tr., 9: 'Slow' in pencil over *Eq* (L)

/80-83: marked 'Duett Tenor & Bass' (P)

/81-85, Org.: 'Duett Tenor and Bass' section deleted in pencil (L)

/90, Org. B., 3: 'Organ' in Stevenson's hand beneath *Aq* (K)

/92, Org. Tr., 1i-ii: 'No Organ' in Stevenson's hand over *FmDm* ; 4i-ii: 'Swell' over *AsqFsq* ; Org. B., 3: 'Organ' in Stevenson's hand under *Dq* (K)

/93, IVb, 3: *Csq* 'the' (G) ; Org. Tr., 1i-ii: 'organ' over *AqFq* ; Org. B., 1-10: *Dq Aq Dq q-rest* repeated over *Dsb* (K) ; Org. B., 2: pencilled marking after *Bq* (L)

/94, IIIb, 1: no 'for' over *Eq* 'I' (G) ; III, 1: no 'f' over *Dq* 'I' (P)

/95, Org. B., 3: 'Organ' in Stevenson's hand beneath *Aq* (K)

/100, Org. Tr., 4i: 'Organ Swell' in Stevenson's hand after *Asq* over *Ec* (K)

/101, Org. Tr., 1: 'No organ' in Stevenson's hand over *Fq*. (K)

/102, Org. B., 3: 'Organ' in Stevenson's hand beneath *FcDc* (K)

/103, Ib, 1: *m-rest* omitted, begins on note *Dq* (copy text *Fq*) marked 'lead off' 'I' ; 4: '-cieve' [*sic*] on *Fq* ; 5: *Cq* (copy text *Dq*) 'the' not *Fq* (copy text *Eq*) (C) ; Ib, 4: '-cieve' [*sic*] beneath *Fq* ; IIb, 1: inconsistent with source (A). Before bar 103 begins, marked 'This Chos is omitted' ; IVb, 3-4: *Dsq Dbsq* 'will re-' (G) ; Org. B., 1: 'No organ' in Stevenson's hand beneath *Dq*. (K)

/103-113, IIIb: too many discrepancies (G)

/104, IIIa, 3-4: no slur from *Dsb* to *Esq* 'sal-' ; IVb, 2-3: *Cq Csq* 'of sal-' (G) ; Org. B., 1: 'Organ' in Stevenson's hand beneath *Ac* ; no pause above ; 3: *Fm* over *Dm* (K) ; Org. B., 1: *Dc* in pencil against *c-rest* (L) ; Org. Tr., 1: pause over *Dc* ; Org. B., 1: pause over *Ac* (N)

/104-114, Org.: too many discrepancies (N)

/105, Org. Tr., 1i-ii: no 'Chorus' over *DqFq*, no 'full' beneath (K) ; Org. Tr., 3-4: *Dsq Esq* deleted in pencil ; 6-7: *Dq Fq* deleted in pencil (L)

/105-115: on an insert pasted over original with note 'Written by Dr. John Smith Profess[or] Music' in pencil and signed in pencil 'W<sup>m</sup> Murphy Mus. Bac. 1866.' This hand

is different from before. This copy is very rough, like an early draft (**K**) ; Org.: inconsistent with source (**A**) but agrees with source (**K**) (**J**)

/106, IVb, 1-2: *Cq Cq* ‘*call up-*’; 3-4: *Csq Cq* ‘*-on the*’ (**G**) ; Org. Tr., 2: *Cc* in pencil above *CqBq* ; 3: original *Fq* altered in pencil to read *Eq* with letter ‘*E*’ in pencil above (**L**) ; Org. Tr., 7: ‘*Swell*’ beneath *GsqEsq* (**N**)

/106-108, IIb: consistent with copy text (**G**)

/107, Org. Tr., 7i-ii: penciled insertion of *D#sqB#sq* ; Org. B., 1: *Asb* with tie in pencil beneath *CcAc* (**L**) ; Org. Tr., 6ii: ‘*cres.*’ beneath *F#sqD#sq* (**N**)

/108, IVb, 4: *Fsq* ‘*the*’ (**G**) ; Org. Tr., 3i-ii: *G#sqB#sq* deleted in pencil ; Org. B., 1: *Asb* with tie in pencil from previous bar (**L**) ; Org. Tr., 1i-iii: ‘*p*’ over *AqFqCq* ; Org. B., 1iii: ‘*p*’ beneath *CqAqFq* (**N**)

/109, IVa, 2-3: *Fc Aq* ‘*and*’ ; IVb, 2-3: *Fc. Aq* ‘*name and*’ (**G**) ; Org. Tr., 7: ‘*Swell*’ beneath *EqCq* (**K**) ; Org. B., 1-7: notation deleted in pencil ; 1-4: notation deleted in pencil with *Dsb Dsb* in pencil tied to the following bar (**L**) ; Org. Tr., 7ii: ‘*cres.*’ beneath *CqAq* (**N**)

/110, Ib, 6: *Bq* ‘*the*’ ; IVb, 5-7: no phrase over *Cq. Bsq Aq*. ‘*name upon*’ ; 7-8: *Aq. Bsq* ‘*-pon the*’ (**G**) ; Org. B., 1: no ‘*p*’ beneath *AcFcDc* (**K**) ; Org. Tr., 3i-ii: *G#sbE#sb* deleted in pencil ; 6: *Csq Esq* deleted in pencil ; Org. B., 1iv: *Dsb* in pencil beneath *DcAcDc* (**L**) ; Org. Tr., 1i: ‘*for*’ above *Fsq* (**N**)

/111, Ib, 2-3: *Cq Cq* ‘*of the*’ ; IVb, 4-5: *Fc.* ‘*Lord*’, *Aq* ‘*and*’ (**G**) ; Org. Tr., 1-4: deleted in pencil; 4iii: *Dc* deleted in pencil beneath *AqBq* ; 5i-ii: *CcAc* in pencil over *Ec* ; Org. B., 1iii: *Ac* in pencil beneath *DcGc*; 2iii: *Ec* in pencil beneath *EcEc*; 3ii-4ii: *Aq Gq* in pencil

beneath *Aq. Gsq*; 5ii-6ii: *FqGq* in pencil beneath *FqGq* (**L**) ; Org. B., 2i: *Cc* above *Cc* ; 3i: *Aq* over *Fq* (**N**)

/112, Ib, 5: '*Ritard.*' in pencil over *Eq* '*name*' ; IVb, 3-4: *Gq Gq* '*-pon the*'; 5-7: no phrase over *Cq. Bsq Aq.* '*name upon*'; 7-8: *Aq.* '*-on*', *Bsq* '*the*' (**G**) ; Org. Tr., 1: no '*for*' beneath *Dsq* (**K**) ; Org. B., 1: *c-rest* in pencil beneath *Ac* ; 3v: *Dm* in pencil beneath *DqFqAqDq* (**L**) ; Org. B., 1i: *Dq* over *Gq* ; 3i: *Bq* over *Gq* (**N**)

/113, Ib, 2-3: *Cq Cq* '*of the*' ; IVb, 4: no pause over *Fm* '*Lord*' (**G**) ; Org. Tr., 5i: *Cc* in pencil over *AcEc*; 5: *Ec* deleted in pencil; 7: *Dq* deleted in pencil beneath *Aq* ; Org. B., 1: *Gc* in pencil beneath *Gc*, *Dc* altered in pencil to read *Ec* with *Ec* in pencil beneath; 3ii-6ii: *AqGqFqGq* in pencil beneath *AqGqFqGq* (**L**) ; Org. B., 2i: *Cc* over *Cc* (**N**)

/114, IIIb, 1: '*Duett Slow*' scored for '*Tenor and Bass*' not '*Contra and Bass*' ; 3: no '*p*' over *Dc.* '*For*', marked with deleted lines through this section ; IVb, 1: '*Slow*' no '*Largo*' over *Dc.* '*For*' (**G**) ; Org. B., 1ii: '*Loud Organ*' beneath *BqGq* (**K**) ; Org. Tr., 2iii: illegible penciled comment beneath *Cq.Aq.Eq.* ; Org. B., 1ii: *Am* in pencil beneath *Ac* ; 3ii: *Bm* in pencil beneath *Dm* (**L**) ; Org. Tr., 1i: '*Tenor and Bass*' over *FmDm* (**N**) ; II, 3: no '*p*' over *Dc.* '*for*' (**P**)

/115, Org. Tr., 1: *m-rest* over *Dc. Bq* ; Org. B.: 2: *m-rest* over *Bc. Dq* (**N**)

/117-120, Org.: marked '*not generally done*' enboxed in pencil followed by '*but it is*' in pencil (**L**)

/120, IIIb, 2: no '*p*' over *Ec* '*is*' (**G**) ; Org. B., 1: '*p organ*' beneath *Dsb* ; 2: '*no organ*' beneath *Am* (**K**) ; III, 2: no '*p*' over *Ec* '*is*' (**P**)

/135, Ia, 1: 'Chorus *Vivace*' over *m-rest* (C) ; Ia, 3: 'Chorus *Vivace*' over *Em 'The'* ; Ib, 1: 'Vivace' over *m-rest* ; IIb: inconsistent with source (A), presents the chorus '*The Lord is my Strength*' ; IIIb: proving too problematic, too many inconsistencies with source (A) ; IVb, 3: no 'Vivace' over *Cm 'The'* (G) ; Org. : this Chorus section agrees with source (K) and is presented in 3/2 time (P) ; Org. Tr., 1: *Dsb* with pause ; Org. B., 1i-iii: *AsbFsbDsb* with pause (N)

/135-163, IVb: these bars are deleted in pencil (G) ; Org. : too many inconsistencies with source (A), too problematic (N)

/135, IVb, 3: no 'Vivace' over *Cm 'the'* (G)

/136, IVb: too many inconsistencies with source (A), too problematic (G) ; Org. Tr., 1: *Dsb* with pause ; Org. B., 1i-iii: *AsbFsbDsb* with pause (K)

/137, IIIa, 1-2: *Fm Fsb 'strenght [sic] my'* (G)

/137-142, Org.: six bars marked 'Chorus *Vivace*' deleted in original hand (K)

/137-165: presented as bars 135-163 of 1834 version (K)

/139, 1-3: 'not done' in pencil over *Bm. A#c Bm 'strength and my'* (L)

/141, IIIa, 3: *Cq 'be'* (G) ; Org. Tr., 2iii: *Fm* under *CmA#m* (N)

/143, Org. Tr., 1iii: *Csb* deleted in pencil ; 3i: *Cc.* deleted in pencil (L) ; Org. Tr., 3ii-4ii: no *Cc. Dq* beneath *Cc.Fc. BqGq* (N)

/145, Org. Tr., 1i-ii-2i-ii: *AmFm AmFm* ; Org. B., 1i-ii-2i-ii: *AmFm AmFm* (N)

/146, Org. B., 2: *Gc* deleted in pencil marked with astereisk above (L)

/147, Org. Tr. 2iii: no *Em* beneath *EmAm* (N)

/148, Org. Tr., 1-3: original *Em. Dc Cm* altered in pencil to read *Dm. Cc Bm* with letters ‘*D C B*’ in pencil above (L) ; Org. Tr., 2ii-iii: no *AcFc* beneath *Cc* (N)

/150, Org. Tr., 1iii: *Dc* beneath *DcBc* ; 2ii: *Dm.* beneath *Bm.* (N)

/151, Org. Tr., 3i: *Dq* over *BqFq* not *Gq* (N)

/152, Org. Tr., 2ii: *Ac* beneath *Ec* over *Gc* (N)

/153, IIIa, 3-4: *Cc* slurred to *Bc* ‘*Sal-*’ (G) ; Org. B., 1-2: *Dm Dm* (N)

/154, Org. Tr., 1-2: *Fm Fm*; 3ii-4ii: *Cc Bc* beneath *EcEc* ; Org. B., 1-4: *Dm Dm Cc Bc* (N)

/155, Org. Tr., 2ii: *A#m* inserted beneath *Cm* ; Org. B., 2: *A#m* deleted in pencil with ‘*f*’ in pencil above (L) ; Org. Tr, 1-2: *Am Am*; 3ii: *A#m* beneath *Cm* over *Fm* (N)

/156, Org. Tr., 1i-iii-2i-iii: *DmBmFm DmBmFm* ; Org. B., 1-2: *Bm Bm* (N)

/157, Ia, 1: *Bm* ‘*he*’ ; Ib, 1: original stem starched on *A#m* to *A#sb* ‘*-come*’ (C) ; Ia, 1: *Bm* ‘*he*’ stem very faint in copy text (G) ; Org. Tr., 1ii: *Csb* in pencil beneath *Fsb* (L) ; Org. Tr., 1i-iii-2i-iii: *FmCmFm FmCmFm* ; Org. B., 1i: no *Csb* over *A#sb* (N)

/158, Ia, 1: *A#sb* ‘*-come*’ (C, G) ; Org. Tr., 1i-2i: *Bm. Bc* over *Fm Em* ; Org. B., 1i-2i: *Bsb Bm* over *Gsb Gm* (N)

/159, Org. Tr., 2i-3i: *Bc. Bq* over *Fc. GqEq* (N)

/160, Org. Tr., 2ii: *Gc* beneath *Cc* over *Fc* (N)

/161, Org. B., 2: original *Gm* altered in pencil to read *Am* marked with ‘A’ in pencil above (L) ; Org. Tr., 1i-iii-2i-iii: *BcFcDc Bm.Fm.Dm.* ; 3i-ii: *FmCm* ; Org. B., 1-3: *Bc Bm. Am* (N)

/162, Ib, 1: *A#sb* ‘-come’, original stem starched (C, G) ; Org. Tr., 1i-ii-3i-ii: *BcFc Bm.Fm. BmEm* (N)

/163, IIb, 2: ends after *Fsb* ‘-tion’ with double barlines (G) ; Org. Tr., 1: pencilled pause over *Bm* ; 2ii: *Fc* under *Cc* over *Ec* ; 3: pencilled pause over *A#m* (L) ; Org. Tr., 1ii: no *Fsb* beneath *A#sb* over *Csb* ; 2i: *Bc.* over *Fc.* ; 3i: *Bq* over *GqEq* ; Org. B., 3-4: *Dc. Eq* (N)

/164, Ia, 2: ends after *Bsb* with pause ‘-tion’ with unidentified signatory symbol; Ib, 2: ends after *Bsb* with pause ‘-tion’ with db lines, no sig. (C) ; Ia, 2: ends after *Bsb* ‘-tion’ with signatory symbol of John Grey; Ib, 2: ends after *Bsb* ‘-tion’ with db lines ; IIIa, 2: ends after *Dsb* with pause ‘-tion’ ; IIIb, 2: ends with the signatory symbol of John Grey after *Dsb* with pause ‘-tion’ ; IVb, 2: ends with signatory symbol of John Grey marked ‘*Finis*’ after *Dsb* with pause ‘-tion’ (G) ; Org. Tr., 1i-iii: *BmFmDm* ; 2i-iii: *BsbFsbDsb* with pause, ends with db lines ; Org. B., 1: *Bm* ; 2: *Bm* with pause, ends with db lines (K) ; Org. Tr., 2i-iii: ends with signatory symbol of John Grey after *BsbFsbDsb* ; Org. B., 1: ends with signatory symbol of John Grey after *Bsb* (L) ; Org. Tr., 1i-iii: *BmFmDm* ; 2i-iii: ends after *BsbFsbDsb* with pause and db lines but no sig. marked ‘The Last anthem old Johnny Grey copied out 1834-1835’ ; Org. B., 1: *Bm* ; 2: *Bm* with pause ends with db lines (N) ; Org. Tr., 1i-iii: ends after *DsbAsbFsb* with pause ; Org. B., 1: ends after *Dsb* with pause marked “Copied for Mr. Fred<sup>k</sup> Daly with J. McGrath’s best respects Cashel”, same note mimicked in pencil to the right and underneath (P)

## 9b. *I Am Well Pleased*

Phase two: c.1825

### List of Sources

*Source 1: (A), (front), pp. 152-172*

*Source 2: (V), (front), pp. 162-173*

*Source 3: (P), ix, (front), pp. 162-173*

*Source 4: (C), xvi (front), pp. 83-85; xvii (front), pp. 93-94; xviii (reverse), pp. 84-85; xiv (reverse), pp. 69-71; xx (reverse), pp. 105-106; xxi (reverse), pp. 85-86; xxii (reverse), pp. 80-82; xxiii (front), pp. 80-82*

*Source 5: (D) ii, (front), pp. 147-155; iv, (front), pp. 193-200*

*Source 6: (N), v, (front), pp. 179-189*

### Critical Commentary

#### Scoring

This anthem is scored for solo countertenor, solo bass, chorus and organ accompaniment. In this version the voices are indicated thus: I = Tr. 1 ; II = C.T. ; III = T. ; III = T. ; IV = B.

#### Copy text

*Phase two* refers to the second stage of development of *I Am Well Pleased*. Source 1 is Christ Church Cathedral Score Book R.C.B. C6/1/24/1/29 and it called (A) in the **List of Sources** and **Textual Commentary**. All sources agree with its notational contents and

structure. Generally, the writing for bass would challenge any performer such is the high tessitura, and the key of B minor a more appropriate key. It begins on p. 152 in D minor and concludes at bar 187 with an unidentified signatory symbol consistent with the majority of entries copied into this source. It may be the signatory symbol of a 'H.B.' referred to elsewhere in some of the Christ Church Cathedral organ books. This version of *I Am Well Pleased* is in D minor and is scored for solo countertenor and bass. The scoring, key and number of bars has changed by *phase two*. This version exceeds *phase one* by twenty bars. It does not contain the pre-1815 chorus 'I will receive the cup of Salvation' at bars 105-115 nor does it contain the chorus *vivace* 'The Lord is my strength' from bars 137-165. These choruses have been revised and developed to the same text and more dynamics entered. Bar 78 of the organ symphony has been omitted while bars 85-102 the duet 'I will receive the cup of Salvation' marked *vivace moderato* bear no semblance to the pre-1815 version. The revised chorus 'I will receive the cup' appears at bars 103-113 whereas the chorus *vivace* 'The Lord is my strength' has almost doubled in length.

### **Variant readings and dating**

Source **2** refers to **(V)** *Morning and Evening Services and Anthems* (1825). This is a printed edition of the anthem. It begins on p. 162, ends on p. 173 and is wholly consistent with the copy text. Source **3: (P) ix** is also *Morning and Evening Services and Anthems* (1825) but it refers to the copy used at Cloyne Cathedral Cork as it contains alterations to notation and text in blue pencil of interest. See **Textual Commentary**.

Source **4** refers to Christ Church Cathedral part-books **xvi-xxiii**. These part-books generally contain very little of Stevenson's cathedral works. Contra-tenor R.C.B. C6/1/24/3/37 is **xvi**. The anthem begins on p. 83 and is presented in the hand of Mathias

Crowley. The date 'Dec. 42' precedes the anthem on p. 83, after Weldon's *Who Can Tell How Oft He Offendeth*. It is interesting to note that 'Sir' does not appear before Stevenson's name which may imply that the transcription took place after the composer's death. There is very little Stevenson in this source but the copy presented here agrees more closely with the copy text than with the Robinson version which is more contemporary in date. Tenor Decani R.C.B. C6/1/24/3/38 is **xvii**. It begins on p. 93 and ends on p. 94 in the hand of Crowley and with his signatory symbol. Weldon's *Who Can Tell How Oft He Offendeth* ends on p. 92 and is dated in the same hand 'Dec. 1842'. Bass Decani R.C.B. C6/1/24/3/39 is **xviii**. It begins on p. 84 and ends on p. 85 with the signatory symbol of Mathias Crowley. It is preceded by Crowley's signatory symbol and the date 'Dec. 1842' which appears after Weldon's *Who Can Tell How Oft He Offendeth* which ends on p. 83. Contra-tenor Cantoris R.C.B. C6/1/24/3/40 is **xix**. It begins on p. 69 and ends with the signatory symbol of Mathias Crowley on p. 71. Although Weldon's *Who Can Tell How Oft He Offendeth* is in the hand of Crowley, it is not dated when it ends on p. 69, the nearest date of 'Nov. 45' appearing on p. 78 after Elvey's *O Lord From Whom All Good Things*. Tenor Cantoris R.C.B. C6/1/24/3/41 is **xx**. It begins on p. 105 and ends with the signatory symbol of Mathias Crowley on p. 108. The nearest date of 'Dec. 1845' is inserted after Smith's *The Lord Shall Comfort Zion* on p. 119. Bass Cantoris R.C.B. C6/1/24/3/42 is **xxi**. It begins on p. 85 and ends with the signatory symbol of Mathias Crowley on p. 86. The nearest date is on p. 103 after Smith's *And Seeing the Multitude* which ends with an unidentified signatory symbol dated 'Jan. 1846'. Treble Decani R.C.B. C6/1/24/3/43 is **xxii**. It begins on p. 80 and ends on p. 82 with an unidentified signatory symbol. The nearest date is entered after Croften's *The Lord Ev'n the Most Mighty God* on p. 100. An unfamiliar signatory symbol signed in the hand of William Torrance reads 'W.T. 1851 March 1<sup>st</sup>'. Treble Cantoris R.C.B. C6/1/24/3/44 is **xxiii**. It begins on p. 80. 'No. 19' is entered in pencil as well as

alterations to text. It ends on p. 82 with an unfamiliar signatory symbol and the date ‘Sep. 1842’ possibly in the hand of Mathias Crowley.

Source **5** is Christ Church Cathedral Loft New Books (**D**) **ii** and **iv**. Countertenor Loft New Book R.C.B. C6/1/25/5/3 is **ii**. It begins on p. 147 where Stevenson’s name appears without ‘Sir’. It ends with the signatory symbol of Crowley on p. 155. There was no further evidence for dating. Bass Loft New Book R.C.B. C6/1/25/5/5 is **iv**. It begins on p. 193 and ends with the signatory symbol of Crowley on p. 200. The nearest date is entered after Croft’s *Be Merciful Unto Me* on p. 205 with the signatory symbol of Crowley ‘Jan[uar]y 1844’. Interestingly, the contents cite the version contained in this loft book by ‘Stevenson and Robinson’ but this is incorrect and the version agrees with the *c.*1825 version.

Source **6** is Christ Church Cathedral Organ (**N**) **v**. It is fully consistent with the copy text. It begins on p. 179 and bears a pencilled note in the hand of Robert Prescott Stewart which reads: ‘For a copy transposed into B minor see page 125.’ Like the other sources of phase two, ‘contra and bass’ is written beneath the title. Here, ‘bass’ is altered to read ‘baritone’ in purple pencil. A note entered in purple pencil in Stewart’s hand on pages 179-180 reads: ‘The late Dr. Smith told me that Stevenson wrote this for him. See [p] 126.’ Stewart entered another note in purple pencil with an asterisk over the recitative at bar 49 ‘Gracious is the Lord’ on p. 182. It reads: ‘This recit. tenor was composed for S.P. Buggins (vicar choral) by Stevenson.’ The copy ends on p. 189 with double bar lines and the date ‘Sep. 3 1842’ in Crowley’s hand. Weldon’s *Who Can Tell How Oft He Offendeth* ends on p. 193 also with double bar lines and the date ‘Dec. 19 1842’ in Crowley’s hand. Based on this dating evidence, it can be agreed that the copies contained in the Christ Church

Cathedral part-books of Source 4 and this organ part were entered by Mathias Crowley between 3 Sep. and Dec. 1842.

### Textual Commentary

/1, II, 2-3: Gq slurred to Fq 'am' ; 4-5: Eq slurred to Fq 'well' (D) ; Org. Tr., 1: 'Duett Largo And[ante]' over Fc ; Org. B., 2: c-rest (N) ; II, 1: no 'Largo Andante' over Ac 'I' ; Org. Tr., 1: 'Stop Diapason' 'p' over and beneath FmAm (U)

/2, Org. Tr., 1ii: inserted Bm beneath Dm (A) ; IV, 2-3: Aq slurred to Gq 'am' ; 4-5: Fq slurred to Gq 'well' (D) ; Org. Tr., 1ii: Bm beneath Dm (U)

/3, II, 2-3: Fq slurred to Eq 'am' ; 4-5: Dq slurred to Eq 'well' (D)

/4, IV, 2-3: Gq slurred to Fq 'am' (D) ; Org. Tr., 1: g.n. Bc before A#m; 2-3: Cq Cq (N)

/6, II, 2-3: Gq slurred to Fq 'the' (D)

/9, IV, 2: corrected text 'he' to read 'He' upper case beneath Csq ; 6: corrected text 'his' to read 'His' upper case beneath Bq (A) ; IV, 1: 'Lead' under Fq. 'That' (D)

/10, II, 2: corrected text 'he' to read 'He' upper case beneath Asq ; 6: corrected text 'his' to read 'His' upper case beneath Aq ; IV, 2: corrected text 'his' to read 'His' upper case beneath Cc (A)

/13, Org. Tr., 1iii: inserted Am beneath C#m (A) ; Org. Tr., 1iii: Am beneath C#m (U)

/14, IV, 2: corrected text 'him' to read 'Him' upper case beneath Dc ; Org. Tr., 1ii: inserted Dm beneath F#m (A) ; Org. Tr., 1ii: Dm beneath F#m (U)

/15, II, 2: corrected text '*him*' to read '*Him*' upper case beneath Gc ; IV, 1: corrected text '*There-*' to read '*there-*' lower case beneath Gq. ; Org. Tr., 1ii: inserted Dm beneath Gm (A) ; Org. Tr., 1ii: Dm beneath Gm (U)

/16, IV, 2: corrected text '*him*' to read '*Him*' upper case beneath Cc (A)

/17, II, IV, 2: corrected text '*him*' to read '*Him*' upper case (A)

/18, Org. Tr., 1i: inserted Fm. over Dm. (A) ; IV, 1: '*pia lentando*' over G#c. '*will*' (D) ; Org. B., 1-2: Gnat.m. G#m. marked '*pia lentando*' (N) ; Org. Tr., 1i: Fm. over Dm. (U)

/19, II, IV, 2: corrected text '*him*' to read '*Him*' upper case beneath crotchets (A) ; IV, 3-4: Fq. slurred to Gsq '*as*' (D)

/21, Org. B., 1-4: phrase from Dq ; Org. Tr., 2: 'Sym' beneath AqFq ; Org. Tr., 1: Bc ; Org. B., 1: BqDqFqBq with phrase over Bm ; 2: Bc 8ve (N) ; Org. Tr., 2i-ii: marked '*ten*' over AqFq ; Org. B., 5: 'Swell' over Dc (U)

/24, Org. Tr., 4i-ii: 'tr.' over CcA#c (N)

/26, IV, 4-7: phrase over Bc tied to Bsq Asq Gsq '*snares*' (D) ; Org. Tr., 1ii: '*pp*' beneath DqBq (N) ; Org. Tr., 1ii: '*p*' under FqDq, no '*pp*' (U)

/27, IV, 4-7: phrase over Cc tied to Csq Asq Fsq '*snares*' (D) ; Org. Tr., 1-8: no Fq over Dq, Dq over Cq (N)

/28, Org. Tr., 5iii-8iii: corrected original Aq to read as Bq (A) ; Org. Tr., 5iii-8iii: Bq beneath GqCq (U)

/29, IV, 5-6: Dq. Dsq '*and the*' (D) ; Org. Tr., 1: 'tr.' over Fc. (U)

/31, Org. B., 1-4: original *Gbnat.sq* corrected to read *Gbnat.q* (A) ; Org. Tr., 1i-iii-4i-iii: *GqCqGq* ; 5i-iii-8i-iii: *Cnat.qBbqGq* (N)

/32, IV, 4-6: phrase over *Fc* tied to *Fsq Dsq* ‘pains’ (D)

/33, IV, 4-5: *Cc.* tied to *Dsq* ‘hold’ (D)

/34, Org. B., 5-8: corrected original *Fq* to read as *Eq* (A) ; Org. B., 5-8: *Eq* not *Fq* (U)

/35, IV, 2: ‘*b*’ before *Dq* deleted in blue pencil ‘*trou-*’ (P)

/37, IV, 2: no dot on *Dq* ‘*trou-*’ (D)

/38, Org. Tr., 1-8: no *Dq* beneath *BqFq*; Org. B., 1-8: *Bq* over *Dq* (U)

/42, IV, 2: corrected text ‘*thee*’ to read ‘*Thee*’ upper case beneath *Dc.* (A)

/43, IV, 2: corrected text ‘*thee*’ to read ‘*Thee*’ upper case beneath *Eq* (A) ; IV, 5-6: *Gq.* tied to *Csq* ‘-*liv-*’ (D) ; Org. Tr., 1i-iii-2i-iii: *AqFqCq* ; 3i-iii-4i-iii: *BqFqBq* (N)

/44, Org. Tr., 1iii: inserted *Eq* beneath *CqAq* (A) ; Org. Tr., 1iii: *Eq* beneath *CqAq* (U)

/45, IV, 2: corrected text ‘*thee*’ to read ‘*Thee*’ upper case beneath *Gc* ; Org. Tr., 7i-8i: corrected original *BqBq* to read *AqAq* (A) ; IV, 6: no g.n. *Csq* before *Bc* ‘-*er*’ (D)

/46, IV, 5: corrected text ‘*thee*’ to read ‘*Thee*’ upper case beneath *Gq* ; Org. B., 5-6: corrected original *Eq Eq* to read as *Fq Fq*, original *Eq Eq* deleted in ink of a later hand and *Fq Fq* inserted (A) ; Org. Tr., 5iii: ‘nat.’ in pencil before *Dq* beneath *BqFq* ; Org. Tr., 1i-iii-2i-iii: *GqBbqGq* ; 3i-ii-4i-ii: *GqCnat.q BqGq* ; 5: ‘nat.’ in pencil before *Bq* (N)

/47, Org. B., 1: corrected original *Ebm* to read as *Fm*, original *Ebm* with pause altered in ink of a later hand to read *Fm* (A) ; Org. Tr., 1i: no pause over *GcDcBc* ; Org. B., 1: pause over

*Dm* ; 3: '*pp*' over *q-rest* ; 3: *Gm* tied to following bar (N) ; IV, 2: pause over *Fq*. '*-ver*', no '*tr.*' ; Org. Tr., 1i: pause beneath *BcFcDnat.c* ; 2iii: pause beneath *AcFcCc* ; Org. B., 1: *Fm* (U)

/48, Org. B., 1-5: *Gm* tied to *Gc* ; 5ii: pause under *BcGc* (N)

/49, II, 1: '*E minor*' is entered in pencil over *Dq* '*Gra-*' (A) ; Org. Tr., 1i: '*Recitative & Air*' over *DsbBsbGsb* ; Org. Tr., 1i: '*Recit. & Air*' over *BsbGsbEsb* (N) ; Org. Tr., 1iii: '*pno Swell*' under *DsbBsbGsb* (U)

/50, II, 6: original *Gq* corrected in original hand to read *Aq* '*is*' (A) ; II, 6: *Aq* '*is*' (D)

/53, II, 8: corrected text '*thy*' to read '*Thy*' upper case beneath *Eq* (A) ; II, 1: marked '*Major with Feeling*' over *Dq*. '*Turn*' ; Org. Tr., 1: '*Smoothly*' under *Dm*; Org. B., 1: '*p*' beneath *Gq* (U)

/55, II, 8: corrected text '*thy*' to read '*Thy*' upper case beneath *Eq* (A) ; II, 3-4: *Cq* slurred to *Aq* '*-gain*' (D)

/56, II, 4-5: *Bq* slurred to *Dq* '*soul*' (D)

/58, II, 4-5: no slur from *Fsq* to *Esq* '*a-*' (D)

/59, II, 4: corrected text '*thy*' to read '*Thy*' upper case beneath *C#q* (A)

/60, Org. Tr., 2: '*Swell*' beneath *E#q* (U)

/61, II, 6-7: *Gsq* slurred to *Esq* '*re-*' (D)

/62, II, 3: corrected text '*thee*' to read '*Thee*' upper case beneath *Dc* (A) ; Org. B., 2: original *Ec* has been blotted in black ink (A) ; Org. Tr., 1-2: *Bc Dq* (N)

/63, Org. Tr., 1-6: *Bm* tied to *Bc*. (N)

/68, Org. Tr., 6-7: *Cq* slurred to *Aq*, no 'Sym.' (N) ; Org. Tr., 3: 'Swell' beneath *Eq* (U)

/69, Org. Tr., 1-2: *Aq* slurred to *Gq* ; 3-4: *Gq* slurred to *Fq* ; 5: g.n. *Fq* slurred to *Ec c-rest* (N) ; II, 4: '*f*' over *Gsq* '*my*' (U)

/70, II, 6: no tie from *Dc* '-ing' to following bar (U)

/71, Org. B., 7: corrected original *Cq* to read *q-rest* in keeping with silence of treble strand and vocal countertenor (A) ; II, 1-2: no tie from *Dm* to *Dc* '-ing' ; Org. Tr., 5: '*dim.*' beneath *Aq* (U)

/72, II, 1, 3: corrected text '*why?*' to read '*Why?*' upper case beneath crotchets (A)

/73, II, 1: corrected text '*why*' to read '*Why*' upper case beneath *Gq*. (A)

/75, Org. B., 2ii: inserted 'nat.' sign before *Cc* originally omitted (A) ; II, 2: '*f*' over *Gc* '*from*' ; 3: '#' before *Fc* '*tears*' (U)

/76, II, 2: *Gc* '*my*' with *Ec* in pencil above (D) ; Org. Tr., 2-4: no slur from *Cq* ; 5-6: no phrase from *Dq* ; Org. Tr., 2-4: *Aq Gq Cq* 8ve ; 5-8: *Bq Aq Gq Cq* ; Org. B., 2-4: *Cq Bq Aq* ; 5-8: *Gq Fq Eq Aq* (N) ; II, 2: *Cc* '*my*' not '*feet*' (U)

/76-77. Org.: various strokes in pencil as if to delete followed by a six-bar correction or alternative in pencil (A)

/77, Org. Tr., 1i-iii: *EqBqGq* ; 2: *q-rest* ; 3i-iii: *DqBqAq* ; 4: *q-rest* ; 5i: pause over *EcBcGc* ; 6: *Bq* ; Org. B., 1: *Bq* ; 2: *q-rest* ; 3: *Bq* ; 4: *q-rest* ; 5: pause over *Ec* ; 6: *Gq* (N) ; II, 1-4: textual and melodic variant ; 1: *Bc* with pause '*fal-*' ; 2: g.ns *DsqCsqBsq* to *Aq*. with pause

'*fal-*' ; 3: *Gsq* '*fal-*' ; 4: *Gm* '*-ling*' ; Org. Tr., 1i: pause over *GqDqBq* ; 3i: pause over *FqDqCq* ; Org. B., 1: pause over *Dq* ; 3: pause over *Dq* (U)

/78, Org. Tr., 1: g.n. *Bq* before *Aq* (N)

/79, Org.: this bar is not presented (N)

/80, Org. B., liii-iv: replaced original *AmCm* with *Dm* ; Org. Tr., 5: corrected original *Dq* to read *Eq* (A) ; II, 1: no '*Duett*' over *c-rest* (U)

/83, Org. Tr., 1: *Cm* ; 2: *Bm* tied to following bar ; 1: *Am* ; 2: *Gm* (N) ; II, 1: '*cres.*' over *Gc*. '*of*' (U)

/84, Org. Tr., 1i: *Ec*. over *Bm* tied to previous bar (N)

/85, Org. B., 1: pause beneath *Fm* followed by *m-rest* (N)

/86, II, 3-4: *Fsq* slurred to *Gsq* '*Sal-*' (D)

/87, Org.: too many inconsistencies (N)

/88, Org. Tr., 4ii: '*Swell*' beneath *Gsq.Esq.* (U)

/90, Org. Tr., 6ii: '*p*' beneath *Csq.Asq.* (U)

/91, Org. Tr., 10i: '*loco*' over *AsqFsq* (N) ; Org. B., 3i: '*cres.*' over *FqCqFq* (U)

/93, Org. Tr., 2: '*nat.*' sign before *Bq.* (N)

/94, Org. Tr., 1i-iv: '*f*' beneath *FcCcAcFc* ; 2i-iv: '>' beneath *FcCcAcFc* (U)

/95, Org. Tr., 1ii: corrected original *Gc* to read *Fc* (A)

/96, Org.: parallel 5ths between treble and bass strands (A)

/99, IV, 6-7: *Aq* slurred to *Bq* 'the' (D) ; Org. Tr., 2iii: 'Swell' beneath *EqCqGq* (U)

/100, Org. Tr., 3ii: '*p cres.*' beneath *AsqFsq* (U)

/102, Org. Tr., 3i: removed unnecessary original pause sign over *Eq* (A) ; II, 2: no 'tr.' over *Eq*. '*of*' (D)

/103, III, IV, 4-5: parallel 5ths '*-ceive the*' (A) ; IIa, 1: 'Lead Chos' over *Fq* '*T*' ; IIb, 1: 'lead off Alto' over *Fq* '*T*' (C) ; II, 1: 'Lead off Alto' over *Fq* '*T*' (D)

/104, IIa, 3-4: *Asq* slurred to *Bsq* '*sal-*' ; IIb, 3-4: *Asq* slurred to *Bsq* '*sal-*' (C) ; II, 3-4: *Asq* slurred to *Bsq* '*sal-*' (D) ; Org. Tr., 2: *Fsq* beneath *Dsq* ; Org. B., 2: *Ac* (N) ; Org. Tr., 13i-iii: *FqCqFq* ; 14i-iii: *GqEqCq* (U)

/106, IV, 3-4: *Cq Cq* '*-on the*' (D) ; Org. Tr., 1: *m-rest*; 2: *c-rest*; 3: *q-rest* ; Org. B., 1: *sb-rest* (U)

/108, IVb, 4: *Fsq* '*the*' (C) ; Org. Tr., 5ii: '*cres.*' beneath *Eq.Cq*. (N)

/109, IV, 2-3: *Fc*. tied to *Fm* '*name*', *Fq* '*and*' (D) ; Org. Tr., 1i: '*p*' over *FqDq* ; Org. B., 1iii: '*p*' beneath *AqFqDq* (N)

/110, Org. Tr., 2: corrected original *Asq* to read *Bsq* (A) ; Org.: too many inconsistencies (N)

/111, Org. Tr., 1-2: corrected original *FsqAsq* to read *GsqBsq* in keeping with writing in bar 113 (A) ; Org. Tr., 1: '*for*' beneath *Dsq* (N)

/113, IIIb, 4: no pause over *Cm* '*Lord*' (C) ; Org. B., 1i: *Bq* over *Gq* ; 3i: *Gq* over *Eq* (N)

/114, IV, 3: '*p*' over Dc '*for*' (D) ; Org., 1: '*Duett Largo*', no '*Contra and Bass*' ; Org. B., 2i: Ac over Ac (N) ; II, 1: '*With Expression*' '*pp*' over *m-rest*, no '*p*' no '*Duett Contra and Bass*' (U)

/115-164, Org: too problematic, too many inconsistencies (N)

/116, IV, 1: Dsb starched beneath Dsb '*strength*' (D)

/119, II, IV, 1: corrected text '*he*' to read '*He*' upper case beneath dotted minims (A) ; IV, 2: '*p*' beneath Cc '*is*' (D)

/121, II, 1: g.n. Fq before Em. '*-come*' (D)

/125, IV, 1: '*cres.*' over Bm. '*strength*' (D)

/126, II, 2: '*p*' over Fm '*and*', no '*pp*' (U)

/127, II, IV, 1: corrected text '*he*' to read '*He*' upper case beneath crotchets (A)

/130, Org. Tr., 3ii: no '*pp*' under FmCm (U)

/131, II, IV, 1: corrected text '*he*' to read '*He*' upper case beneath crotchets (A)

/133, IV, 3: no '*tr.*' over Cm with pause '*sal-*' (D)

/135, IIb, 3: '*Full Chos*' over Ac '*The*' ; IVa, 3: no '*Vivace*', '*Vivace*' in pencil over Cc '*The*' (C) ; II, 3: no '*Vivace*' over Ac '*The*' ; IV, 3: no '*Vivace*' over Fc '*The*' (D)

/136, IVa, 2-3: Ec Dc '*is my*' (C)

/140, III, IV, 1: corrected text '*he*' to read '*He*' upper case beneath minims (A)

/141, II, 1: corrected text '*he*' to read '*He*' upper case beneath Gm (A)

/142, I, IV, 1: corrected text *'he'* to read *'He'* upper case beneath minims ; II, 2: corrected text *'he'* to read *'He'* upper case beneath Gm (A) ; IVa, 2-3: Gc Gc *'is be-'* (C)

/147, Ia, Ib, 1-2: Ec. slurred to Dq *'Lord'* (C)

/149, IV, 3: corrected original Fq to read as Gq *'my'* ; Fq deleted in ink of a later hand *'my'* (A) ; IVa, IVb, 3: Gq not Fq *'my'* (C) ; IV, 3: Gq *'my'* (D)

/150, IV, IVa, 1: Am *'Song'* (C, D)

/151, IV, 1: corrected text *'he'* to read *'He'* upper case beneath Bm (A)

/152, III, 1: corrected text *'he'* to read *'He'* upper case beneath Em (A)

/153, I, II, IV, 1: corrected text *'he'* to read *'He'* upper case beneath minims (A)

/154, I, III, 1-3: consecutive 8ves ; III, 1: corrected text *'he'* to read *'He'* upper case beneath Ec (A) ; IVa, IVb, 1: Am *'-come'* (C)

/155, IVb, 1: Am *'-come'* (C)

/161, II, III, 1: corrected text *'he'* to read *'He'* upper case beneath dotted crotchets (A)

/163, I, IV, 1: corrected text *'he'* to read *'He'* upper case beneath double dotted crotchets (A) ; IV, IVa, IVb, 1-2: Cc.. slurred to Dsq *'he'* (C, D)

/164, IVa, 1-2: no slur from Cc.. to Dsq *'-come'* (C)

/165, II, III, 1: corrected text *'he'* to read *'He'* upper case beneath double dotted crotchets (A)

/167, I, IV, 1: corrected text '*he*' to read '*He*' upper case beneath double dotted crotchets (A) ; IVa, 1-2: Dc.. slurred to Ebsq '*he*-' ; IVb, 1-2: Dc.. slurred to Cbsq '*he*' ; (C) ; IV, 1-2: Dc.. tied to Ebsq '*he*' (D)

/168, Org. B., 1i: omitted unnecessary '*b*' before Bc (A)

/169, Org. B., 1i: omitted unnecessary '*b*' before Bc (A)

/170, Org. Tr., 5: corrected original Aq to read as Fq (A) ; Ia, Ib, 1: 'nat.' before Em '-come' (C) ; Org. Tr., 1: '8va' over Eq (N) ; Org. Tr., 5: Fc (U)

/171, I, 1: 'nat.' sign before Em '-come' (U)

/173, IIa, 1-3: phrase mark over Eq Fq Gm '*Strength*' (C)

/174, Org. B., 3i: corrected original Bc to read Cc (A)

/175, Org. Tr., 1: corrected original Gc to read Ec (A)

/176, III, IV, 1: corrected text '*he*' to read '*He*' upper case beneath crotchets (A)

/177, I, II, 1: corrected text '*he*' to read '*He*' upper case beneath crotchets ; Org. B., 3: corrected original Cc to read Ac in keeping with writing in bar 181 (A)

/179, I, II, III, IV, Org. Tr., Org. B., 4: repeat signs and db lines after *c-rest* (U)

/180, III, IV, 1: corrected text '*he*' to read '*He*' upper case beneath crotchets (A)

/181, I, II, 1: corrected text '*he*' to read '*He*' upper case beneath crotchets (A)

/183, Ia, 1-2: no slur from Ac. to Gq '-va-' (C)

/184, Org. Tr., 1: 'Silent' under *sb-rest* with pause (N)

/185, IIa, 1: 'Slow over *Fm* 'He' ; IIb, 1: 'Slow over *Fm* 'He' ; IIIa, 1: 'Slow' over *Cm* 'He'  
; IIIb, 1: 'Slow over *Cm* 'He' ; IVa, 1: 'Slow over *Am* 'He', *b6*/*5* above *Am* 'He' ; IVb, 1:  
'Slow' over *Am* 'He' (C) ; II, 1: 'Slow' above *Fm* 'He' ; IV, 1: 'Slow' over *Am* 'He' (D)

/186, Ib, 2-3: *Dc Dc* 'my sal-' (C)

/187, I, 3: ends after *Em* with pause '-tion' with the sig. symbol of an unidentified copyist ;  
II, 2: ends after *Fm* with pause '-tion' and the sig. symbol of an unidentified copyist ; III, 3:  
ends after *Am* with pause '-tion' and the sig. symbol of an unidentified copyist ; IV, 3: ends  
after *Fm* with pause '-tion' and the sig. symbol of an unidentified copyist ; Org. Tr., 3i-iii:  
ends after *CmAmFm* with pause and the signatory symbol of an unidentified copyist ; Org.  
B., 2i-ii: ends after *FmFm* with pause and the signatory symbol of an unidentified copyist  
(A) ; Ia, 3: ends after *Cm* with pause '-tion' ; Ib, 3: ends after *Cm* with pause '-tion' with db  
lines ; IIa, 2: ends after *Fm* with pause '-tion' ; IIb, 2: ends after *Fm* with pause '-tion' with  
unidentified signatory symbol ; IIIa, IIIb, 1-2: no slur from *Bc.* with pause to *Aq* '-va-' ; 3:  
ends after *Am* with pause '-tion' ; IVa, 1: '64' beneath *Fm* with pause '-va-' ; 2: '53'  
beneath *Fm* with pause '-tion' ; 2: ends after *Fm* with pause '-tion' ; IVb, 2: ends after *Fm*  
with pause '-tion' ; 3: ends after *Am* with pause '-tion' ; (C) ; II, 2: ends after *Fm* with  
pause '-tion' ; IV, 2: ends after *Fm* with pause '-tion' (D) ; Org., 3: ends with db lines with  
no sig. dated 'Sept. 3 1842' (N)

## 9c. *I Am Well Pleased*

Phase three: edited by Joseph Robinson in c.1840

### List of Sources

*Source 1: (V) iv, (front), pp. 1-13*

*Source 2: (X), (front), pp. 1-7*

*Source 3: (G), v, (front), pp. 21-24; viii (reverse), pp. 81-84; xi, (front), pp. 63-66*

*Source 4: (M), i, (front), pp. 18-21; ii, (front), pp. 22-25; iii, (front), pp. 16-18; iv, (front), pp. 22-27; v, (front), pp. 20-25*

*Source 5: (C), xli (front), pp. 92-93*

### Critical Commentary

#### Scoring

This anthem is scored for solo tenor, solo bass, chorus and organ accompaniment. In this edition the voices are indicated thus: I = Tr. 1 ; II = C.T. ; III = T. ; III = T. ; IV = B.

#### Copy text

*Phase three* refers to the third stage of development of this anthem. The copy text is a printed edition by Joseph Robinson and published c.1840, seven years after Stevenson's death. It is referred to as Source **1: (V) iv** in the **List of Sources** and **(V)** in the **Textual Commentary**. It is scored for solo tenor and bass and is 214 bars in length. Two copies of

the Robinson edition were consulted for this edition.<sup>12</sup> The Robinson edition presents an introductory chorus from bars 1-77 in the key of F major marked *allegro molto* to the text ‘I am well pleas’d’, and a recitative for bass (not ‘tenor’ as printed on the front of the anthem). Both the introductory chorus and this recitative for bass to the text ‘For a thousand years in thy sight’ from bars 78-93 were composed by Joseph Robinson. Stevenson’s bass solo ‘The snares of death’ is marked *largo andante affettuoso* in this edition from bars 94-117. It is followed by Stevenson’s recitative ‘Gracious is the Lord’ from bars 118-121. Here it is scored for tenor, not countertenor. Stevenson’s air ‘Turn again unto thy rest’ marked *larghetto* at bars 122-151 is here likewise scored for tenor, not countertenor. Bars 149-150 deviate on ‘feet from falling’, but otherwise this section agrees with Stevenson’s c.1825 original. It is followed by Stevenson’s chorus ‘The Lord is my strength’ marked *allegro vivace* from bars 152-214. Except for some minor inconsistencies, it is faithful to Stevenson’s original and includes his *adagio* ‘He is become my salvation’.

### **Variant readings and dating**

Source **2: (X)** is an incomplete handwritten copy of Joseph Robinson’s printed edition of *I Am Well Pleas’d*. It bears no date and was found between Chapel Royal Part-books Source **(M) i** and **v** in St. Patrick’s Cathedral. The manuscript is of interest as it contains a number of performance markings in pink pencil. Its seven pages only provide up until bar 151 of the Robinson edition, the chorus marked *allegro vivace* ‘The Lord is my strength’, bars 152-214, being missing.

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<sup>12</sup> The first of the Robinson sources was housed at St. Patrick’s Cathedral. The initials ‘T.W.F. Lewatt’ were written in black ink to the left of the title. Unfortunately some of the notation on page 13, the final page of the source, could not be read as a repair using tape had been made to the page. This covered some the notation rendering it impossible to read, so a second copy was sourced. This second copy was viewed in the Early Printed Books Department at Trinity College.

Source **3: (G)** is St. Patrick's Cathedral part-books **v**, **viii** and **xi**. D3 10 Castle Chapel Alto Cantoris is **xi**. It begins on p. 21 and states 'Jos[eph] Robinson' after 'Sir J. Stevenson'. Alterations include the insertion of 'Solo' in pencil, pencilled deletion of original notation and pencilled manipulation of text. It is in the hand of Mathias Crowley and ends on p. 24 with his signatory symbol. There is no other evidence for dating. Castle Chapel 15 Tenor Cantoris is **v** and states 'Jos[eph] Robinson' after 'Sir J. Stevenson'. It ends on p. 84 with the signatory symbol of Jonathan O'Rorke and the statement 'Paid up to this August 1863 J. O'Rorke.' Castle Chapel 23 Bass Cantoris is **xi**. It begins on p. 63 and states 'Joseph Robinson' after 'Sir J. Stevenson'. It is in the hand of Jonathan O'Rorke and ends with his signatory symbol on p. 66 suggesting a transcription date of *c.*1863. It states '90<sup>th</sup> +' in blue pencil and '116 Psalm no. 19' in pencil.

Source **4: (M)** is the Chapel Royal Part-books **i-v**. Chapel Royal Treble Cantoris is **i**. It begins on p. 18 and states 'Joseph Robinson' after 'Sir J. Stevenson'. The earliest date appears after Handel's Easter Anthem *I Know That My Redeemer Liveth* on p. 56. It is in the hand O'Rorke. With his signatory symbol it states: 'Paid up to this August 1863.' Chapel Royal Treble Decani is **ii**. It begins on p. 22. Between pages 23 and 24, two pieces of torn manuscript bear information about the 'Venite', 'Te Deum', 'Jubilate' and hymns for three Sundays on July 2<sup>nd</sup>, 9<sup>th</sup> and 30<sup>th</sup> but the year is not given. It ends on p. 25 with the signatory symbol of O'Rorke. A pencilled comment 'T. Magee[?] came here in 1863' follows on p. 25, while a date of '5<sup>th</sup> September 1869' is entered in pencil beneath the crotchet rest in bar 134. There are numerous corrections in blue pencil. 'A. Duff' is written in pencil beneath notation in bar 135. The nearest date is after Handel's *Worthy Is the Lamb* 'Paid up to this August 1863 J. O'Rorke' which appears after his signatory symbol on p. 73. Chapel Royal Contra-tenor Decani is **iii**. It begins on p. 16 and ends on p. 18 with the

signatory symbol of John Grey. The nearest date is on p. 64 after Handel's *Easter Anthem I Know That My Redeemer Liveth*. It is in the hand of O'Rorke and the statement 'Paid up to this August 1863 J. O'Rorke' appears after his signatory symbol. Chapel Royal Tenor Decani is **iv**. It begins on p. 22 and presents a number of 'x's in pencil over the notation. It ends on p. 27 with the signatory symbol of Jonathan O'Rorke. The nearest date is on p. 76 after Handel's *Worthy Is the Lamb* in the hand of Jonathan O'Rorke and with his signatory symbol 'Paid up to this August 1863 J. O' Rorke.' Chapel Royal Bass Decani is **iv**. It begins on p. 20 and contains a number of pencilled edits and corrections. It ends on p. 25 with the signatory symbol of O'Rorke. The nearest date is after Handel's *Worthy Is the Lamb* on p. 82 where, together with O'Rorke's signatory symbol, it is stated 'Paid up to this August 1863 J. O'Rorke.'

Source **5** is Christ Church Cathedral Part-book Treble Cantoris R.C.B. C6/1/24/3/64. It is called **(C) xli** in the **List of Sources** and **(C)** in the **Textual Commentary**. It begins on p. 92 and is evidently very late as suggested by the newer appearance of the manuscript and the ink. It ends with double bar lines on p. 93. A date of '20 Jan. 1894' appears in pencil over the anthem on p. 92 after Boyce's *I Have Surely Built Thee*.

### **Textual Commentary**

/1, IIIa, 1: no '*mf*' over *Fm* '*I*' ; 2-3: *Fm Gm* deleted in pencil and *Am Bbm* inserted in pencil '*am well*' ; IVa, 1: '*Andante Molto*' over *sb-rest* ; 1: treble clef in pencil with notes of other voice part *Fm Am Bm* over text in original hand '*I am well*' (**G**) ; Ia, 1: 'Chorus' over *Fm* '*I*' ; Ib, 1: no. 96=9 ; 'Chos' over *Fm* ; IIb, 1: '*Andante Molto*' over *Fsb* '*I*' ; 1:

FmAmBm 'I am well' in pencil beneath Fsb ; IVb, 1: AmCmDm in pencil beneath sb-rest 'I am well' (M)

/2, IIIa, 1: Asb deleted in pencil and Cm inserted in pencil 'pleased' ; 2-3: Dc Dq deleted in pencil and Fc Fq inserted in pencil 'that the' ; IVa, 1: Csb in pencil over text in original hand 'pleased' ; 2-3: Ac Aq in pencil under sb-rest over text in original hand 'that the' (G) ; IIb, 1: CmFcFq in pencil beneath Fsb 'am' with text 'pleased that the' above in pencil ; IVb, 1: Esb Ac Ac in pencil beneath sb-rest 'pleased that the' (M)

/3, IIIa,1-3: Bm tied to Gm, Cm deleted in pencil, Gm tied to Am Bm inserted in pencil 'Lord hath' ; IVa, 1-3: Gm tied in pencil to Am 'Lord' ; 3: Bm in pencil over original text 'hath' beneath sb-rest (G) ; IIb, 1-2: Asb Am in pencil beneath Fsb tied to Em 'well' ; IVb, 1: Bm Cm Dm in pencil beneath sb-rest 'Lord hath' (M)

/4, IIIa, 1: Fsb deleted in pencil, Asb inserted 'heard' followed by penciled bar line ; IVa, 1: Asb in pencil over original text 'heard' under m-rest m-rest ; 3-4: Fc Fq 'that the' (G) ; IIb, 1: Csb beneath Fsb 'pleased' ; IVb, 1: Csb in pencil beneath m-rest 'heard' ; 2: Bass clef in pencil over m-rest (M)

/5, IIIa, 1: no 'f' beneath Csb 'Lord' ; 2: text 'hath' beneath Cm (G) ; IIIb, 2: original 'heard' deleted in original ink and 'hath' inserted in pencil beneath Cm (M)

/7, IIb, 1-2: Gm slurred to Fm 'heard' (M)

/10, IIIa, 1-2: Esb tied to Cm in pencil 'voice' (G)

/11, Ia, 3: stem on Cc manipulated to read Cq 'my' (M)

/14, IIb, 1-2: Gsb tied to Gm in organ part (M)

/15, IVa, 2: no Gnat.*mEm* of organ part (G)

/16, Ia, no 'Org. 4' (M)

/17, IVa, 1: 'lead' over Cm '*I*' (G) ; Ib, 1-3: text '*I am well*' ; IV, 1-3: text '*I am well*' beneath Cm Em Fm (M) ; Org. Tr., 1i: removed original unnecessary '*p*' over Esb. (V)

/18, Ib, 1-3: text '*pleased that the*' ; IV, 1-3: text '*pleased that the*' beneath Gsb Gc. Gq (M) ; Org. Tr., 2: '*Allegro*', '*f*' over Cc Ec (V)

/19, Ib, 1-3: '*I am well*' ; III, 1-3: '*I am well*' beneath Gm Bm Cm (M) ; Org. B., 1i-ii: 'nat.' before BmBm (V)

/20, Ib, 1-3: text '*pleased that the*' ; III, 1-3: text '*pleased that the*' beneath Dsb Dc. Dc; 3: Dc not Dq (M)

/21, Ib, 1-3: text '*I am well*' ; II, 1-3: text '*I am well*' beneath Dm Fm Gm ; IIb, 1: 'Alto' over Dm '*I*' ; IVb, 1: 'A' in pencil over Asb '*voice*' (M)

/22, Ib, 1-3: text '*pleased that the*' ; II, 1-3: text '*pleased that the*' beneath Asb Ac. Aq (M)

/24, I, 2-3: Cc Cc '*that the*' (V)

/27, IIIa, 1-2: no slur from Cm to Am '*voice*' (M) ; Org. B., 1iii: removed original dot after F#sb (V)

/29, Ia, Ib, 2: no 'nat.' sign before Em '*the*' (M) ; I, no 'nat.' sign before Em '*the*' (V)

/31, IV, 4: original Eq Eq Eq Eq starched away beneath *q-rest* Cq Fq Aq ; Org. Tr., 1-4: Fq Fq Fq Fq starched away over Eq Eq Eq Eq (X)

/33, IVa, 1: no tie from Asb to following bar '*pray'r*' (G)

/34, IVa, 1: no tie to *Csb* from previous bar 'prayer' (G)

/36, Ib, 1: stem on *Am* deleted in pencil to form *Asb* '-ned' (M) ; IV, 3: corrected text 'his' to read 'His' upper case beneath *Am* (V)

/39, Ia, 1: starched '#' no 'nat.' before *Bsb* 'me' ; 2: notation of bass *Em* 'there-' over *m-rest* (M)

/40, Ia, 1: *EmEmEm* '-fore will I' beneath *sb-rest* of bass (M)

/41, IV, 1: *Fsb*. 'call' over *sb-rest* followed by *Am* 'There' of tenor part (M)

/42, Ia, 1: *AmAmAm* '-fore will I' of tenor part beneath *sb-rest* (M)

/43, II, 1: *Csb*. 'call' over *sb-rest*; 2: text 'There-' beneath *Cm* ; IIb, 'Alto' over *Cm* 'There-' ; IIIb, 1: original *Asb*. starched beneath *Csb*. 'call' (M) ; IV, 1: corrected text 'him' to read 'Him' upper case beneath *Esb*. (V)

/44, Ib, 1-3: '-fore will I' beneath *Cm Cm Cm* ; II, 1: *Cm Cm Cm* beneath slur with '-fore will I' beneath (M) ; III, 1-3: '>' in pink pencil over *Fq Csq Cq* 'merciful' (X)

/45, Ia, 3: the 'd' in '2<sup>nd</sup>' resembles a 'f', perhaps explaining the blotch before *Fm* 'there-' (C) ; IIIa, 1: *Asb* tied in pencil to following bar 'Him' (G) ; Ib, 1: *Ebsb* 'call' ; II, 1: *Ebsb* 'call' beneath *sb-rest* (M) ; I, 3: no *cresc.* marking over *Fm* 'There-' ; III, 1: corrected text 'him' to read 'Him' upper case beneath *Asb*. (V) ; Org. Tr., 1: 'p' in pink pencil beneath *Cq* (X)

/46, IIIa, 1: *Asb* tied in pencil to previous bar 'Him' (G) ; IIIb, 1-2: illegible comment above *Asb Am* in original hand with correct text beneath '-there' (M) ; I, 1-3: 'cres.'

extended over Fm Fm Fm ‘-fore will I’ (V) ; Org. Tr., 6: ‘>’ in pink pencil over Fq ; 8: ‘>’ in pink pencil over Cq (X)

/47, II, 1: corrected text ‘him’ to read ‘Him’ upper case beneath Dsb. (V) ; Org. Tr., 1-4: ‘<’ in pink pencil over Bq F#q Gq Dq ; 6-7: ‘>’ in pink pencil over Ac Gq ; Org. B., 1: pink tie from previous bar where originally omitted to BcGc (X)

/49, Ib, 1: no ‘f’ before Asb. ‘call’ ; IIb, 1: no phrase mark from Asb. marked with ‘f’ ‘call-’ (M)

/50, Ib/1, 1: tie from Fsb. to following bar ‘call-’ ; IIb, 1: no phrase mark to Csb. from previous bar ; IIIb, 1: original Asb. deleted by pencil and Fsb. inserted in pencil ‘call-’ (M)

/51, III, 4-7: ‘<’ in pink pencil over Aq tied to Cq Fq Fq ‘soul O my’ (X)

/53, I-IV, 1: corrected text ‘him’ to read ‘Him’ upper case beneath dotted semibreves (V)

/54, IIIa, 1: no tie from Dsb. ‘Him’ to following bar (G)

/55, IIIa, 1: no tie from previous bar to Dm ‘Him’ (G) ; Ia, Ib, 3: text ‘There-’ beneath m-rest (M)

/56, Ia, 1-3: sb-rest, no text ‘-fore will I’ beneath Fm Em Dm ; Ib, 1-3: text ‘-fore will I’ beneath sb-rest (M)

/57, Ia, Ib, 1: text ‘call’ beneath m-rest; 2-3: Esb Gm (M)

/57-60, Ia: too many discrepancies (M)

/58, Ib, 1: no Csb. tied to following bar (M)

/59, IVa, 3: 'Solo' deleted in pencil over Bm 'As', Bm in pencil above (G) ; Ib, 1: no Cm *m-rest* after *sb-rest* 'As' (M) ; IV, 1: corrected text 'As' to read 'as' lower case beneath Bm (V)

/60, IVa, 1: Bm in pencil over Bm 'long' ; 2: Am in pencil over Am 'as' ; 3: Gm in pencil over Gm 'I' (G)

/61, IIa, 1: 'Solo' in pencil before *sb-rest* ; IVa, 1: 'Tempo' over Fsb. 'live', 'Solo' in pencil above with Fsb. in pencil over Fm. tied to following bar 'live' (G) ; Ia, 1: 'Solo Tempo' over Fm 'I' ; Ib, 1: no 'p' over Fm, 'Solo Tempo' 'I' ; IIb, 1: 'p' over text of other voice 'I' (M) ; I, 1: 'Tempo', 'Solo' over Fm 'I' (V)

/62, IVa, 1: Fsb tied to previous bar in pencil over Fsb 'live-' ; 2: Fm in pencil tied to previous note over Fm 'as' (G) ; IIb, 3: no 'p' beneath Fc. 'that' (M)

/65, Ia, 3: Ec in later ink on Fc 'my' perhaps an error (C) ; IIa, 3: faded text 'the' beneath Bm (G) ; I, 3-4: Ec. Fq 'my' ; Org. Tr., 4ii: corrected original Gc to read Fc (V) ; III, 1-3: '<' in pencil over Ac Bnat.c Cc 'feet from fall-' (X)

/66, Ia, 2: 'X' in later ink over Cm with 'f' ; text 'th-' corrected to read 'that' in later ink [although this is an error as it should read 'there'] (C) ; IIa, 1: faded text 'voice' beneath Bsb ; IIIa, 2: no 'Tutti', 'Chos' over Cm 'There-' (G) ; Ia, 2: 'Tutti' over Cm 'There-' ; 2: 'there-' not 'that' ; Ib, 2: 'Tutti' over Cm 'There-' (M) ; I, 2: 'Tutti' over Cm 'There-' (V) ; Org. Tr., 1: pencil and pink pencilled tie from Cm ; 5: Cm in pencil and pink pencil beneath Gq Gq (X)

/68, IIIa, 2: original Cm with inked blotching and letter 'B' in pencil over 'up-' (G)

/70, IVa, 3: Ac deleted in pencil and Bc inserted in pencil 'I' (G)

/71, Ia, 2: Bm, 'will' [perhaps an error] (C) ; IIa, 1-3: Am Am Am 8ve over Cm Cm Cm  
'Call will I' (G) ; Ia, 2: Bm. 'will' [perhaps an error] (M)

/73, IVa, 2: 'Rall.' in pencil over Bnat.m 'as' (G) ; I, 1-2: removed original slur from Fm to  
Em 'call-' ; III, 1-2: removed original slur from Dm to Em 'call-' (V)

/74, Org. Tr., 8: ends after Gq with db lines ; Org. B., 6: ends after Bq with db lines (X)

/77, Ia, 1: ends after Fsb with pause 'live' with double barlines no sig. (C) ; IIa, 1: ends  
after Csb. with pause 'live-' with signatory symbol of J. O'Rorke (G) ; Ia, 1: no pause over  
Fsb., no db lines, ends with signatory symbol of J. O'Rorke ; Ib, 1: signatory symbol of J.  
O'Rorke after Fsb. with pause 'live-' (M)

/78, Org. Tr., 2i: 'Allegro' and 'f' over CcEc (V)

/79, Org. B., 1i-ii: no 'nat.' sign before BmBm (V)

/80, IV, 5: corrected text 'thy' to read 'Thy' upper case beneath Gsq ; Org. Tr., 1i-iv: no 'ad  
lib.' beneath EmCmGmEm ; Org. B., 1i: removed 'ad lib.' beneath Em and placed above  
(V)

/82, Org. Tr., 2iii: removed 'Largo' beneath Gq ; 2i: inserted 'Largo' over Dq (V)

/83, IV, 5: corrected text 'thy' to read 'Thy' upper case beneath Bq (V)

/84, Org. Tr., 2i: inserted 'più Allegro' over G#q ; 2iii: removed 'più Allegro' beneath Bq  
(V)

/85, IV, 3: corrected text 'thy' to read 'Thy' upper case beneath Dsq (V)

/86, IV, 5: corrected text 'for' to read 'For' upper case beneath Asq ; 7: corrected text  
'thou' to read 'Thou' upper case beneath Asq (V)

/87, IVb, 1-2: C#*sq* slurred in pencil to *Eq.* ‘angry’; 3-4: ‘very slow *p*’ in pencil over *c-rest* *Bq* ‘all our’; Org. B., 1-8: penciled brackets around all organ notation (M)

/88, IV, 4: corrected text ‘we’ to read ‘We’ upper case beneath *Eq* ; Org. Tr., 2: inserted ‘Largo’ over *Gq*, removed ‘Largo’ beneath (V)

/92, IIIb, 2: ‘x’ in pencil before *Gq.* ‘for’ (M)

/93, IIIb, 3-4: *Eq* tied to *Gc* deleted in pencil and *Ec.* inserted in pencil ‘Lord’ ; 5: *Dsq* in pencil before *Fsq* ‘hath’ (M)

/94-117, all parts: Robinson uses Stevenson’s Air for solo bass bars 26-48 marked ‘Largo Andante Affetuoso’ followed by Stevenson’s Recitative for countertenor ‘Gracious is the Lord’ bars 49-52 (V)

/112, IVb, 3-6: the dot is deleted in pencil on *q.-rest* ‘Thee’; 4: *Bsq* is altered in pencil to read *Bq* ‘de-’ with penciled tie to following note; 5-6: original *Eq.* *Asq* manipulated in pencil to read *Eq* *Aq* ‘-li-’ (M)

/113, IVb, 1: *Dc.* slurred to *Fq* over *Dm* ‘soul’ (M)

/114, IVb, 5: original g.n. *Asq* manipulated in pencil to read *Aq* before *Gq* ‘-li-’ (M)

/115, IVb, 1: *Gc.* manipulated in pencil to read *Bbc* ‘soul’ (M)

/116, IVb, 2: C#c in pencil overriding original *Dq.* ‘-ver’; 3: *Cbc* in pencil before *Dsq* followed by *Ac* in pencil ‘my’ (M)

/118, IVa: ‘4 minutes’ in pencil under Solo Bass [Tacet], ‘4 minutes’ in pencil under ‘Solo Tenor’ over *sb-rest* (G)

/119, IIIb, 4: ‘x’ in pencil after *Bbq.* marked with ‘>’ ‘yea’ (M)

/120, IIIb, 5: 'x' in pencil over Dsq 'our' (M)

/122-151, all parts: Robinson uses Stevenson's Air for countertenor 'Turn again then unto thy rest' bars 53-79 (V)

/126, IIIb, 2: 'x' in pencil before Bq. 'O' (M)

/131, IIIb, 1: Eq in pencil beneath Gq '-gain' ; 6: 'x' in pencil before Fq 'O' (M)

/139, IIIb, 3: '1' '2' in pencil beneath Anat.c of organ bass part (M)

/140, IIIb, 1i-ii-2i-ii: '3' '4' in pencil beneath BcGc AcFc of the organ bass part; 6: 'R' in pencil above C#q 'tears' (M)

/142, IIIb, 2: 'x' in pencil before Bnat.c 'from' (M)

/145, IIIb, 8: 'x' in pencil before Cq 'my' (M)

/146, IIIb, 4: 'x' in pencil over Bc with pause 'death' (M)

/147, IIIb, 3: 'R' in pencil over Ec with pause 'tears' (M)

/149, IIIb, 1: 'x' in pencil over Am 'feet' (M)

/152, Ib, 1: blue pencilled marking across sb-rest ; '5<sup>th</sup> September 1869' in pencil beneath sb-rest ; 2iii-4iii: 'Call upon the Lord' in pencil above CcFcAc of organ treble part; IIb, 1: 'Allegro Vivace' over sb-rest (M)

/153, Ia, 3: Cc marked 'f' 'The' ; Ib, 2: 'A. Duff' in pencil beneath Cc 'The' (M)

/157, Ib, 2: text 'and' in pencil beneath m-rest (M)

/158, Ib, 1: text 'he is and' in pencil beneath sb-rest (M)

/159, Ib, 1: text '*he*' in pencil beneath *m-rest* ; 2: text '*is*' in pencil beneath *c-rest* (M)

/164, IIa, 2-3: Gc Fc '*is my*' (G) ; Ib, 1: text '*The Lord*' in pencil beneath *m-rest*; 2: text '*is*' in pencil beneath *c-rest* (M)

/165, IIa, 2: Ec '*the*' (G) ; Ia, Ib, 4: original text '*my*' deleted in pencil and '*be-*' inserted in black ink of a later hand beneath Bc (M)

/166, Ia, Ib, 1: text '*strength*' deleted in pencil with text '*-come*' entered in black ink of a later hand beneath Am. (M)

/167, Ia, 2-3: Ec Dc '*and my*' (M)

/168, IIb, 2: text '*and*' beneath *m-rest* (M)

/169, Ib, 1: text '*and*' in pencil, text '*he*' in blue pencil beneath *sb-rest* ; IIb, 1: text '*He is*' beneath *sb-rest* (M)

/170, IIa, 1-2: starching beneath *m-rest c-rest* (G) ; Ib, 1-2: text '*and he is*' in blue pencil beneath *m-rest c-rest* ; IIb, 1-2: text '*He is*' beneath *m-rest c-rest* ; IVb, 2: '*√*' in pencil over Cc '*-tion*' (M)

/172, IIa, 3-4: original text '*my sal-*' deleted in pencil and '*is be-*' inserted in pencil beneath Fc Gc (G)

/176, IIa, 1-3: Cm *c-rest* Gc '*strength my*' (G)

/181, IVa, 3: Gc deleted in pencil beneath Cc and Ec inserted in pencil '*sal-*' (G)

/182, IIa, 1-3: Gm Gc Gc '*-vation and*' (G)

/184, IIa, 1-2: Gm. Gc '*-come be-*' (G) ; IIb, 2: Fc '*be-*' no Ac (M)

/185, IIa, 1-3: *Em Gc Gc* ‘-come my sal-’ (G)

/186, IIa, 1-3: *Gm Gc Gc* ‘-vation and’ ; 3: ‘#’ in black ink in a later hand before *Fc* ‘He’ ;

IVa, 3: *Cc* deleted in pencil and *Bc* inserted in pencil ‘my’ (G) ; IIb, 3: ‘#’ in later ink before *Fc* ‘He’ ; IVb, 2-3: original notation unrecognisable: penciled *Cc Bc* with letters ‘C’ ‘B’ with penciled strokes to text ‘and my’ (M)

/187, IIa, 1-3: *Fm Fc Fc* ‘He is be-’ (G) ; Ib, 1: text ‘he is be-’ in pencil beneath *sb-rest* ;

IVb, 1-4: penciled phrase beneath *Ac Cc Bc Ac* ‘song’ (M)

/188, IIa, 1-2: *Fm Ac* ‘-come be-’ ; IVa, 1: *Bsb* over *Gm* ‘be-’ ; 2: no *Bm* over *Fm* ‘-come’

(G) ; Ia, 1: starching beneath *m-rest* ; 2: starching beyond *Dm* ‘be-’ ; Ib, 1: ‘-come’ in pencil beneath *m-rest* (M)

/190, IVb, 2: ‘√’ in pencil over *C#c* ‘-tion’ (M)

/192, IIa, 1: ‘X’ in pencil over *Am* ‘Lord’ ; IVa, 1-2: *Cm* slurred in pencil to *Cm* ‘-va-’ (G)

/194, IVa, 1-4: no phrase from *Ac* ‘Strength’ (G)

/196, IVb, 2: ‘√’ in pencil before *Gc* ‘my’ of treble part (M)

/197, Ia, 3-4: original text ‘and’ beneath *Cc* slurred to *Fc* deleted in pencil, ‘my’ entered in pencil beneath (M)

/198, Ia, 1: original text ‘Song’ beneath *Ec* deleted in pencil marked ‘strength’ in pencil beneath (M)

/201, Ia, 2: penciled stroke through *Fm* ‘my’ (M)

/205, IIa: abandoned ; IVa, 1-3: no phrase over *F#c Ac Gc* ‘Song’ (G)

/207, IVa, 1-2: no slur from Fc to Gc ‘-come’ (G) ; Ib, 1-2: ‘T. Mayer came here in 1863’ in pencil over Ac slurred to Dc ‘-come’ (M)

/214, IIa, 1: ends after Fsb with pause ‘-tion’ and the signatory symbol of J. O’Rorke ; IIIa, 1: ends after Asb with pause ‘-tion’ marked ‘Paid up to this August 1863 – J. O’ Rorke’ ; IVa, 1: ends after Fsb with pause ‘-tion’ and signatory symbol of J. O’Rorke (G) ; Ia, 1: ends after Csb with pause with signatory symbol of J. O’Rorke; Ib, 1: ends after Csb with pause ‘-tion’ and signatory symbol of J. O’Rorke; Iib, 1: ends after Fsb with pause ‘-tion’ with signatory symbol of J. O’Rorke ; IIIb, 1: ends after Asb with pause ‘-tion’ with signatory symbol of J. O’Rorke ; IVb, 1: ends after Fsb with pause ‘-tion’ with signatory symbol of J. O’Rorke (M)

## 10. *I Looked and Behold*

*Anthem for Trinity Sunday*

*pre-1812*

### List of Sources

*Source 1: (A), (front), pp. 337-362 ; (K), ii, (front), pp. 61-73 ; Source 3: (C), viii, (reverse), pp. 20-22; ix, (front), pp. 20-22; x, (reverse), pp. 21-24; xi, (reverse), pp. 21-23*

*Source 2: (K), ii, (front), pp. 61-73*

*Source 3: (C), viii, (reverse), pp. 20-22; ix, (front), pp. 20-22; x, (reverse), pp. 21-24; xi, (reverse), pp. 21-23; xii (reverse), pp. 20-22, xiii, (reverse), pp. 20-22; xiv, (reverse), pp. 21-24; xv, (front), pp. 20-23; xx (reverse), pp. 73-86*

*Source 4: (D), i (front), pp. 18-22; ii, (front), pp. 41-47; iii, (front), pp. 42-53; iv, (front), pp. 35-41*

*Source 5: (J), i (front), pp. 99-112*

*Source 6: (U), (front), pp. 21-40*

*Source 7: (P), ix, (front), pp. 21-40*

*Source 8: (G), i, (reverse), pp. 117-121; ii, (reverse), pp. 101-105; iii, (reverse), pp. 10-13; iv, (reverse), pp. 146-155, v, (reverse), pp. 17-26; vi, (front), pp. 194-204; vii, (reverse), pp. 22-26; ix (front), pp. 194-200*

*Source 9: (L), ii, (front), pp. 56-68*

*Source 10: (E), viii, (reverse), pp. 59-66; ix (reverse), pp. 16-18; vi, (front), pp. 55-65; vii, (reverse), pp. 16-19; ii, (reverse), pp. 22-25; iii, (reverse), pp. 19-21; iv (front), pp. 53-60; v, (reverse), pp. 16-19*

Source 11: (F), i, (*front*), pp. 99-112

Source 12: (H), iii, (*front*), pp. 204-232

## Critical Commentary

### Scoring

*I Looked and Behold* is scored for solo countertenor, two solo tenors, solo bass, chorus and organ accompaniment. In this version, the voices are indicated thus:

I = Tr. ; II = C.T. ; III/1 = T. 1 ; III/2 = T. 2 ; IV = B.

### Copy text

One of the copy texts for this edition is Christ Church Cathedral Score Book 29 R.C.B. C6/1/24/1/29. It is called Source 1, and (A) in the **Textual Commentary**. It provides bars 1-181 of the '1812' version of the anthem. Its concluding bars 182-265 are considered a later phase of the anthem and are discussed further on. Unlike most of the other works contained in Source (A), this copy is in the hand of John Grey. The remaining bars 182-255 are provided by Source (C) **viii-xi** and Source (K) **ii**.

### Variant readings and dating

#### Phase One: '1812'

Source 2 refers to St. Patrick's Cathedral Organ Book Vol. 81. It is called (K) in the **Textual Commentary**. Its findings and those of Sources 3 to 5 can be discussed together as their readings agree and a date of 'pre-1812' can be applied to this version of the anthem.

The earliest version of the organ parts of *I Looked and Behold* is contained in Source 2, St. Patrick's Cathedral Vol. 81. This is in the hand of John Grey and concludes

with his signatory symbol and the note 'Examined by Mr. J. Mathews and paid for thus far 17 Nov. 1812 J.G.'. For this reason, its version is referred to as '1812' below. Although this copy records the earliest organ parts to the entire anthem, it could not be used as a main copy text since it was not possible to locate reciprocating voice and solo parts. In assessing bars 1-181, some of the readings from the part-books were marked 'wrong' in a later hand, whereas the version in Source (A) was generally accepted as correct and corresponds with the version that appears in the 1825 printed edition of the anthem.

A general commentary can be made following analysis of this source. A comparison between '1812' and Source (A) shows that the first seven bars of symphony did not exist in '1812', which opened with the contra-tenor recitative section at bar 8 of the copy text. After bar 16 of Source (A), the organ part became problematic due to the differences in notation. Although the readings were harmonically very similar, their melodic differences rendered them impossible to compare on a note-by-note basis, so comments regarding structure, dynamics and performance markings were made instead. In '1812', the *quartetto* marked *andante* began at upbeat bar 13 and lasted for thirty bars in this source. An extra bar of organ included here had later been omitted by the time Source (A) was written. The solo tenor *tacet* in '1812' occurred at bar 35 and, unlike Source (A), it was marked *Larghetto* not *Andante*. It lasted thirty-seven bars rather than thirty-six, again owing to an extra bar of organ later omitted by the time the copy text Source (A) was written. This bar of organ was deleted in pencil. The *Quartetto Largo Maestoso* at bar 72 lasted twenty-five bars and agreed structurally with Source (A), differing only in the marking *piano largo with expression*. The recitative bass *tacet* at bar 157 lasted eight bars, whereas the version in Source (A) lasted eleven bars. The semi-chorus marked *Andante Allegro* began at bar 165 in this source, whereas Source (A) begins at bar 174 to the same text 'Thou'rt worthy'. '1812' is structurally very different after bar 173 of 'Thou'rt worthy', so further direct

comparison had to be abandoned. Interestingly, this final section lasted eighty-two bars in the '1812' version and ninety-two bars in Source (A), so clearly it represents a development rather than a contraction. In the absence of a score copy dating from 1812, bars 182-255 of this edition have been constructed using part-books **viii-xi** of Source (C) and Source (K).

Source **3** is Christ Church Cathedral part-books. It is called (C) in the **Textual Commentary**. Readings from all nine parts **viii-xv** and **xx** have been assessed. The following order applies to this source: Ia = Tr. [cant.]; Ib = Tr. [dec.]; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IIIc = T. [cant.] ; IVa = B. [cant.] ; IVb = B. [dec.]

This source agrees is consistent with Source (A) until bar 181. Together with the organ parts of Source (K), it becomes the copy text for the vocal parts of '1812'. Treble Decani R.C.B. C6.1.24.3.29 is **viii** in the **List of Sources**. It provides the copy text for the treble part of the '1812' edition from bars 182-255. It is in the hand of John Grey. 'George C.' is written in pencil on the top of page 20 where the anthem begins. The anthem ends on p. 22. The earliest date in this source is 'pre-1820'. Grey signs 'Paid 1820' after Stevenson's *O Lord Our Governor* on p. 79. Alto Decani R.C.B. C6.1.24.3.30 is **ix** in the **List of Sources** and is also in the hand of John Grey. It provides the copy text for the countertenor part of the '1812' edition from bars 182-255. It begins on p. 20 and presents illegible pencilled comments beneath the recitative tenor section with 'Bass' in pencil beneath 'Recitative *Tacet*'. It also ends on p. 22. The date of 'Nov. 1816' is in the hand of John Grey on p. 45 after Green's *O Lord Grant the King* indicating that *I Looked and Behold* was copied before this date. Tenor Decani R.C.B. C6.1.24.3.31 is **x** in the **List of Sources** and is also in the hand of John Grey. It provides the copy text for the tenor part of the '1812' edition from

bars 182-255. It begins on p. 21 and ends on 24. The date 'Nov. 1816' is in the hand of Grey after Green's *O Lord Grant the King* on p. 48, likewise providing a *terminus ante quem*. Bass Decani R.C.B. C6.1.24.3.32 is **xi** in the **List of Sources**. It provides the copy text for the bass part of the '1812' edition from bars 182-255. It presents this anthem on p. 21. A lot of blotching of ink has been made to the title and composer's name. 'This anthem is copied wrong' is noted in pencil, followed by deletion in pencil. 'Tenor solo' is applied in pencil. 'Verse' in original hand is deleted in original hand. The anthem ends on p. 23 in the hand of Grey. The earliest date in the partbook is 'Nov. 1816, which occurs after Green's *O Lord Grant the King* on p. 44. Treble Cantoris R.C.B. C6.1.24.3.33 is **xii** in the **List of Sources** and presents the anthem on p. 20. A five-staved insert is pasted over the original manuscript in original hand. There is pencilled manipulation of text to bars of rest to form a face. It ends on p. 22 in the hand of John Grey. 'Paid 1823' following an unidentified signatory symbol occurs after Handel's Grand Funeral Anthem, on p. 77. Contra-tenor Cantoris R.C.B. C6.1.24.3.34 is **xii** in the **List of Sources**. It presents 'Whitsunday' in its title. This is crossed out by the original hand. Deletion of original bars and text occurs in the original hand, while pencilled notation is inserted over original rests. Starching and correction is made in the original hand. The anthem ends on p. 22 in the hand of John Grey. 'Paid Nov. 1816' is written in Grey's hand after Green's *O Lord Grant the King*. Tenor Cantoris R.C.B. C6.1.24.3.35 is **xiv** in the **List of Sources**. The anthem appears on p. 21. Starching and correction have been made in original hand. Some deletion by crossing out is made in original hand. Inconsistencies with Source (A) occur from bar 92. See **Musical Illustrations, Fig. 6**. The anthem ends on p. 24 with the signatory symbol of Grey. 'Paid Nov. 1816' after Green's *O Lord Grant the King* on p. 47. Bass Cantoris R.C.B. C6.1.24.3.36 is **xv** in the **List of Sources**. It presents the anthem on p. 21. The text 'Saying O Lord' is deleted in pencil and 'a crown of gold' inserted in pencil. 'This copy

agrees with loft books but not with Stevenson score' is written in original hand on p. 21. Two staves marked '*Quartetto Largo Maestoso*' are pasted in over the original in bandage-like material. The notation is entered in pencil. 'All wrong' is written in pencil above, but this remark probably refers to the original notation underneath while the insert is correct. Several staves beneath the insert have faded pencilled strokes as if deletions had taken place, and again on p. 22. It ends on p. 23 in the hand of John Grey. The earliest date of 'Piad [*sic*] Nov. 1816' occurs after Green's *O Lord Grant the King*<sup>13</sup> on p. 44 in the hand of John Grey. Tenor Cantoris R.C.B. C6/1/24/3/41 is **xx** in the **List of Sources**. It is referred to as IIIc in the **Textual Commentary**. It presents the anthem on p. 73 and ends on p. 86. There are a number of inconsistencies with Source (A) from bars 13(Up bt.)-37, bars 65-76, bars 88-93, bars 186-187 and bars 221-228. See **Musical Illustrations, Figs. 1, 3 and 4**. This copy is in the hand of Mathias Crowley and ends with his signatory symbol and the statement: 'Dr. R. 22<sup>nd</sup> May [18]39 M.M.C.'

Source 4 is Christ Church Cathedral Loft New Books and is called (D) in the **Textual Commentary**. All four readings agree with Sources 2 and 3. Treble Loft New Book R.C.B. C6/1/24/5/1 is called i in the **List of Sources**. *I Looked and Behold* occurs on p. 18. Various pencilled additions have been made including 'Verse', natural, 'p' 'pp' and '>' signs. There is pencilled numbering and notation of other voice parts over bars of rest. There is pencilled lettering over the notation in pencil. A statement '6 bars rest' is entered in pencil and there are instances of starching and of corrections made to bar lines in pencil. Inconsistencies with Source (A) occur at bars 220-229; bars 233-241 and bars 244-254. See **Musical Illustrations, Figs. 11-13**. The anthem ends on p. 22 in the hand of John Grey.

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<sup>13</sup> Text 'his' is altered in pencil to read 'her' and 'king' changed to 'queen' in respect for Queen Victoria.

The earliest date occurs after Handel's Grand Funeral Anthem on p. 74 'Paid 1821' is entered in the hand of John Grey. Countertenor Loft New Book C6/1/24/5/3 is called **ii** in the **List of Sources**. *I Looked and Behold* occurs on p. 41. 'The Epistle' is written in pencil. Pencilled notation is entered beneath crotchet rests. There are corrections to the original notation in pencil and starching and correction in the original hand. Deletions to the original notation are made by pencil stroke. Various pencilled additions have been made including natural signs, '<' and 'f'. Inconsistencies with Source (A) occur at bars 19-36; bars 89-94; 220-229; bars 233-241 and bars 244-254. See **Musical Illustrations, Figs. 2, 5 and 11-13**. The anthem ends on p. 47. The earliest date in this source occurs after Croft's *O Give Thanks* on p. 84. It is in the hand of John Grey and reads 'Paid Nov. 1816'. Tenor Loft New Book C6/1/25/5/4 is called **iii** in the **List of Sources**. The title to this anthem appears on p. 42 marked '4<sup>th</sup> Chap of the Revelations 1<sup>st</sup> Verse'. There are instances of pencilled additions to the notation beneath rests. There is starching and the insertion of accidentals in pencil. It ends on p. 53 in the hand of John Grey. The earliest date occurs after Boyce's *Oh Where Shall Wisdom Be Found* on p. 74 in the hand of John Grey 'Paid Nov. 1816.' Bass Loft New Book C6/1/25/5/5 is called **iv** in the **List of Sources**. This anthem occurs on p. 35. There are various instances of inserted pencilled notation over bars of rest with some instances of starching. Various pencilled additions have been made including 'pp' and '<>' signs. '*Quartetto*' is deleted in pencil. Inconsistencies with Source (A) occur at bars 19-37; bars 89-93; bars 156-161; bars 167-170; bars 220-229; bars 233-241 and bars 244-254. See **Musical Illustrations, Figs. 2, 5, 8, 9 and 11-13**. The anthem ends on p. 41 in the hand of John Grey with his signatory symbol and a statement in his hand: 'Examined and paid for thus far Nov. 1812 J. Grey'.

Source **5** is Christ Church Cathedral Organ Book R.C.B. C6/1/24/2/11. It is called **(J), i** in the **List of Sources** and **(J)** in the **Textual Commentary**. The anthem begins on p. 99 and ends on p 111 bearing the signatory symbol of John Grey. Although no evidence for the dating of this source could be found, it agrees with Grey's entry in Source **2** (St. Patrick's Cathedral Organ Book 81) dated '1812'.

Phase 2: Period of copy text and Power printed edition of '1825'

Source **6** is *Morning and Evening Services and Anthems*, volume 2, the printed edition published in 1825. It is called **(U)** in the **List of Sources** and **(U)** in the **Textual Commentary**. It wholly agrees with Source **(A)** and all 265 bars are represented. Its version is referred to as '1825'. Its bars 182-265 provide alternative choral sections and conclusion to the anthem. See **Fig. 10, Musical Illustrations**.

Source **7** is the copy of *Morning and Evening Services and Anthems* (1825) from Cloyne Cathedral, with pencilled edits, corrections and deletions. It is called **(P) ix** in the **List of Sources** and **(P)** in the **Textual Commentary**. The following order is applied: I = Tr. ; II = C.T. ; III/1 = T. ; III/2 = T. ; IV = B. ; Org. Tr. ; Org. B.

Source **8** is St. Patrick's Cathedral and Castle Chapel part-books. It is called **(G)** in the **Textual Commentary**. Readings from eight part-books, **i-vii** and **ix**, have been assessed. The following order applies to this source: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.].

They agree with Source **(A)** and the 1825 printed edition. All parts are written in the hand of John Grey. Castle Chapel 2 Treble Cantoris is **i** in the **List of Sources**. *I Looked*

*and Behold* begins on p. 117 with some of the anthem corrected on an insert in a later hand between pages 118 and 119 and measuring 29cm by 24cm. The only reference to dating in this source is 'Jan. 1854' entered in pencil to the left margin on p. 2 after Stevenson's *Grant to Us O Lord*. Castle Chapel 1 Treble Decani is **ii** in the **List of Sources**. It presents the anthem on p. 101 and ends on p. 105 with no further evidence for dating. Castle Chapel 4 Alto Cantoris [D39] is **iii** in the **List of Sources**. The only evidence for dating in this source is after Croft's *God Is Gone Up* on p. 42 where, together with the signatory symbol of Jonathan O'Rorke, a statement is made in his hand: 'Paid up to this Aug. 1863 J.O.R.'. Castle Chapel 10 Alto Decani [D38] is **iv** in the **List of Sources**. The anthem begins on p. 146 and ends on p. 155 with no further evidence for dating. Castle Chapel 15 Tenor Cantoris is **v** in the **List of Sources**. The anthem begins on p. 17 and ends on p. 26. Evidence for dating occurs after Stevenson's *I Am Well Pleased* on p. 81, where together with the signatory symbol of Jonathan O'Rorke a statement is made in his hand: 'Paid up to this Aug. 1863 J.O.R.'. Castle Chapel 16 Tenor Decani is **vi** in the **List of Sources**. The anthem begins on p. 194 and ends on p. 204 with no further evidence for dating. Castle Chapel 19 Bass Cantoris is **vi** in the **List of Sources**. The anthem begins on p. 22 and ends on p. 26. The only evidence for dating occurs after Green's *Lord Let Me Know Mine End* on p. 88, where, together with the signatory symbol of Jonathan O'Rorke, a statement is made in his hand: 'Paid up to this Aug. 1863 J.O.R.'. 21 Bass Decani is **ix** in the **List of Sources**. The anthem begins on p. 194 and ends on p. 200 with no further evidence for dating.

Source **9** refers to D4 12 Castle Chapel Organ Book and is called **(L) ii** in the **List of Sources** and **(L)** in the **Textual Commentary**. It presents the anthem on p. 56 and ends on p. 68 without double bar lines or signatory symbol. There was a high incidence of

illegible and illogical pencilled commentary made to this copy. Inconsistencies with Source (A) occurred from bars 144-162. See **Musical Illustrations, Fig. 7**. These bars are similar to bars 138-156 of the '1812' organ part but for the most part Source 9 agrees with Source (A).

Source 10 refers to Trinity College Chapel part-books and is called (E) in the **Textual Commentary**. Readings from eight part-books, **ii-ix**, have been assessed. The following order applies to this source: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B [cant.] ; IVb = B. [dec.]

They wholly agree with Source (A) and the 1825 printed edition. Treble Cantoris MS 4758 is **ii** in the **List of Sources**. It presents *I Looked and Behold* on p. 22 where it concludes on p. 25 with the signatory symbol of John Grey. Evidence for dating occurs after Spray's *O Lord I will Praise Thee* on p. 12 where together with the signatory symbol of John Grey it is written 'Paid 1821 J.G.'. Treble Decani MS 4759 is **iii** in the **List of Sources**. It presents *I Looked and Behold* on p. 19 where it concludes on p. 21 with the signatory symbol of John Grey. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* on p. 85 where it is marked 'Composed for the consecration of the Lord Bishop of Cork 1831'. Contra-tenor Cantoris MS 4760 is **iv** in the **List of Sources**. It presents *I Looked and Behold* on p. 53 where it concludes on p. 60 with the signatory symbol of John Grey. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* on p. 126 where it is marked 'Composed for the consecration of the Lord Bishop of Cork by Dr. Smith'. Contra-Tenor Decani MS 4761 is **v** in the **List of Sources**. It presents *I Looked and Behold* on p. 16 where it concludes on p. 19 with the signatory symbol of John Grey. Evidence for dating occurs after Spray's *O Lord I Will Praise Thee* on p. 11 where together with the signatory symbol of John Grey it is written 'Paid 1820 J.G.'. Tenor

Cantoris MS 4756 is **vi** in the **List of Sources**. It presents *I Looked and Behold* on p. 55 where it concludes on p. 65 with the signatory symbol of John Grey. Evidence for dating occurs after Spray's *O Lord I Will Praise Thee* on p. 41 where together with the signatory symbol of John Grey it is written 'Paid 1821 J. Grey'. Tenor Decani MS 4757 is **vii** in the **List of Sources**. It presents *I Looked and Behold* on p. 16 where it concludes on p. 19 with the signatory symbol of John Grey. Evidence for dating occurs after Stevenson's *I Looked and Lo* on p. 11 where together with the signatory symbol of John Grey it is written 'Paid 1821 J. Grey'. Bass Cantoris MS 4754 is **viii** in the **List of Sources**. It begins on p. 59 and ends on p. 66. Evidence for dating occurs earlier in the source, after Spray's *O Lord I Will Praise Thee*, written in the hand of John Grey 'paid 1821 J. G.' Bass Decani MS 4755 is **ix** in the **List of Sources**. It begins on p. 16 and ends on p. 18 bearing the signatory symbol of John Grey. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* on p. 78 where it is marked 'Composed for the consecration of the Lord Bishop of Cork by Dr. Smith'.

Source **11** refers to Trinity College Organ Book M.S. 4749 MUNV/90e/1. It is called **(F) i** in the **List of Sources** and **(F)** in the **Textual Commentary**. It begins on p. 99 and ends on p. 112 bearing the signatory symbol of John Grey. It wholly agrees with Source **(A)** and 1825 printed edition.

### Phase 3: After 1833

Source **12** refers to Christ Church Cathedral Score Book R.C.B. C6/1/24/1/31. It is called **(H) iii** in the **List of Sources** and **(H)** in the **Textual Commentary**. The anthem begins on p. 204. It ends on p. 232 with an unidentified signatory symbol consistent with the majority of the transcription entries into Source **(A)** and believed to date from the

1840s, that is, after Grey and after the death of John Stevenson. Interestingly, a ‘H.B.’ examined the entry before Handel’s *Let God Arise* which was in the hand of John Grey. It is not known who this ‘H.B.’ might be, but he may be the author of this unidentified signatory symbol.<sup>14</sup> No other evidence for dating of this source exists, although it is deemed to be a later and more advanced version of the version contained in Source (A). This source could only be compared up until bars 78, after which only performance and dynamic markings were noted such was the difference in notation. A structural assessment shows that, like Source (A), this version opens with a seven bar symphony and from bar 8 gives five bars of a contra-tenor recitative. Like Source (A), it presents the *quartetto* at bar upbeat 13 and the solo tenor *andante tacet* ‘and immediately I was in the spirit’ at bar 42. It is generally similar to Source (A) until bar 77 marking the end of the solo tenor *andante tacet* ‘and immediately I was in the spirit’. The *Quartetto Allegro* beginning at bar 78 is shortened to thirty-eight bars here, whereas Source (A) was longer and comprised sixty bars. The verse *largo* ‘Holy Holy’ at bar 138 of the copy text occurs here at bar 117. The source is dissimilar from bar 186 (bar 230 of Source (A)), where the chorus ‘For ever’ is clearly a development of the ‘1825’ chorus. See **Musical Illustration, Fig. 10**. As in the chorus ‘For ever’ in Source (A), the same compositional tool is used, of successive imitative entries from the bass up to the treble. This section from the canonic imitative chorus ‘For ever’ lasts from bars 186 until bar 233, a total of forty-seven bars, whereas version in Source (A) entering at bar 230 lasts until bar 265, a total of thirty-six bars. Given that its reading from bar 186 is not corroborated by any other source, the version of *I Looked and Behold* recorded in Source (H) is considered a reasonable competitive reading, a category 2 reading.

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<sup>14</sup> The initials ‘H.B.’ could refer to Henry Burgh, Henry Bussell or Henry Bishop, all active in the area of preparing copies at this time c.1834.

## Textual Commentary

/1, Org. Tr., 1i: corrected original '*Moderato*' to read '*Largo*' over *Ac* (**A**) ; IIa, 1: '*Largo*' over *sb-rest* (**E**) ; Org. Tr., 1i-ii-4i-ii: inked strokes over *AcFc* (**F**) ; Org. Tr., 1i: '*Sym. Largo*' over *Ac* ; Org. B., 4: no *Ebc* over *CcFc* (**H**) ; Org. Tr., 1ii: illegible pencilled commentary beneath *Fc* with stress (**L**) ; Org. Tr., 1i: '*Swell Diapason*' over *Fc* ; Org. B., 1ii: '*Choir Organ*', '*Stop Diapason*' under *Fc* ; 4i: no *Ebc* over *CcFc* (**U**)

/1-7, Org.: no symphony section presented in this source (**J**) ; Org.: no '*Sym. Largo*' section (**K**)

/3, Org. Tr., 3iii-4iii: '*cresc.*' sign beneath *Gc* (**L**)

/5, Org. Tr., 4: '*nat.*' sign in black ink of a later hand before *Ec* (**F**)

/8, Org. Tr., 1iv: '*ad lib.*' beneath *Fm* (**F**) ; IIb, 2: *Fq.* in pencil beneath *Ac* '*P*' (**G**) ; Org. Tr., 1: '*pp*' beneath *Fsb* (**U**)

/9, Org. Tr., 1iv: ' $\frac{7}{4}$ ' in pencil beneath *EsbCsbBsbGsb* (**K**) ; Org. B., 1: ' $\frac{7}{4/2}$ ' in pencil beneath *Fsb* (**K, L**)

/10, II, 2: no *q-rest* ; 3: *Fq* marked 'x' in pencil above '*a*' (**D**) ; Org. B., 2: ' $\frac{4}{2}$ ' in pencil over *Ebm* (**K, L**)

/11, II, 6-7: *Eq. Dsq* '*-ned in*' (**D**) ; IIb, 1: penciled g.n. *Bsq* before *Bq* '*op'ned*' ; 5: penciled g.n. *Gq* before *Fc* '*op'ned*' ; 6: 'v' in pencil after *Eq* '*-ned*' (**G**) ; Org. B., 1: '6' in pencil over *Dm* ; 2i: '*nat.6*' over *Gm* (**K, L**)

/12, II, 2: corrected original '*Verse 4 Voices*' to read '*Quartetto*' over *m-rest* ; III, 4: corrected text '*And*' to read '*and*' lower case beneath *Csq.* (**A**) ; II, 1: *Gm* tied to *Gc*

'heav'n' ; 2: 'Quartetto – Contra-tenor – 2 Tenors and Bass' marked 'Largo Maestoso' over *m-rest* ; III/1, 4: 'lead off' over *Csq.* marked 'Quartetto' 'And' (D) ; Org. Tr., 2: '1' over *Cq* ; 4: '2' over *Cq* (F) ; IIIa/1&2, IIIb/1, 4: 'lead off' over *Csq.* 'and' (G) ; II, 2: no 'Moderato' over *m-rest* ; Org. Tr., 1i-iii: *Em.Cm.Gm.* with pause ; 2: 'p' under *Cc* (H) ; Org. Tr., 1i-ii-2i-ii: *EmCm* tied to *EcCc*, no pause ; 2: 'Andante piano' over *q-rest*, no 'Moderato' ; 3-4: *q-rest Cq* ; Org. B., 1i-ii-2i-ii: *GmCm* tied to *GcCc*, no pause (K) ; II, 1: 'Quartetto' over *m-rest* (U)

/13, III/2, 3: corrected text 'And' to read 'and' lower case beneath *Asq.* (A) ; Org. Tr., 1: '1' over *Fq* ; 3: '2' over *Fq* ; 5: '3' over *Dq* ; 7i: '4' over *Gq* (F) ; Org. Tr., 8i: *Gq* tied to following bar (H) ; Org. Tr., 5: *Dc* ; 7-8: *Gc Dc* ; Org. B., 4: *Bc* ; 6: *Gc* (K)

/13(Up bt.)-37, IIIc: See **Musical Illustrations, Fig.1** for twenty-five bar variant succeeded by bar 38 of the copy text (C)

/14, IIb, 3: *sq* stem originally omitted inserted in pencil to *Gq.* 'and' ; IIIa/1, 5-6: *Csq Csq* 'of a' ; 9: *m-rest* deleted in pencil (G) ; Org. Tr., 1-2: *Gq Cq* ; Org. B., 1: *Cc* (H) ; Org. B., 1: *Cq* (K)

/15, IIIc/2, 3-4: *Fsq Fsq* 'as it' (C) ; II, 4-5: *Fsq Esq* 'as it' ; 7: *Fsq.* 'of' (D) ; IIIa/1, 6-7: *Csq Csq* 'as it' ; 9-10: *Bnat.sq Bdsq* 'of a' ; IIIa/2, 3-4: *Asq Asq* 'as it' ; IIIb/2, 3-4: *Fsq Fsq* 'as it' ; 5: *Gc.* 'were' ; IVb, 4-5: *Gsq Gsq* 'and the' (G) ; Org. Tr., 3: *Gc* ; 5-6: *Fq Eq* ; Org. B., 1: *Fc* ; 2-3: *Eq Fq* ; 4: *Gm* (H) ; Org. Tr., 1i-ii-2i-ii: *DsqBsq DsqBsq* ; 5-6: *FsqEq* (K)

/16, II, 4: *c-rest* ; 5: text 'was' beneath *Fc* tied to following bar ; III/2, 2: *Cq* '-pet', reverted to Source (C) xx (D) ; IIIa/2, 1-4: phrase from *Cq* 'were' (E) ; IIb, 3-4: '2, 4, 5; in ink over *c-rest q-rest* ; IIIa/2, 5: *q-rest* in pencil, originally omitted ; 6-7: *Csq Csq* 'as it' (G) ; III/2,

2: Fq ‘-pet’ ; Org. Tr., 1-2: Fq Eq ; 3: *c-rest* ; 4: *q-rest* ; 5-6: Csq Csq ; 7: Fc Cc ; Org. B., 1-2: Cq Cq ; 5: Ac ; 6: Fc (**H**)

/17, II, 2: Fsq ‘as’ ; 3: Gsq ‘it’ ; 5: Esq ‘of’ (**D**) ; III/2, 5: Fsq ‘of’ ; 4: g.n. Fsq before Eq ‘were’ ; 7-8: Fq Fq ‘trumpet’ ; 9: *q-rest* ; 10i-ii: AqCq ‘the first’ ; Org. B., 1: Bc (**H**)

/18, IIIa/2, 6: tie from Cc to following bar ‘was’ (**G**) ; Org. B., 1: Bc ; 7i-ii: CqCq (**H**) ; Org. Tr., 6i-ii: ‘x’ in pencil after GcEc ; Org. B., 2: ‘x’ in pencil after Cc (**L**)

/19, Org. B., 9: corrected original *c-rest* to read Ac (**A**) ; IIIc, 2-3: have abandoned (**C**) ; II, 10: Aq no ‘p’ ‘a’ ; too many inconsistencies ; IV, 8: Dq 8ve above ‘-pet’ (**D**) ; IIIa/1&2, 10: no ‘p’ over Cq ‘a’ (**E**) ; Org. Tr., 9: Aq no *q-rest* (**F**) ; IIb, 7: ‘5’ in pencil over Fq ‘trum-’ ; IIIa/1, 10: no ‘p’ over Cq ‘a’ ; IIIa/2, 1-: no ‘p’ over Aq ‘a’ ; IIIb/2, 10: no ‘p’ over Aq ‘a’ (**G**) ; II, 10: no ‘p’ over Fq ‘a’ ; III/1 10: no ‘p’ over Cq ‘a’ ; III/2, 10: no ‘p’ over Aq ‘a’ ; Org. Tr., 10: no ‘p’ over FqCq ; Org. B., 7i-ii: AcDc ; 8: *q-rest* ; 9: Aq (**H**) ; Org. B., 7-8: Dq Dc ; 9: no *c-rest*, Aq with ‘p’ in pencil (**L**)

/19-37, II-IV: inconsistent with the copy text. See **Musical Illustrations, Fig. 2 (D)**

/20, II, 1-6: removed original phrase from Fq ‘trum—’ (**A**) ; IIIb/1, 1: ‘1 2’ in pencil over Dc ‘trum-’ ; 2-4: ‘3 4’ in pencil over Bq Csq Dsq ; 5: ‘5 6’ in pencil over Ec ‘trum-’ ; 6-8: ‘7 8’ in pencil over Cq Dsq Esq ‘trum-’ (**G**)

/21, II, 2-6: removed original phrase from Bsq ‘trum-’ ; III/2, 3: corrected original Fq to read Gq ‘trum-’ (**A**) ; IIIa/2, 6: Gq ‘trum-’ ; IIIb/1, 1: ‘1 2’ in pencil over Fc. ; 2-3: ‘3 4’ in pencil over Esq Dsq ; 4: ‘5 6 7’ in pencil over Cc. ; 5-6: ‘8’ in pencil over Bsq Asq ‘-pet’ (**G**) ; III/1, 4-5: Eq Dq ; 6: Cc. ‘trum-’ ; 7-8: Bsq slurred to Asq ‘-pet’ ; Org. B., 1: Bm (**H**)

/22, IIIb/1, 1: '1 2 3' in pencil over Gc. 'talk-' ; 2-3: '4-' in pencil over Asq Bsq '-ing' ; 4: '5' in pencil over Aq 'with' ; 5: '6 7' in pencil over Ac 'me' ; 6: '8' in pencil over Cq 'which' (G) ; Org. B., 1: Cc ; 2: Cc ; 3: Fq ; 4: Fc ; 5: q-rest (H)

/23, IIb, 1-2: '1234' in ink over Ac c-rest 'said' ; 3-5: '5 6 & 7 8' in ink over q-rest F#sq Fc 'come up' (G) ; IIIb/1, 1: '1 2' in pencil over Fc 'said' ; 2: '3 4' in pencil over c-rest ; 3: '5' in pencil over q-rest. ; 4: '6' in pencil over Dsq 'come' ; 5: '7 8' in pencil over Dc 'up' (G)

/24, III/1, 1-2: corrected original Eq Ec. to read Dq Dc. '-ther' (A) ; IIb, 1-5: '1 234 5 6 78' in ink over Gq Gc. q-rest. Gsq Gc 'hither come up' ; IIIb/1, 2: Dc '-ther' ; 3-4: m-rest c-rest ; IIIb/1, 1: original Eq manipulated in pencil to read Dq 'hi-' marked '1' in pencil ; 2: original Eq manipulated in pencil to read Dc marked '2' in pencil above ; 3: '3 4' in pencil over c-rest ; 4: '5' in pencil over q-rest. ; 5: '6' in pencil over Esq 'come' ; 6: '7 8' in pencil over Ec 'up' (G) ; II, 2: Gq '-ther' ; 3-4: c-rest q-rest. (H)

/25, Org. Tr., 3i-ii: GcEc tied to following bar ; Org. B., 4: Bc. (F) ; IIIb/1, 1: '1' in pencil over Fq 'hi-' ; 2: '2' in pencil over Fq '-ther' ; 3: '3 4' in pencil over Fc 'come' ; 4: '5 6' in pencil over Fc 'come' ; 5: '7 8' in pencil over Ec 'come' (G)

/26, II, 4-5: stems heightened upwards in ink of a later hand on Fsq slurred to Esq 'up' ; III, 4-5: stems heightened upwards in ink of a later hand on Dsq C#sq 'up' (A) ; IV, 2: starching of original quaver stem to form Dc. '-ther' (D) ; Org. Tr., 1i-ii: GqEq tied to previous bar (F) ; IIb, 2-3: no slur from Fsq to Gsq '-come' ; 4-5: Fq Eq 'up' ; IIIa/1, 2-3: no slur from Dsq to Esq 'come' ; IIIb/1, 1: '1' in pencil over Eq 'come' ; 2: '2' in pencil over Dsq Esq 'come' ; 4-5: '3 4' in pencil over Dq C#q 'up' ; 6: '5' in pencil over Dq 'hi-' ; 7: '6 7' in pencil over Dc. '-ther' (G) ; IV, 1-2: Ac Aq 'come up' ; Org. B., 1-3: Ac tied to Aq Gq Aq ; 6: 'for' under Fc Fq (H)

/27, III/1, 1: notation of bass in pencil FcCq over *m-rest* 'shew thee' ; 3: notation of bass in pencil FqFqFq text 'and I will' beneath *sb-rest* (D) ; IIb, 1: '1 2 3 4 5 6 7 8' over *sb-rest* (G) ; Org. B., 1: 'p' under Fq ; 7-8: CqCq beneath CqCq (H)

/28, III/1, 2: Bnat.m in pencil over *q-rest* 'things' (D) ; IIIb/1, 1: '1' in pencil over *q-rest* ; 2: '2' in pencil over Dq 'and' ; 3: '3' in pencil over Dq 'I' ; 4: '4' in pencil over Dq 'will' ; 5: '5 6 7' in pencil over Gc. 'shew' ; 6: '8' in pencil over Gq 'thee' (G)

/29, IIIb/1, 1: '1' in pencil over Cq 'things' ; 2: '2' in pencil over Cq 'will' ; 3: '3 4' in pencil over Fm 'shew' ; 4: '5' in pencil over Ec 'thee' (G)

/30, III/2, 4: original note Dq manipulated in later hand to read Eq marked 'E' above in later hand 'will' (A) ; IIIb/1, 1: '1 2 3 4' in pencil over Fm 'things' ; 3: '5 6' in pencil over Cc 'which' ; IIIb/2, 4: Dq 'will' (G) ; Org. B., 4: Ec (H) ; III/2, 4: Cq. 'will' (U)

/31, III/2, 1: original Bc manipulated in later hand to read Cc with 'C' above in later hand 'things' (A) ; IV, 3: starching of original quaver stem to form Dc 'must' (D) ; Org. Tr., 3: '#' before Fc with Dc beneath (F) ; IIIa/1, 2: Dq 'must' ; IIIa/2, 1: Bc manipulated to read Cc with 'C' in pencil above 'things' ; IIIb/1, 1: '1 2 3 4' in pencil over Dm 'must' ; 2: '5' in pencil over Dq ; 3: '6' in pencil over Dq 'be' ; 4: '7 8' in pencil over Dc 'here' ; IIIb/2, 1: Bc 'things' (G) ; Org. B., 1: Dc ; 3-4: Aq Aq over Dc ; 5: AcDc (H)

/32, Org. B., 1: corrected original Bq to read Gq (A) ; IIIb/1, 1: '1' in pencil over Dq 'af-' ; 2: '2 3' in pencil over Dc '-ter' ; 3: '4' in pencil over *q-rest* ; 4: '5' in pencil over Bnat.q 'I' ; 5: '6' in pencil over Bq 'will' ; 6: '7' in pencil over Bq 'shew' ; 7: '8' in pencil over Bq 'thee' (G) ; Org. B., 1: Gm (H)

/33, III, 2: corrected Dc to read Ec 'I' (A) ; III/1, 3: 'x' in pencil over Fc 'will' (D) ; IIIb/1, 1: '1 2 3 4' in pencil over Dm 'things' ; 2: '5' in pencil over Ec 'I' ; 3: '6' in pencil over Fc 'will' (G)

/34, IV, 4: 'b' in pencil over Bc 'shew' (D) ; Org. Tr., 1i-ii: ties from AqFq from previous bar ; 4i-ii: ties from AqFq to following bar (F) ; III/1, 1-2: Dc. Dq 'shew thee' ; 3: Ec 'things' ; III/2, 1-2: Dc. Dq 'shew thee' (H)

/35, Org. B., 2: corrected original Bq to read Cq (A) ; IIb, 3i: AqBq in pencil over Gc 'here' ; 4: Aq in pencil over Fq 'af-' ; IIIb/1, '1' in pencil over Fq 'must' ; 3: '3 4' in pencil over Ec 'here-' ; 4: '5' in pencil over Fq 'af-' ; 5: '6' in pencil over Fq '-ter' ; 6-7: '7 8' in pencil over Cq C#q 'will' (G)

/36, IIIb/1, 1: '1 2' in pencil over Dc 'shew' ; 2: '3 4' in pencil over Dc 'thee' ; 3: '5 6 7 8' in pencil over Em with pause 'things' (G)

/37, IIb, 1: 'p' in pencil over c-rest ; IIIb/1, 1: '1 2' in pencil over c-rest ; 4: '3 4' in pencil over Cq 'be' ; 5: '7 8' in pencil over Cc 'here-' ; IIIb/2, 2: 'p' in pencil over Ac 'which' (G) ; II, 2: 'Tempo' over Fc 'which' (U)

/38, III/1, 1-2: corrected original Dq Dq to read Cq Cq 'af-ter' (A) ; Org. B., 2: 'Swell' over Aq (F, U) ; IIIa/1, 1-2: Cq Cq 'after' ; IIIa/2, 1-2: Aq Aq 'after' ; IIIb/1, 1: '1' in pencil over Cq 'af-' ; 2: '2' in pencil over Cq '-ter' (G) ; Org. Tr., 3ii: 'Sym.' in pencil beneath Cq (L) ; Org. Tr., 3i: 'Sym.' over Fq (U)

/39, Org. B., 5: 'cres.' over Cq (F)

/40, Org. B., 3: inserted courtesy (b) before Bc (A) ; Org. Tr., 3: 'for' beneath Dc ; Org. B., 5: 'Swell' over Fq (F)

/42, Org. Tr., 1: '*Largo Andante*' over *c-rest* ; Org. B., 1: '*pia*' over Cc (**F**) ; IIb, 1: ' $\frac{3}{2}$ ' altered in pencil to read ' $\frac{3}{4}$ ' marked 'Verse' with '*Largo*' in pencil (**G**) ; Org. Tr., 1i: '*Larghetto*' over Cc (**K**) ; Org. Tr., 1: '*Largo*' before *c-rest* ; 3: Fc deleted in pencil and Ac inserted in pencil (**L**) ; Org. Tr., 3: 'Swell Open Diapason' over Fc ; Org. B., 1: 'Stop Diapason' beneath Cc (**U**)

/45, IIIc, 1-2: Fm tied to Fc. '*and*', 3: Csq '*im-*' (**C**) ; Org. Tr., 2-3: inked strokes over Cc Cc (**F**)

/46, Org. Tr., 1i-3i: inked strokes over Cc Cc Cc (**F**) ; Org. B., 1-3: starching beyond Fc Fc Fc (**L**)

/47, Org. Tr., 1i-3i: inked strokes over Dc Dc Dc (**F**) ; Org. B., 1-3: starching beyond Fc Fc Fc (**L**)

/48, III, 4-5: corrected original Fq. Fsq to read Bq. Bsq '*and be-*' (**A**) ; IIIb/2, 4: Gq visible beyond Fq '*and*' (**G**) ; Org. B., 1-3: starching beyond Fc Fc Fc (**L**)

/49, Org. Tr., 1: starching beyond notation ; Org. B., 1-3: starching beyond notation (**L**)

/51, Org. Tr., 1-6: 'Swell Principal' in pencil below stave with phrasing in pencil from *q-rest* (**L**)

/53, III, IIIc, 1: Fm '*throne*' (**C, D**) ; Org. Tr., 1: starching of original material CmAm with Bnat.c inserted in later hand (**F**)

/54, Org. Tr, 1-2: Gq. Fsq (**F, L**)

/58, III, 3-4: Gq. Fsq '*about the*' (**D**) ; III, 2: '*for*' over Aq '*a-*' (**U**)

/59, Org. B., 1-2: Cc Bc (**H**)

/60, III, 3-4: *Aq. C#sq* 'twenty' (**D**)

/62, IIIc, 1-2: *Cq. Csq* 'cloathed' (**C**) ; III, 1-2: *Cq. Csq* 'twenty' (**D**) ; III, 1-2: *Cq. Csq* 'cloathed' ; 4-5: *Dq* slurred to *Eq* 'white' (**H**) ; Org. B., 1: *custos* in pencil above *Bm*. marked '4/2' in pencil below (**L**) ; III, 1: 'p' over *Cnat.q* 'clo-' (**U**)

/63, IIIb/2, 2: letter 's' on '-ments' deleted in pencil beneath *Fm* (**G**) ; III, 2: *Gc* '-ment' ; 3: *c-rest* (**H**)

/64, IIIc, 4: no 'tr.' over *Bnat.c* 'white' (**C**) ; IIIb, 4: no 'tr.' over *Bnat.c* (**G**) ; III, 4: no 'tr.' over *Cnat.c* 'which' (**H**) ; Org. Tr., 1i-ii-2i-ii: *FmAm FcGc* in pencil (**L**)

/65, IIIc, 1-2: *Cc Cc* 'rayment' (**C**) ; III, 2: *Cc* 8ve above '-ment', reverted to Source (**C**) **xx** (**D**) ; IIIb/2, 2: letter 's' on '-ments' deleted in pencil beneath *Cc* (**G**)

/65-76, IIIc: these bars form an elaboration of bars 65-73 of the copy text. See **Musical Illustrations, Fig. 3** (**C**)

/66, IIIc, 1: *Dc.* 'head' ; 2: *Eq* 'on' ; 3-4: *Fq Gq* 'their' (**C**) ; III, 1: *Dc.* 'had' ; 2-3: *Eq Fq* 'on' (**H**)

/67, Org. B., 1i: original *Dq* manipulated in later ink to read *Bq* (**A**) ; IIIc, 2: *Cc* 'a' (**C**) ; Org. B., 1: starching of original notation, *Bm* entered in later hand over *Aq* (**F**) ; Org. Tr., 1: starching beneath *Cm* (**L**)

/69, Org. B., 1: original *Fsb* starched and corrected in later in to read *AmFm* (**A**) ; Org. Tr., 2: *Cc* tied to following bar (**F**)

/70, Org. Tr., 1: *Cc* tied to previous bar (**F**) ; Org. Tr., 1: *Fm.* (**H**)

/72, III, 1: removed original pause over Fc 'crowns' (A) ; Org. Tr., 1: pause over Dc ; 3i: pause over Ec ; Org. B., 1i: pause over Bc ; 3ii: pause beneath Cc (F) ; IIIb/2, 1ii: 'ad lib.' over Fc. with pause ; 1i-ii: ornamentative Cq Bq over Fc. 'crowns' ; 2: ornamentative Ac Fc in pencil after Gc. 'crowns' ; 3: ornamentative Aq in pencil before Fq followed by Fc in pencil 'of' (G) ; III, 2: g.ns GqFqEqDqCqBq before Ac. with pause and 'tr.' (U)

/72-77, Org.: inconsistent with the copy text (H)

/73, Org. Tr., 1: Dsb (F)

/74, Org. Tr., 1-6: this notation is deleted in pencil and omitted from the copy text ; Org. B., 1: note is deleted in pencil and omitted from the copy text (K)

/77, Org. Tr., 1: removed '>' over Fm. and placed beneath (A) ; Org. Tr., 1: g.n. Ec before Fm ; Org. B., 1i: g.n. Bc before Am. (F) ; Org. Tr., 1i: 'dim.' over Fm. (U)

/78, II, 1: removed original 'Verse 4 Voices' and inserted 'Quartetto' over sb-rest (A) ; Org. Tr., 1ii: 'Loud Organ' beneath Dc (F) ; Org. Tr., 1: 'Allegro' over Dq (H) ; Org. Tr., 1: 'Forte' over g.n. Csq slurred to Dc ; Org. B., 1: 'forte' beneath Dc (K) ; II, 1: 'Quartetto' over sb-rest ; Org. Tr. 1: 'Full organ' over Dm ; Org. B., 1: 'uniss' beneath Dm (U)

/78-79, Org.: some pencilled commentary 'Not with Swell Couple Out' over these bars (L)

/80, Org Tr., 1: 'With Trumpet Stop' over Dq (U)

/81, Org. Tr., 1-7: circling in pencil around notation (L)

/83, Org. Tr., 6iii: removed original 'p' beneath Cq (A) ; III/1, 3: 'Quartetto Maestoso' over Cc 'And', no 'Largo' ; IV, 1: Cq in pencil over sb-rest, note of tenor 'And' (D) ; Org. Tr.,

1i: '*pia* Swell' over *Aq* (**K**) ; Org. B., 1: '6' in pencil below *Aq* (**L**) ; Org. Tr., 7iii: '*p*' under *Cq* (**U**)

/83-137, IIIa: deleted in pencil (**G**)

/84, III/2, IV, 3: corrected text '*and*' to read '*And*' upper case beneath crotchets (**A**) ; IV, 1: *Dm* in pencil over *m-rest*, note of tenor '*out*' (**D**) ; Org. Tr., 1ii: 'Swell' beneath *Dq* (**F**) ; Org. Tr., 1ii: 'Choir Organ' under *Dq* (**U**)

/85, IIIa/1, 6: *Fq* '-*cee*-' (**G**) ; Org. B., 1: '2' over *Dq* marked '8' in pencil beneath (**L**)

/86, III/1, IIIc/1, 1-2: *Fq Fq* '*lightnings*' (**C, D**) ; Org. B., 1: '3' over *Dq* marked '9' in pencil beneath (**L**)

/87, III/1, IIIc/1, 6: *Fq* '-*cee*-' (**C, D, H**) ; III/2, 1-2: *Dq Aq* '*lightnings*' ; IV, 1-2: *Cnat.q* '*light*-' ; *Cq* '-*nings*' ; 3-4: *c-rest c-rest* (**D**) ; IVa, 2: no '*nat.*' before *Cc* '-*d*'rings' (**E**) ; IIIa/1, IIIb/2, 6: *Fq* '-*cee*-' (**G**) ; Org. B., 1: '4' over *Cnat.q* marked '10' in pencil beneath (**L**)

/88, IV, 1-2: removed unnecessary '*nat.*' sign before *Bc Bc* '*light-nings*' ; Org. B., 1: removed unnecessary '*nat.*' sign before *Bq* (**A**) ; IIIc/2, 1-2: *Fq Aq* '*lightnings*' (**C**) ; II, 1: *Gsq* '*light*-' ; 2: *Gq.* '-*nings*' ; III: reverted to Source (**C**) **xx** ; IV, 1: *Bsq* '*light*-' ; 2: *Bq.* '-*nings*' ; 3-4: *c-rest c-rest* (**D**) ; Org. Tr., 1: '*forte*' over *q-rest* ; Org. B., 1iii: '*for*' and 'Swell' in pencil beneath *Bq* (**K**) ; Org. B., 1: '5' over *Bnat.q* marked '11' in pencil beneath (**L**) ; Org. B., 1: no '*nat.*' sign before *Bq* (**U**)

/88-93, IIIc: these bars form an elaboration of bars 88-91 of the copy text. See **Musical Illustrations, Fig. 4 (C)**

/88-93, II, IV: inconsistent with the copy text. See **Musical Illustrations, Fig. 5 (D)**

/89, II, 1-4: G#sq Gq. c-rest Gc ‘lightnings and’ ; IV, 1: starched barline after Bbsq ‘light-‘  
(**D**) ; IIIb/1, 2: ‘nat.’ sign before Fc. ‘-nings’ (**G, H**) ; II, 2-3: Gc Gc ‘-nings and’ (**H**) ; Org.  
B., 1: ‘pia’ beneath Bbq (**K**) ; Org. B., 1: ‘6’ over Bbq marked ‘12’ in pencil beneath (**L**)

/90, Org. Tr., 2iv: illegible symbol beneath Am ; Org. B., 1: ‘Fortis.’ beneath Asq (**F**) ;  
Org. B., 2: ‘pia’ over G#q (**K**) ; Org. B., 1: ‘7’ over Asq marked ‘13’ in pencil beneath (**L**) ;  
Org. B., 1: ‘Full Organ’ over Asq (**U**)

/91, Org. Tr., 2iv: illegible symbol beneath Am (**F**) ; IV, 1-3: Aq. G#sq Aq ‘-nings’ (**H**) ;  
Org. B., 1: ‘14’ in pencil beneath Asq (**L**)

/92, Org.: this bar does not exist in this source (**H**) ; Org. B., 1: ‘15’ in pencil beneath Asq  
(**L**)

/92-98, IIIa: these bars form a seven-bar variant. See **Musical Illustrations, Fig. 6 (C)**

/93, IV, 1: Fc Fc Fc in pencil over sb-rest ‘lightnings and’ notation of tenors (**D**) ; Org. B.,  
1: ‘pia’ beneath Fnat.q (**F**) ; IIb, 1: ‘Chorus’ in pencil deleted over Ac ‘light-‘ (**G**) ; Org. B.,  
2: ‘16’ in pencil beneath Fnat.q (**L**) ; Org. : markings in brown pencil marked ‘Over’ to  
Org. Tr. and Org. B. (**P**) ; Org. B., 1: ‘Choir Organ’ over Fnat.q (**U**)

/94, Org. B., 1: ‘b’ before Bq (**F**) ; Org.: ‘Chorus’ consistent with copy text at bar 95 and  
lasts just 23 bars (**H**) ; Org. B., 2: ‘17’ in pencil beneath Gq (**L**)

/95, I, 2: corrected text ‘and’ to read ‘And’ upper case beneath Ec ; Org. Tr., 11: corrected  
original Asq to read Esq ; Org. B., 1-4: corrected original Bq Gq Bq Dq to read Cq Gq Cq  
Eq (**A**) ; I, 3: ‘Chorus’ over Ec ‘and’ (**D**) ; Org. B., 1: starching of original note, Cbq  
inserted with ‘C’ above ; ‘key of F’ in ink beneath ; 5: ‘for’ beneath Gq (**F**) ; IIa, 1: no tie

from previous bar to *Gm* 'thun-' ; IIb, 1: 'Unison' in pencil beneath *Gm* , 'Chos' in pencil deleted in pencil 'thun-' (**G**) ; Org. B., 5: '*f*' beneath *Gq* (**U**)

/96, IIa, 1: 'Chorus' over *Ac* 'thun-' ; IIIb/1, 2: *Fc* '-drings' (**C**) ; II, IIb, 2: 'nat.' sign before *Dc* '-drings' (**C, D, G**) ; II, 1: 'Chor.' over *Ac* 'thun-' (**D**) ; Org. Tr., 4: 'nat. sign' before *Fq* (**F**) ; Ia, 4: text '*mouth*' deleted in pencil marked '*throne*' in pencil beneath ; Ib, 3: text '*his*' beneath *Fsq* ; 4: text '*mouth*' deleted in pencil with illegible comment above ; IIIb/1, 2: *Fc* '-drings' ; IVa, 1: 'Out' in pencil over *Fc* with text '*I looked and behold a door was opened in Heaven*' in pencil ; 2: '1' in pencil over *Fc* '-drings' (**G**) ; Org. Tr., 1ii: 'Full Organ' beneath *Aq* (**U**)

/97, IIa, IIb, 3: *Gc* 'and' ; IIIb/1, IIIc/2, 3: *Gc* 'and' (**C**) ; II, 3: *Gc* 'and' (**D**) ; Ib, 1-3: pencilled strokes over *C#c Cc Cc* '*lightnings and*' ; IIb, 1: '*f*' over *Ac* '*light-*' ; IIIb/1, 1: *Gc* '*light-*' ; 2: *Gc* '-nings' ; IVa, 2: '2' in pencil over *Ac* '-nings' (**G**)

/98, IIIc/2, 2: *Fm* '-drings' (**C**) ; Ib, 1: pencilled stroke over *Dc* 'thun-' ; IVa, 2: '3' in pencil over *Bm* '-drings' (**G**)

/99, IIIa: consistent with copy text again (**C**) ; Org. Tr., 1iii: 'nat.' sign before *Fc* (**F**) ; Ib, 1-3: pencilled strokes over *Bnat.c Bc Bc* '*lightnings and*' ; IIb, 1-3: evidence of starched *Dbc Cc Cc* beneath *Gc Gc Gc* '*lightnings*' ; 1-2: penciled strokes over *Gc Gc* ; IVa, 1: '4' in pencil over *Gc* '*light-*' (**G**)

/100, IVa, 2: '5' in pencil over *Cm* '-drings' (**G**)

/101, II, 1-2: original *Gc Gc* deleted in pencil to read *Fc Fc* '*lightnings*' (**D**) ; Ib, 1-2: pencilled strokes over *Fc Fc* '*lightnings*' ; IVa, 3: '6' in pencil over *c-rest* (**G**)

/102, IVa, IVb, 1: 'b' before Bc 'light-' (C) ; II, IIa, IIb, 2: Fc '-nings' (C, D) ; Ib, 1-2: pencilled strokes over Fc Dc 'lightnings' ; IIb, 3: 'Cut' in pencil over *c-rest* ; IIIa/1, 3: repeat symbol after *c-rest* ; IVa, 1: '7' in pencil before Bc '-nings' ; IVb, 2: original Bc deleted in pencil and Bc entered in pencil beneath '-nings' (G) ; Org. Tr., 1-2: text 'lightnings' in pencil beneath notation (L)

/103, III/1&2, 1: corrected original Fc to read Gc 'light-' (A) ; IIa, 1: Bbc 'light-' ; 2-3: Bc. Aq '-nings and' ; IVa, 1: Fc 'light-' no EbqDsQCsq ; IVb, 1: Fc 'light-' no EbqDsQCsq (C) ; II, 1: 'b' before Bc 'light-' ; IV, 1: Fc 'light-' (D) ; Org. Tr., 1ii: Gc beneath Bc ; 2ii: Ac beneath Bc ; 3ii: Fc over Ebc Cc (F) ; Ib, 1-3: pencilled strokes over Cc Cc Cc 'lightnings and' ; IIIb/1, 1: pencilled 'x' to delete from Fc 'light-' ; IIIb/2, 2: Fc 'light-' ; IVa, 1: pencilled 'x' over Ebq 'light-' (G)

/103-117, IIb, Org.: deleted in pencil (G, L)

/104, I, III/2: consecutive 8ves 'thun-' (A) ; Ia, 1: Bm 'thun-' with phrase mark ; Ib, 1: phrase mark from Bm 'thun', no Fq EbsqDsQ ; IIb, 1: 'b' before Bc 'light-' (C) ; I, 1: Bm. tied to the following bar 'thun-' (D) ; Ia, 1: original Bm manipulated in pencil to read Cm with 'C' beneath 'thun-' ; 1-3: phrase from Bm 'thun-' ; 3: Dq 'thun-' ; Ib, 1-3: phrase from Bm 'thun-' ; 3: no 'b' before Esq 'thun-' ; 3-4, notes omitted ; IVa, IVb, 1-7: phrase from Bq 'thun-' (E) ; Ia, 1: phrase from Bm 'thun-' ; 2-3: FqEbsq 'thun-' ; Ib, 1: phrase from Bm 'thun-' ; 2-3: Fq. Ebsq ; IVb, 1-7: phrase from Bq 'thun-' (G)

/105, I, 1: starching and correction of Dm in original hand to form Cm 'thun-' ; Org. B., 5: inserted 'b' before Esq originally omitted (A) ; I, 1: Bm. tied to previous bar 'thun-', deleted in original ink (D) ; Ia, 2: Fc 'thun-' ; IVa, 2: Cnat.q 'thun-' ; IVb, 2: F#q 'thun-'

(C) ; Ia, 1: Bm 'thun-' not Cm ; Ib, 1: Dm 'thun-' ; IVa, 7: penciled symbol with pointed hand cast over Fsq 'thun-' (G)

/106, I, Ia, 1: Dc 'thun-' (C, D) ; Ia, Ib, 1: Dc 'thun-' (E)

/107, IVa, 1: faded 'x' over Ac 'light-' (G)

/108, IIa, IIb, 2: Bm '-drings' ; IIIa, 2: Aq no BsqaSq 'thun-' ; IIIb/2, 2: Aq, no BsqaSq 'thun-' ; IIIc/2, 2: Aq not BsqaSq 'thun-' ; IVa, IVb, 2: F#q 'thun-' (C) ; II, 2: Bm '-drings' ; III/2, 2: Aq 'thun-', no BsqaSq 'thun-' ; IV, 2: F#q 'thun-', no GsqF#sq (D) ; IIIb/2, 1-7: phrase from Bq 'thun-' ; IVa, IVb, 1-7: phrase from Gq 'thun-' (E) ; Org. B., 1: '8va' beneath Gq (F) ; IVb, 1-7: phrase from Gq 'thun-' to following bars (G)

/109, IIIa, IIIb/2, 2: Aq no BsqaSq 'thun-' ; IIIc/2, 2: Aq not BsqaSq 'thun-' ; IVa, IVb, 2: F#q 'thun-' (C) ; II, 2: Bm '-drings' ; III/2, 2: Aq, no BsqaSq 'thun-' ; IV, 2: F#q 'thun-', no Gsq F#sq (D) IVb, 1-7: phrase over Gq to following bar 'thun-' (G)

/110, III/2, 7: corrected original Cq to read Bq 'thun-' ; Org. Tr., 2ii: inserted 'nat.' before Bc (A) ; IIb, 2: Bm '-drings' ; IIIa, IIIb/2, IIIc/2, 2: Aq 'thun-' ; IVa, IVb, 2: F#q 'thun-' (C) ; III/2, 2: Aq 'thun-' ; IV, 2: F#q 'thun-' (D) ; Org. Tr., 2ii: 'nat.' sign before Bc (F)

/110-117, Ia: these bars are torn away so could not be checked (G)

/111, Org. Tr., 4ii: inserted 'nat.' before Bq (A) ; Ib, 3-6: phrase from Eq 'thun-' (E) ; Org. Tr., 4: 'b' before Bc (F) ; IIa, 3-6: Cq Bbq Aq Gq with phrase mark 'thun-' (G) ; Org. B., 1: '1' in pencil beneath Cc (L)

/112, III/1, 1-3: c-rest Ec Ec 'lightnings' ; III/2, 1-2: Ec Ec '-drings' (D) ; IVb, 3-6: phrase from Fq 'thun-' (E) ; Org. B., 2: '2' in pencil beneath Fq (L)

/113, Org. B., 1: '3' in pencil beneath Bc (**L**)

/114, IIIb/1, 3-6: phrase from Eq 'thun-' (**E**) ; IVb, 1i: 'B' in pencil over Cc 'light-' (**G**)

/115, IIIb/2, Fc not Ac (**C**) ; IV, IVa, IVb, 2: Eq 'thun-' (**C, D**) ; IVb, 1-7: phrase from Fq 'thun-' (**E**)

/116, III/1, IIIb/1, 2: Dc 'light-' ; IV, IVa, IVb, 2: Aq 'thun-' (**C, D**) ; IIIb/1, 3: penciled stroke ends at Dc '-nings' ; IIIb/2, 3: penciled stroke ends at Bc '-nings' (**G**)

/117, IV, IVa, IVb, 2: Bnat.q 'thun-' (**C, D**) ; IIb, 1: 'B' in pencil before Bc 'light-' ; IIIa/1, 1: 'x' in pencil over Cc 'light-' ; IVa, 4: Cq manipulated in pencil to read Bq ; 7: Cq manipulated in pencil to read Dq in pencil ; IVb, 1: 'x' in pencil over Cq 'thun-' (**G**)

/118, IIa, IIb, 2: Am '-drings' (**C**) ; I, Ia, Ib, 2: Fm 8ve above '-drings' (**C, D**) ; II, 2: Am '-drings' (**D**) ; Org. Tr., 2i: '1' in pencil over Esq (**L**)

/118-119, Org.: marked 'Wrong' in brown pencil and deleted in brown pencil (**P**)

/119, Org. Tr., 1i: 'Sym.' over Fm. (**F**) ; Org. Tr., 1i: '2' in pencil over Fm. (**L**)

/120, Org. Tr., 2: '3' in pencil over c-rest (**L**) ; Org., 1: deleted marked with brown penciled 'x' (**P**)

/121, Org. B., 1: 'Soft' beneath Dq (**F**) ; Org. Tr., 1i: 'Verse' over F#q marked 'pp' ; 4i: '4' in pencil over Fq ; Org. B., 1: 'pp' under Dq (**L**)

/122, I, 3: Dc 'And' ; II, 1: 'Quintetto' over c-rest ; III/1, 3: 'Quintetto' over Fc 'And' ; III/2, 3: 'nat.' sign before Bc 'and' ; IV, 2: 'Quintetto' over c-rest (**D**) ; Org. Tr., 2i: '5' in pencil over Gq (**L**) ; I, 3: 'Solo' with 'p' over Gc 'and' ; IV, 3: 'Solo' over Gc 'And' ; Org. Tr., 5iii: no 'pp' under Bq (**U**)

/123, III/2, 1: removed original 'nat.' before Cc 'voi-' (A) ; I, 1: 'nat.' sign in pencil before Ec 'voi-' marked 'Verse' in pencil ; IV, 1-2: Cc Cm 8ve above 'voices' (D)

/125, I, 1: 'nat.' sign before Fc. 'voi-' ; II, 1: 'nat.' sign in pencil before Bc. 'voi-' (D) ; I, 2: '>' over Aq '-ces' (U)

/126, I, 1-3: Eq Ec. c-rest 'saying' ; II, 1-2: Aq Ac. 'saying' ; IV, 1-2: Aq Ac. 'saying' (D) ; Org. Tr., 1i: 'Sym.' over Fm (F)

/127, Org. Tr., 2: omitted unnecessary 'nat.' sign before Fq (A)

/129, Org. Tr., 6iii: '#' before Cq (F)

/131, III/1, 1: omitted unnecessary 'nat.' before Fc. 'voi-' ; Org. Tr., 1iii: omitted unnecessary 'nat.' sign before Fc. (A) ; IVb, 1-2: starching beyond Bc. Bq 'voices' (C) ; IVa, 1: 'b' before Bc. 'voi-' (C, D) ; Org. B., 1ii: 'Loud' beneath Bc. (F) ; Org. Tr., 1iii: 'Full Organ' beneath F#c. ; Org. B., 1: 'p' under Bc. (U)

/132, I, 1: '1' in pencil over C#m. tied to following bar 'say-' (D)

/133, I, 1: '2' in pencil with *decresc.* sign in pencil over C#m. 'say-' (D)

/134, Ib, 1: C#m. '-ing' ; IIa, 1: Am. tied to previous bar '-drings' ; IIb, 1: Am. '-ing' ; IIIb, 1-2: no EcEc '-ing', Em. tied to following bar 'say-' ; IIIc/1&2, 1: Em. no Ec tied to previous bar Ec '-ing' (C) ; I, 1: '3' in pencil over C#m. 'say-' ; II, 1: Am. '-ing', no Ac tied to previous bar Ac, '-ing' ; III/1&2, 1: no tie to Em from previous bar '-ing' ; no Ec with tie, Ec '-ing' ; IV, 1: Am 'say-' tied to previous bar (D) ; Org. Tr., 4ii: 'dim.' beneath Aq ; 4: '#' before Aq (F) ; IIIa/1&2, 1: no tie from Em to following bar 'say-' (G) ; Org. Tr., 4: 'dim.' beneath C#qAq ; 4: '#' before Aq (F) ; Org. Tr. , 3i: 'Swell' over Eq (U)

/135, Org. Tr., 2i: removed redundant ‘#’ before Cq (A) ; Ia, 1: C#m. ‘say’ ; IIa, 1: Bm. ‘-ing’ ; IIIb, 1: Em. tied to previous bar ‘say-’ (C) ; I, 1; ‘4’ in pencil over C#m. ‘-ing’ ; IV, 1: Am. ‘-ing’ (D) ; Org. Tr., 1i: ‘Swell *pia*’ over Eq ; Org. B., 1: ‘Swell’ beneath Am (F) ; Org. Tr., 1i: ‘Swell’ in pencil over Eq (L) ; Org. Tr., 1: ‘*lento*’ over E#q (U)

/136, Ia, 1: C#m. ‘-ing’ (C)

/138, II, 1: ‘*Quartetto Largo*’ over Ac ‘Ho-’ ; III/1, 1: ‘*Quartetto Largo*’ over Fc ‘Ho-’ ; IV, 1: ‘*Quartetto Largo*’ over Fc ‘Ho-’ marked ‘*pp*’ in pencil (D) ; IVa, 1: ‘*p*’ over Fc ‘Ho-’ (E) ; Org. Tr., 1iii: ‘*pp*’ and ‘*Slow*’ beneath Cm ; Org. B., 1: ‘*Slow*’ beneath Fnat.m (F) ; IIb, 1-2: ‘Bs’ in pencil over Ac Am ‘Ho-ly’ ; IIIa/1, 1: repeat sign before Fc ; 1-2: ‘Biss.’ in pencil with phrase over Fc Fm ‘Ho-ly’ ; IIIa/2, 1-2: phrase with ‘Biss.’ in pencil over Cc tied to Cm ‘Ho-ly’ ; IIIb/1, 1-2: ‘Biss.’ with phrase mark in pencil over Fc Fm ‘Ho-ly’ ; IVb, 1-2: illegible penciled marking over Fc Fm ‘Ho-ly’ ; 2: repeat symbol in pencil after Fm ‘-ly’ (G) ; Org. Tr., 1i: ‘Bis’ in pencil over Am. ; Org. B., 1: ‘Bis’ in pencil beneath Fnat.m (L) ; Org.: this bar in this source is bar 117 (H) ; Org. Tr., 1: marked ‘*Quartetto Largo*’ ‘*piano* with expression’ over Ac (K) ; Org. Tr., 1iii: ‘*pp*’ under Cm ; Org. B., 1: ‘Stop Diapason’ ‘Choir Organ’ under Fm (U)

/139, IIb, 2: ‘v’ in pencil after Gm ‘-ly’ (G)

/140, II, 2: ‘<’ in pencil over Ec. ‘God’ ; IV, 1-3: ‘<’ in pencil over Ac Gc. Fq ‘Lord God Al-’ (D) ; IIb, 2: Ec. ‘God’ (G) ; Org. B., 1-3: marked ‘No Organ’ (H)

/141, IV, 1-2: ‘>’ in pencil over Ec Fm ‘-mighty’ (D) ; IIb, 1-2: Fc Em visible beneath Bc Am ‘mighty’ ; 2: penciled symbol after Am ‘-ghty’ (G) ; Org. Tr., 1: Gc inserted in pencil beneath Bc (K)

/142, III/1, 1: Bnat.m 'God' ' III/2, 1: Gm Gc 'God Al-' (D) ; IIb, 1-2: Cm Bnat.q Fq visible beneath Fm Fc 'God Al-' (G)

/143, IIb, 1-3: Fq. Esq Dm visible beneath Aq. Gsq Gm 'mighty' ; IIIa/1, 1-2: Fq. slurred in pencil to Esq '-migh-' (G) ; Org. B., 1: Cc in pencil over Cc ; 2: Cm in pencil over Cm (K)

/144, II, III/1&2, IV, 1: corrected text 'who' to read 'Who' upper case beneath dotted minims (A) ; IIb, 1: Em. visible beneath Fm. 'who' altered in pencil to read 'which' marked 'pia' before Fm. ; IIIa/1, 1-2: Cm tied in pencil to C#c 'who' manipulated in pencil to read 'which' ; IIIa/2, 1: text 'who' deleted in pencil text 'which' inserted in pencil beneath ; IIIb/1, 1: 'p' over Cm 'which' ; 2: text 'who' manipulated in pencil to read 'which' beneath C#c ; IIIb/2, 1: 'p' over Fm. 'which' ; 2: text 'who' manipulated in pencil to read 'which' beneath Fm. ; IVb, 1: 'pia' over Am. 'who', text 'which' in pencil beneath (G)

/144-162, Org.: these bars provide a variant similar to bars 138-156 of the '1812' version of the anthem. See **Musical Illustrations, Fig. 7 (L)**

/146, II, III/1&2, IV, 1: corrected text 'who' to read 'Who' upper case beneath dotted minims (A) ; IIb, 1: text 'who' deleted in pencil and 'and' inserted beneath ; IIIa/1, 1: text 'who' deleted in pencil, text 'and' inserted in pencil beneath Dm. ; IIIa/2, 1: text 'who' deleted in pencil, text 'which' inserted in pencil beneath Bm. ; IIIb/1, 1: text 'who' deleted in pencil with 'and' inserted in pencil beneath Dm. ; IIIb/2, 1: text 'who' deleted in pencil with 'and' inserted in pencil beneath Bm. ; IVb, 1: text 'and' in pencil beneath Gm., no original text (G)

/147, IIb, 1: text 'was' deleted in pencil and 'is' inserted beneath Em ; IIIa/1, 1: text 'was' deleted in pencil, text 'is' inserted in pencil beneath Cm ; IIIa/2, 1: text 'was' deleted in pencil, text 'is' inserted in pencil beneath Gm ; IIIb/1, 1: text 'was' deleted in pencil with

'is' inserted in pencil beneath *Cm* ; IIIb/2, 1; text 'was' deleted in pencil with 'is' inserted in pencil beneath *Gm* ; IVb, 1: text 'is' in pencil beneath *Cm*, no original text (G)

/148, III/1, 2: *Csq* 'and' (D)

/149, II, 1: '<' in pencil under *Fm.* '-come' (D)

/150, II, 1: 'f' in pencil under *Gc* 'Ho-'; IV, 1-2: '<' in pencil over *Cc Cm* 'Ho-ly' (D)

/151, /151, II, 1: 'ff' over *Fc* 'Lord' ; IV, 2-3: '>' in pencil over *GcFc* 'God Al-' (D) ; IVa, 1: 'ff' over *Ac* 'Lord' (E) ; II, 1: 'ff' over *Fc* 'Lord' (U)

/152, IV, 1-2: '>' extended in pencil over *Cc Cm* '-mighty' (D)

/153, II, III/1&2, IV, 1: corrected text 'who' to read 'Who' upper case beneath dotted minims (A) ; II, 1: '<' in pencil over *Fm.* 'who' ; IV, 1: '<' in pencil over *Fm.* 'who' (D) ; IIb, 1: text 'who' under *Fm.* manipulated in pencil to read 'which' ; IIIa/1, 1: text 'who' deleted in pencil beneath *Cm.*, text 'which' inserted in pencil ; IIIb/1, 1: 'pp' over *Cm.* 'who' ; IIIb/2, 1: 'pp' over *Am.* 'who' (G)

/154, I, 1: corrected original '>' to read '<' over *Fm.* 'was' (A) ; II, 1: '>' in pencil over *Fm.* 'as' ; IV, 1: '<' in pencil extended over *Dbm.* 'was' (D) ; IIIa/1, 1: '>' in pencil over *Dbm* 'was' ; IIIa/2, '>' in pencil over *Abm.* 'was' (G)

/155, IIIc/1, 3-4: *Cc.* *Bq* 'is to' ; IIIc/2, 2: no 'nat.' before *Asq* 'and' ; 3-4: *Ac.* *Gq* 'is to' (C) ; III/2, 2: 'nat.' sign in pencil before *Asq* 'and' ; IV, 2: '>' in pencil over *Csq* 'and' (D) ; IIb, 1: 'p' over *q-rest* ; IIIb/1, 1: 'p' over *q-rest.* (G) ; II, 2: no 'p' over *Fsq* 'and' (H)

/156, II, 1: 'Bass' in pencil after *Fm.* 'come' (D)

/156-161, IV: these bars provide a variant. See **Musical Illustrations, Fig. 8 (D)**

/157, III/1, IIIc/1, 3: Cc. 'is' ; 4: Bq 'to' ; 4: Gq 'to' (C, D) ; III/2, IIIa/2, IIIc/2, 3: Ac. 'is'  
(C, D, G)

/158, II, 1: 'Bass' in pencil after Fm. 'come' ; III/1, 1: pause in pencil after Am. '-come' ;  
III/2, 1: pause in pencil after Fm. '-come' (D)

/159, II, 4: 'tr.' over Ec 'to' ; III/1, 2: Csq 'and' (D) ; IIb, 2-4: Dsq visible beneath Fsq  
'and' ; 3-4: starching visible beneath Fc Ec 'is to' ; IIIa/1, 4: Bc 'to' (G)

/160, IIIa/2, 1: Fm. beneath Am. '-come' (G)

/161, Org. B., 1: '>' beneath Fm. (F)

/162, IIIb/1&2, 1: pause over *sb-rest* (G) ; Org. Tr., Iii: 'dim.' under Ac (U)

/163, IVb, 2: Gc. in pencil beneath Cc. 'And' ; 3: Gq in pencil beneath Cq 'the' (G) ; IV, 2-  
3: Gc. Gq 'and the' (H) ; IV, 1: 'Recit. Bass Solo' over *m-rest* ; Org. Tr., Iiii: 'Swell Stop  
and Open Diapason' beneath Esb marked 'pia' (U)

/164, Org. Tr., Iiii: 'pianniss' in pencil beneath Esb (F) ; IVb, 1: '>' in pencil over Cc  
'four' ; 6: '>' in pencil over Eq 'El-' (G) ; IV, 9-10: Csq Csq 'which were' (H)

/165, IV, 2: corrected original text 'on' to read 'round' beneath Gq. (A) ; IVb, 1: original  
Gc starched away and Esq inserted in pencil marked '>' in pencil above with text 'were'  
inserted in pencil beneath, original text starched ; 2: Gq., stem starched to read Gc. with  
text 'round' entered in pencil beneath, original text starched, 5: Csq inserted in pencil with  
text 'which' in pencil beneath ; 6: Cq altered in pencil to read Csq and text 'were' in pencil  
beneath, original text starched (G) ; IV, 1-3: textual variant 'were round the' Gc Gq Gq (U)

/166, IV, 2: corrected original text 'on' to read 'round' beneath (A) ; IVb, 1: '>' in pencil over Cc text 'round' in pencil beneath, original text starchy ; 2: Cq. and text 'on' starchy ; 2: Cq 'the' ; 3: g.n. Csq in pencil before Bm marked '>' in pencil above 'throne' (G) ; IV, 1-2: textual variant 'were round' (U)

/167, IVa, 1: 'largo' over Gm 'fell' (E) ; Org. Tr., 1i-ii-4i-ii: '1 2 3 4' in pencil above DcBc ; Org. B., 1: 'Largo' over Gc (F) ; IV, 1: 'pp' under Gm 'fell' (U)

/167-170, IV: these bars provide a variant of bars 167-173 of the copy text. See **Musical Illustrations, Fig. 9 (D)**

/169, IV, 1-4: phrase mark from Cm. in pencil over Csq Cq. c-rest c-rest 'saying' ; 5: Cq tied to Cm. slurred in pencil to Gq over Gc 'O', text 'O' deleted in pencil (D)

/170, IV, 2: corrected text 'him' to read 'Him' upper case beneath Am. (A) ; IV, 1: Cm deleted in pencil over 'Lord' deleted in pencil (D)

/171, Org. B., 1: 'for' beneath Anat.c (F) ; IVb, 1-2: penciled stroke through Cc Cm. marked 'for' 'saying' (G) ; Org. Tr., 1iii: 'f' beneath Cc (U)

/172, Org. Tr., 3ii-4ii: corrected original Ec to read Dc (A) ; Org. Tr., 4: blotching of EcBc ; Org. B., 1: 'p' beneath Gc (F) ; IVb, 2: pause in pencil over Gm text 'O' deleted in pencil with 'say-' inserted in pencil beneath (G)

/173, Org.: removed unnecessary *decresc.* signs (A) ; Org. B., 1ii: 'dim. >' beneath Cm (F) ; IVb, 1: text 'Lord' deleted in pencil with text '-ing' inserted in pencil beneath (G) ; Org. Tr., 1ii: 'dim.' beneath Cm (L) ; Org. B., 1: 'dim.' under Cm (U)

/174, I, 1: removed original 'Verse' over c-rest ; Org. Tr., 1i: removed original 'Verse' over Cq (A) ; IIIc, 3: Fsq. 'Thou' ; 4: Fdsq 'art' ; 5: Fq 'wor-' ; 6: Fq '-thy' (C) ; I, 1:

‘*Quartetto*’ over *c-rest* marked ‘Verse’ in pencil ; 1-2: ‘123’ in pencil over *c-rest q-rest* ; 3: ‘4-’ in pencil over *Csq. ‘Thou’*, 4: *Cdsq ‘art-’* ; 5: ‘1’ in pencil over *Fq ‘wor-’* ; 6: ‘2’ in pencil over *Fq ‘-thy’* ; 7: ‘3’ in pencil over *q-rest* ; 8: ‘4’ in pencil *Fq ‘of’* ; II, 1: ‘*Quartetto*’ ‘Treble, Contra, Tenor and Bass’ over *c-rest* ; 4: *Fdsq ‘art’* ; III, 3: *Fsq. ‘Thou’* marked ‘*Quartetto* Treble/Contra/Tenor/and Bass’ ; 4: *Fdsq ‘art’* ; IV, 3: *Fsq. ‘Thou’* ; 4: *Fdsq ‘art’* (**D**) ; IVa, 3: ‘*pp*’ over *Fq ‘Thou’rt’* (**E**) ; Org. Tr., liii: ‘*pp*’ beneath *Fq* ; 1-8: notation marked with inked strokes from *Cq* ; Org. B., 1: staccato over *Fc*, 1-8: notation marked with inked strokes from *Fc* (**F**) ; Ia, 3: ‘Verse *pp*’ in pencil over *Cq ‘Thou’rt’* ; Ib, 3: ‘*pp*’ over *Cq ‘Thou’rt’* ; IIb, 3: ‘*pp*’ over *Aq ‘Thou’rt’* ; IIIb, 1: ‘Out’ in pencil over *c-rest* with penciled ‘x’ from *c-rest* ; 3: ‘*pp*’ over *Fq ‘Thou’rt’* (**G**) ; I, 4: ‘*Largo*’ over *Csq ‘Thou’rt’* (**H**) ; Org. Tr., li: ‘Swell’ in pencil over *Cq* (**K**) ; I, 3: ‘*pp*’ over *Cq ‘Thou’rt’* ; Org. Tr., 1: ‘*pp*’ beneath *Fq* marked ‘Swell’ ; Org. B., 1: ‘staccato’ under *Fq* (**U**)

/175, I-IV, 1-2: amended spelling ‘*ho-nor*’ to read ‘*ho-nour*’ beneath quavers (**A**)

/176, I-IV, 6-7: amended spelling ‘*ho-nor*’ to read ‘*ho-nour*’ (**A**) ; I, 1: *Aq ‘glo-’* (**D**)

/177, I, 6: ‘12’ in pencil over *Fc ‘O’* (**D**) ; IIIb, 6: original *Gc* deleted in pencil with *Fc* in pencil ‘*O*’ (**G**)

/178, I-IV, 1-2: amended spelling ‘*ho-nor*’ to read ‘*ho-nour*’ beneath quavers (**A**)

/179, Org. Tr., 6iv-7iv: *CqGq* beneath *Gq* (**U**)

/180, I-IV, 4-5: amended spelling ‘*ho-nor*’ to read ‘*ho-nour*’ beneath semiquavers (**A**) ; III, IIIc, 1: *Cm ‘thanks’* (**C, D, U**) ; IV, 1: *Fm ‘thanks’* (**D**) ; I, 1: ‘1234’ in pencil over *Cm ‘thanks’* (**D, U**) ; IIIb, 1: original *Bm ‘thanks’* deleted in pencil and *Am* inserted in pencil ‘*thanks*’ ; IVb, 1: *Em* stached away and *Dm* inserted in pencil ‘*thanks*’ (**G**)

/181, IVb, 6-7: Fq Fq 'and for' (G)

/182, IVa, IVb: using Source (C) xi as the copy text (C) ; I, 3: '1234' in pencil over Cc '-ver' ; II, 1: Gm 'e-' ; 2-3: Gc tied to Gq '-ver' ; 4: c-rest ; IV, 4: Csq 'Thou' ; 4: Fdsq 'art' ; II, 1: Gm 'e-' ; 2-3: Gc tied to Gq '-ver' ; 4: c-rest ; IV, 4: Csq. 'Thou' ; 5: Cdsq 'art' (D) ; Org. B., 5: 'forte' beneath Cq (F) ; Ia, 1-2: illegible pencilled comment over Ec. slurred to Dc 'e-' ; IIb, 1-3: '1 2 3 4' in pencil over Gc slurred to Fq 'e-' ; 3: '5 6 7' in pencil over Ec ; 4: '8' in pencil over q-rest ; IIIb, 3: Cc '-ver' not Cc tied to Cq ; 4: c-rest (G)

/182-255, Ib, IIb, IIIb, IVb, Org.: these parts form the '1812' chorus inconsistent with Source (A). For the '1825' alternative, see **Musical Illustrations, Fig. 10 (C, K)**

/183, IIb, 3-4: Csq. Cdsq 'Thou art' ; IIIa: using Source (C) x as the copy text (C) ; III, 3: Csq. 'Thou' ; 4: Cdsq 'art' (C, D) ; I: text and notation in pencil of bass beneath sb-rest ; 1-3: Fq. Gsq Aq 'worthy' ; 4-5: Fsq. Fdsq 'Thou art' ; 6-8: Cc. Dc Ec 'worthy O' ; 9-10: text and notation of countertenor beneath sb-rest in pencil, Cq. Cdsq 'thou art' ; II, 4-5: Cq. Csq 'Thou art' (D) ; Org. Tr., 4-5: Cq Dq (F) ; IIb, 1-3: '1234657' over m-rest c-rest q-rest ; 4: '8' in pencil over Cq 'Thou'rt' (G)

/184, Ia, Ib, 3-4: Csq. Cdsq Cq. Dsq Eq. Gsq 'Thou art worthy O' (C) ; II, 5: Gc 'Lord' ; 7: Gq 'of' (D) ; Ia, 1-2: '123' in pencil over c-rest q-rest ; Ib, 6: Csq '-thy' (G) ; I, 7-8: Eq. slurred to Gsq 'O' (H)

/184-185, Ib, IIb: parallel 8ves (C)

/185, IIb, IVb, 1-2: amended spelling 'ho-nor' to read 'ho-nour' beneath quavers (C) ; I, 1: '1234' in pencil over Fm 'Lord' ; 2: '1' in pencil over Gq 'wor-' ; 3: '2' in pencil over Cq '-thy' ; 4: '3' in pencil over q-rest ; 5: '4' in pencil over Cq 'of' (D)

/186, Ib, IIb, IIIb, IVb: 1-2: amended spelling 'ho-nor' to read 'ho-nour' ; Ib, 4: corrected original Gq to read Fq 'and', original Gq manipulated in pencil to read Fq marked 'F' in pencil above 'and' ; IIb, 1: Aq 'ho-' ; 4: Gq 'and' ; 5: Gq 'pow-' ; 8: Fq 'and' (C) ; II, 1: Aq 'ho-' (D) ; Org. Tr., 8i: corrected original Fq to read Eq in keeping with sequential context. See **Musical Illustration, Fig. 10 (U)**

/186-187, III: reverted to Source (C) xx (D)

/187, Ib, IIb, IIIb, IVb, 4-5: amended spelling 'ho-nor' to read 'ho-nour' beneath quavers ; IIb, 1: Fc 'thanks' ; 3: Gq 'and' ; 4: Eq 'ho-' ; 7: Fq 'and' ; IIIc, 3: no 'b' before Bq 'and' (C) ; IVa, 1: Bq 'thanks' (G)

/188, IIIb, 2: starching of original 'F' '-er' due to positioning error over text before Cc 'and' (C) ; IV, 3-4: Cq Cq 8ve above 'glo-ry' ; 6: Cq 'art' (D) ; IIa, IIb, 1-2: Dq slurred to Eq 'pow'r' ; IVb, 3-4: Cq Cq 'glory' ; IVa, IVb, 6: Cq 'art' (G) ; II, 1-2: Dq slurred to Eq 'pow'r' ; IV, 6: Cq 'art' (H) ; III, 3-4: corrected original Gq Gq to read Cq Cq 'glo-ry' ; 6: corrected original Gq to read Eq to allow the third in the chord 'art'. See **Musical Illustration, Fig. 10 (U)**

/189, IV, 1-2: original Eq Eq starched and corrected to read Dq Dq in later hand 'wor-thy' ; 6: original Dq starched and corrected to read Cq in later hand 'art' (A) ; Ib, IIb, IIIb, IVb, 5-6: amended spelling 'ho-nor' to read 'ho-nour' beneath quavers ; IIIb, 8: inserted 'nat.' before Bq 'of' ; IIIc, 8: Bq 'of' (C) ; IV, 1-2: Dq Dq 'wor-thy' (D) ; IVa, 1-2: Dq Dq 'worthy' (G) ; IV, 1-2: Eq Eq 'worthy' (H)

/190, IIb, 1-2: Ac. Aq 'pow'r and' ; IIIb, 6: inserted 'nat.' before Bq 'for-' ; IIIb, IVb, 4, 6: consecutive 5ths ; IIIc, 1: Fc. 'power' (C) ; III, 1-2: Fc. Eq 'pow'r and' ; IV, 1: Fc. 'pow'r' ; 2: Fq 'and' (D) ; IVa, 2: '#' before Fq 'and' (E) ; IIa, 1-6: Ac. Aq Aq Gq q-rest Gq

'*pow'r and glory for*' ; IIb, 1-2: *Ac. Aq 'pow'r'* ; 3: *Gq 'glo-'* ; IIIb, 1: '*In*' in pencil over *Cq 'pow-'* ; IVb, 1: text '*power*' beneath *Fc.* ; 2: *F#q 'and'* (**G**)

/191, Org. Tr., 3i-iii: corrected original *FqCqAq* to read *FqDqAq* ; 4i-iii: corrected *FqCqAq* to read *EqCqAq* (**K**)

/192, I, 1: pencilled repeat symbol over *Cm 'ver'* (**A**) ; IVb, 4-5: amended spelling '*ho-nor*' to read '*ho-nour*' beneath *Cq Csq* (**C**) ; III, 1: *Cm '-ver'* (**D**) ; Ib, 1: penciled symbol over *Cm '-ver'* ; IIb, 1: after *Gm 'Bass leads'* in pencil '*-ver*' ; IIIb, 2: '*x*' in pencil referring to '*In*' section after *m-rest* (**G**)

/193, IIIb, 4-5: amended spelling '*ho-nor*' to read '*ho-nour*' beneath *Fq Fsq* ; IIIc: reverted to Source (**C**) **x** (**C**) ; IIIb, 1: penciled '*x*' begins again from *m-rest* (**G**) ; Org. Tr., 1: '*1*' in pencil over *m-rest* (**L**)

/194, IIa, 1: *m-rest* omitted, text '*pow'r for*' beneath ; IIb, 2-6: *Aq Aq Aq Asq Asq 'Glory honor and'* ; IIb, IVb: amended spelling '*ho-nor*' to read '*ho-nour*' beneath quavers semiquaver ; IIIc, 3-4: *GqGc 'ev-er'* (**C**) ; II, 1: text of other voice '*powr for*' beneath *m-rest* omitted from this source ; III, 3-4: *Gq Gc. 'ever'*, reverted to Source (**C**) **x** ; IV, 6-7: *DcDc* 8ve above '*pow'r for*', reverted to Source (**C**) **xi** (**D**) ; IVa, 6: *Cm 'pow'r'* (**E**)

/195, IIb, 2: *Bc 'for-'* ; 3-4: *Gq Ec. 'for ever'* ; IIIa, 4: *Fsq '-nor'* ; IIIb, 3-4: amended spelling '*ho-nor*' to read '*ho-nour*' beneath *Gq Gsq* (**C**) ; I, Ia: reverted to Source (**C**) **viii** (**C, D**) ; Org. Tr., 1i: '*2*' in pencil over *Fq* (**L**) ; Org. B., 4: corrected original *Gq* to read *Aq* in keeping with vocal bass. See **Musical Illustration, Fig. 10 (U)**

/196, Ib, IIb, IVb, 3-4: amended spelling '*ho-nor*' to read '*ho-nour*' beneath quaver semiquaver (**C**) ; I: 6: original *Gc 'pow'r'* manipulated to read *Ac* with '*A*' in pencil above

; 7: original *Cc* manipulated to read *Bc* 'for' with 'B' in pencil above (**D**) ; IIa, 7: no phrasing from *Eq* 'Glo-' ; 7-9: these notes originally omitted were inserted in later hand *Eq Fq Gq* 'Glo-' (**G**) ; Org. Tr., 1i-ii-4i-ii: *Aq Aq Aq Aq* in pencil over *AqFq AqFq AqFq AqFq* (**L**)

/197, IIb, 2: corrected original *Ec.* to read *Fc.* ; IIIb, 2: starching of barline after *Fnat.c.* 'ver' 3-4: amended spelling 'ho-nor' to read 'ho-nour' beneath *Fq Fsq* (**C**) ; I, 1: original *Bq* manipulated to read *Gq* marked 'G' in pencil above '-e-' ; 2: original *Ac.* manipulated to read *Ec.* in pencil marked 'E' in pencil '-ver' ; 4: illegible penciled comment beneath *Fq* '-ry' (**D**) ; Ib, 2: no phrase from *Aq* 'Glo-' ; IIa, 1-8: these notes originally omitted are inserted in later hand *Cq Asq Gsq Fq Eq Dq Bsq Asq* 'Glo-' ; 1: no phrasing from previous bar ; IVa, 2: no phrase from *Fq* 'Glo-' (**G**)

/198, Ib, IIb, IIIb, IVb, 1-2: amended spelling 'ho-nor' to read 'ho-nour' beneath quavers (**C**)

/198-201, IIIa: various inked blotchings affect legibility (**G**)

/199, Ib, IIb, IIIb, IVb, 5-6: amended spelling 'ho-nor' to read 'ho-nour' beneath quaver semiquaver ; IVa, 1: 'b' before *Bq* 'e-' (**C**) ; Ib, 7: *Eq* 'and' ; IIIa, 1-2: *Cq Dq* ; 3: penciled phrase to *Eq* '-ry' (**G**) ; I, 9-11: *Dq Gsq Fsq* 'honor and' ; II, 6-7: *Bsq Asq* '-nor and' (**H**) ; Org. Tr., 5: corrected original *Asq* to read *Bsq* (**K**)

/200, IIIb, 3-4: amended spelling 'ho-nor' to read 'ho-nour' beneath *Dq Dsq* (**C**) ; III, 1: corrected original *Bq* to read *Cq* in keeping with organ treble 'e-'. See **Musical Illustration, Fig. 10 (U)**

/201, Ib, 1: Fq 'e-' ; IIa, IIb, 5: Gq 'e-' ; IIa, 7-8: Gq. Fsq 'and for' ; IIIa, IIIb, 7-8: Dq. Dsq 'and for' ; IVa, IVb, 7-8: Bq. Bsqa 'and for' (**G**) ; Org. Tr., 4: corrected original Dsq to read Csq (**K**)

/202, Ib, 4: starched barline after Dq 'for' (**C**) ; IIa, 6: no original barline, inserted in pencil after c-rest '-ver' ; IIIa, 7-8: DqDsq 'and for' (**G**)

/203, IIIb, 4: starching of barline after Eq 'for' (**C**)

/204, IIIa, 1: Bm. '-ver' (**C**)

/205, Ib, IIb, IIIb, IVb, 5-6: amended spelling 'ho-nor' to read 'ho-nour' beneath quavers (**C**)

/206, IIIb, 7: inserted 'b' before Eq 'for-' (**C**) ; IIb, 3-5: '34567' in pencil over c-rest c-rest q-rest ; IIIa, 4-11: penciled phrase from Ebsq 'e-' (**G**)

/207, II, 1: 'nat.' sign in pencil before Aq 'e-' (**D**) ; IIa, 7-8: Bq Ac. 'for e-' ; IIIa, 7-8: penciled slur from Fc. to Ebq 'e-' (**G**) ; Org. Tr., 1-2: penciled marking to manipulate FqFq to read EqEq ; 3-5: stems up in pencil over Fq Ebsq Dsq (**L**) ; I, III: parallel 5ths 'for'. See **Musical Illustration, Fig. 10 (U)**

/209, Ia, 3: q-rest entered in pencil, originally omitted (**C**) ; I, 1: '1234' in pencil over m-rest ; 2: '12' in pencil over c-rest ; 3: '3' in pencil over q-rest ; 4: '4' in pencil over Bq 'for' (**D**) ; IIa, 7-8: Gq slurred to Fq 'of' ; IIb, 6: original Gq manipulated in pencil to read Aq '-thy' ; 7-8: Gq slurred to Fq 'of' ; IIIa, 1-2: penciled phrase from Am to Bm 'praise' (**G**) ; III, 1-2: removed original slur from Am to Bm 'praise' ; 2: removed original slur from Bm to following bar 'praise'. See **Musical Illustration, Fig. 10 (U)**

/211, I, 3: '1' in pencil over *q-rest* ; 7: '1' in pencil over *q-rest* (**D**) ; IIIb, 2: starched *Eq* visible beneath *Cq* 'O' ; IIIa, IIIb, 7-8 no slur from *Bq* to *Aq* 'of' ; IVa, 7-8: no slur from *Fq* to *Eq* 'of' ; IVb, 7-8: no slur from *Fq* to *Eq* 'of' (**G**)

/212, I, 3: '1' in pencil over *q-rest* (**D**) ; IIIa, 1-14: penciled phrase from *Fq* 'praise' (**G**)

/213, Org. Tr., 6: '#' before *Csq* (**F**) ; Ia, 1: '<' in pencil over *Dq* 'ho-' ; IIIa, 1-8: penciled phrase to *Ac* 'praise' (**G**)

/214, IIb, 1: inserted 'nat.' before *Gq* 'e-' (**C**)

/215, IVa, 6: blotching on *Cq* to form *Bq* '-er' (**C**) ; II, IV, 1-2: parallel 5ths 'e-' ; II, IV: hidden parallel 8ves amidst passing notes 'e-' . See **Musical Illustration, Fig. 10 (U)**

/216, Org. B., 1: '8va' beneath *Dq* (**F**) ; IIa, 4-7: *Bq Aq Gq Bq* 'e-' ; 7: barline after *Bq* 'ev-' ; 8-11: *Aq Aq Aq Bq* '-er and for' in separate bar ; IIIa, 1-3: penciled phrase from *Dc* to *Fsq* 'ev-' (**G**) ; Org. Tr., 2: '#' before *Cc* (**L**)

/217, Org. Tr., 3i: '#' before *Cc* (**F**) ; IIIa, 1-2: *Fc* slurred in pencil to *Ec* 'e-' ; IVb, 1: 'x' in ink before *Am* 'e-' (**G**)

/219, II, 1-2: '123' in pencil over *m-rest c-rest* (**D**) ; IIb, 1-9: phrase mark 'praise' affecting notation from *Fsq* ; IIIa, 1-9: penciled phrase from *Asq* to *Ac* 'praise' (**G**)

/220, I-IV, 3: 'p' entered in pencil over crotchets 'Thou'rt' ; I, 3: removed original over *Fc* 'Thou'rt' ; Org. Tr., 1i: removed original 'Verse' over *Fq* (**A**) ; IIIc, 3-4: no *Cc*, presents *Cq* *Cq* 'Thou art' ; IVa, 3: *Gc* 'and' ; 5: blotching on *Cq* (**C**) ; I, 1: marked 'Quartetto' (**D**) ; Org. Tr., 1: '1' in pencil beneath *Eq* (**L**)

/220-229, II: marked '*Quartetto*' ; III: reverted to Source (C) **xx** for '*Quartetto*' ; I, II, IV: these bars provide a variant. See **Musical Illustrations, Fig. 11 (D)**

/221, I, 1: '1234' in pencil over *Fm* '*wor-*' (D) ; Org. Tr., 1: '2' in pencil beneath *Fq* (L)

/222, IIa, 3: 'Chor.' over *Ac* '*for*' (C) ; Ia, 6: symbol with 'Cut' in pencil over *c-rest* ; Ib, 6: *c-rest* deleted in pencil ; IIa, 6: penciled symbol after *c-rest* ; IIb, 5: 'Cut x' in pencil over *Eq* '*-er*' ; IIIa, 6: penciled repeat symbol over *c-rest* ; IIIb, 6: penciled 'x' over *c-rest* to denote conclusion ; IVa, 6: asterisk in pencil after *c-rest* ; IVb, 6: penciled 'x' over *c-rest* (G) ; Org. Tr., 1: '3' in pencil beneath *Eq* (L)

/222-249, IIb: marked 'x' in pencil (G)

/223, I, 3: '*p*' in later hand before *Fc* '*Thou'rt*' ; II, 3: '*p*' in later hand before *Ac* '*Thou'rt*' ; III, 3: '*p*' in later hand before *Cc* '*Thou'rt*' ; IV, 3: '*p*' in later hand before *Fc* '*Thou'rt*' (A) ; Ib, IIb, IIIb, IVb, 1-2: amended spelling '*ho-nor*' to read '*ho-nour*' beneath minim dotted crotchet (C) ; I, 3: *q-rest* ; 4: '*Quartetto*' with '*Verse*' in pencil over *Bnat.q* '*wor-*' (D) ; Org. Tr., 1i: '*Verse*' over *Fq* ; 1iii: no '*p*' beneath *Aq* ; Org. B., 1: '*pianis*' beneath *Fq* (F) ; Ib, 1: *Cm* over *m-rest* '*-ver*' in pencil ; IIb, 1: '*Verse*' deleted in pencil over *m-rest* ; IIIb, 1: '*Commence*' in pencil beneath *m-rest* ; 3: no '*p*' over *Cc* '*Thou'rt*' (G) ; Org. Tr., 1: no '*Swell*' below *Fq Cq Aq* (L) ; Org. Tr., 1i: '*pp*' over *Fq* (U)

/223-247, IIIb, 1: penciled stroke from *m-rest* (G)

/223-250, Ib: deleted in pencil (G)

/223-251, Org. Tr., 1iii: marked with 'x' and 'cut' in pencil beneath *Aq* ; Org. B., 1i: marked with 'x' and 'cut' in pencil over *Fq* (L)

/224, Ib, 1: 'Begin here' in pencil over *Fm* '*wor-*' (G)

/225, IIIc, 4: no Cc, presents Gc 'O' (C) ; I, 1: '1' in pencil over Bnat.c 'e-' ; 2: '2' in pencil over Bc '-ver' ; 3: '3' in pencil over c-rest ; 4: '4' in pencil over Bbc 'O' (D)

/227, IIb, 4: corrected original Fq to read Eq 'for-' ; IIIc, 3-4: Cc. Cq 'and for-' (C) ; I, 2: 'pp Quartetto' over Cm 'for' (U)

/228, IIb, IIIb, 5: corrected text 'For-' to read 'for-' lower case beneath crotchets ; IIIc, 2: Cc. '-ver' (C) ; IIb, 1: 'x' in pencil over Gc 'e-' (G)

/229 Org. Tr., 2i: original Fm corrected to read Gm in pencil (A) ; I, 1: '12' in pencil over m-rest 'e-', text of other voice ; 2: '3' in pencil over c-rest '-ver', text of other voice ; 3: '4' in pencil over Fc 'for' ; II, 3: 'Chorus' over Ac 'for' ; III, 1: Fc 'for' (D)

/230, IIIa, 1-4: phrase from Eq to Bq 'e-' ; IIIc, 1-3: phrase over EqCqDqEq 'e-' (C) ; Org. B., 5i-iii: GqEqBq (F) ; Org. Tr., 6i: corrected original Cc to read Fc (K)

/231, Org.: successive imitative variant entries from bass to tenor to countertenor to treble similar to entry of chorus at upbeat bar 183, this copy is dissimilar to the copy text from here on in and for this reason is considered a reasonable competitive reading (H) ; Org. Tr., Iii: correct original Asb to read Fsb (K)

/232, Ib, 4: removed original 'Verse' and over m-rest ; Org. Tr., 3i: removed 'Verse' over Cq (C)

/233, IIIb, 1-2: amended spelling 'ho-nor' to read 'ho-nour' beneath quavers (C) ; I, 3: q-rest ; 4: 'Quartetto' marked 'Verse' in pencil over Bnat.q 'wor-' (D) ; Org.: this section from the canonic imitative Chorus text 'Forever' lasts from bars 186-233 a total of 47 bars whereas Source (A) starts at bar 230 and lasts until bar 265, a total of 36 bars (H)

/233-241, I, II, IV: these bars provide a nine-bar variant. See **Musical Illustrations, Fig. 12**

**(D)**

/234-239, Org.: marked with an 'x' in brown pencil **(P)**

/235, III, 8-9: starching and correction of original notation to read Fq Fq in original hand

'ev-er' **(A)** ; Ib, 1-4: damaged manuscript ; IIIa, 1-8: penciled phrase from Fq to Aq 'e-'

**(G)**

/236, III, 7: starching and correction of original notation to read Bnat.q 'of' ; Org. Tr., 2iii:

removed original 'p' beneath Cc and inserted beneath symbol 3: Bc **(A)** ; IIIa, 1-9: penciled

phrase from Cq to Fq 'e-ver' ; 4-7: inked phrase from Csq 'e-' **(G)**

/238, IV, 4: corrected original Aq to read Bq 'of' in keeping with organ bass ; Org. B., 3ii:

corrected original Bc to read Ac in keeping with vocal tenor and bass. See **Musical**

**Illustration, Fig. 10 (U)**

/240, IIIb, 4: starching before Bq 'for' **(C)** ; IIIa, 1-14: penciled phrase from Cq 'thanks'

**(G)**

/241, IIIb, 1: starching above Aq 'ev-' **(C)** ; IIIa, 2: penciled phrase to Eq 'thanks' **(G)** ;

Org. Tr., 1: removed 'Chorus' over 'Faster' **(K)**

/242, IV, 1: marked 'Quartetto' **(D)** ; IIa, 3: evidence of starching beneath Gq 'for' ; 4-7:

evidence of starching of Aq Gsq Fq Eq Fq Eq Dq beneath Eq Dq Cq Eq 'ev-' ; IIIa, 1-8:

penciled phrase from Cq 'e-' **(G)** ; II, 3: corrected original Eq to read Dq 'e-'. See **Musical**

**Illustration, Fig. 10 (U)**

/243, IIa, 1-4: evidence of starching beneath Fq Cq Eq Gq '-ver' ; 5-6: starching beneath Eq

Eq with faded text beneath ; 7: starching beyond Fc and to text 'and' ; 7: tie from Fc 'and'

to following bar ; IIIa, 6: penciled phrase to Cq ‘-ver’ ; 7-8: penciled slur from Dq to Eq ‘and’ (G)

/244, II, 1: ‘Chorus Quick’ over Bc ‘pow-’ (D) ; IIa, starting beyond 1: Fc with tie to previous bar and text ‘e-’ ; 2: Ec slurred to previous note ; 3: to stem of Fc and text ‘-ver’ ; 4: to q-rest ; 5: to Aq and text ‘for’ (G)

/244-254, I, II, IV: these sources are inconsistent with the copy text. See **Musical Illustrations, Fig. 13** for a skeletal exhibit indicating the entry points for each voice part (D)

/245, I, 2: Ac ‘for’ marked ‘*Quartetto*’ deleted in black ink (D) ; Org. B., 1iii: ‘*fortis*’ beneath Cc (F) ; Org. Tr., 4ii: inserted ‘nat.’ before Eq (K) ; IV, 5-7: corrected original Fq Fq Dc to read Dq Dq Dc in keeping with organ ‘*e-ver O*’. See **Musical Illustration, Fig. 10** (U)

/246, Ib, 2: an original comment deleted in original hand over c-rest (C)

/247, II, 2: ‘*Quartetto*’ deleted in black ink over c-rest ‘for’ text of other voice (D) ; Org. Tr., 1i-ii: g.n. F#q slurred to GcGc ; 2i-ii: g.n. Fq before GcGc ; 3i-ii: g.n. Fq before GcGc ; 4i-ii: g.n. Fsq before GcGc (F) ; IIIb, 3: penciled stroke ‘til Gc ‘give’ (G)

/248, Org. Tr., 12i: ‘4/2’ in pencil over Csq ; 15: ‘4/2’ in pencil over Gsq (L)

/249, I, 1: penciled repeat symbol, over Cm. ‘thanks’ (A) ; Org. Tr., 1iii: inserted ‘f’ beneath Am (K)

/250, III, 1: corrected original Bm to read Am ‘-ver’ (A) ; Ia, 2: symbol marked ‘Cut’ in pencil over Cc ‘for’ ; Ib, 1: Cm deleted in pencil marked ‘x’ ‘thanks’ ; IIb, 2: before c-rest,

'x' in pencil ; IVa, 2: asterisk in pencil over *c-rest* ; IVb, 2: penciled 'x' over *c-rest* (**G**) ;  
Org. Tr., 9i: '2/1' in pencil over *Esq* ; 14i: '4/2' in pencil over *Gsq* (**L**)

/250, IIIc, 1: *Am* '-ver' ; IIIa, IIIc, 2: '*ad lib.*' over *m-rest* with pause (**C**) ; III, 2: '*ad lib.*'  
over *m-rest* with pause (**D**) ; Org. Tr., 2i: 'Verse Swell' over *Ac* ; Org. B., 1: '*pia*' under  
*Fsb* (**F**) ; Ia, 4: 'Change' in pencil over *Fc* '*O*' ; Ib, 3-4: penciled slur from *Ac* to *Fc* '-er *O*'  
; IIIb, 3: '*p*' over *Fc* '*for*' (**G**) ; Org. Tr., 2ii: '*p*' beneath *Fq* marked '*Swell*' ; 2-4: *AqFq* ; 5-  
8: *AqFq* (**U**)

/251, III, 1: '*ad lib.*' over *Fc* '*power*' (**D**) ; Org. Tr., 1: penciled marking over *c-rest* (**L**) ;  
Org. Tr., 2-4: *Gq Fq Dq* ; 5-8: *Gq Fq Dq* (**U**)

/253, IV, 2: '*Quartetto*' deleted over *c-rest* (**D**) ; IIb, 4-5: *Cq*. slurred to *Bsq* '*O*' (**G**) ; Org.  
Tr., 2-4: *Bq Gq Eq* ; 5-8: *Bq Gq Eq* (**U**)

/254, Org. Tr., 2i-ii-4i-ii: *AqFq* ; 5i-ii-8i-ii: *AqFq* (**U**)

/255, Ib, 2-3: *Fq* slurred to *Dq* '*Lord*' (**G**) ; Org. Tr., 2-4: *Gq Fq Dq* (**U**)

/256, III, IIIa, IIIb, IIIc, 1: ends after *Fsb* with pause '-er' (**C, D**) ; Org. Tr., 2-4: *Aq Fq Cq* ;  
6-8: *Gq Eq Bq* (**U**)

/257, Ia, 1: ends *Csb* with pause '-ver' ; Ib, 1: ends after *Csb* with pause '-ver' (**C**) ; I, 1:  
ends after *Csb* with pause '-ver' (**D**) ; Org. Tr., 4i: no 'Chorus', '*for*' over *Fq* ; Org. B., 3:  
no '*for*', '*Cho.*' beneath *Fq* (**F**) ; IIa, 1: pencilled symbol to *Fq* '*ev-*' note and text of other  
voice ; IIb, 1: 'Chos.' in pencil over *Fq* '*ev-*' ; IIIa, 1: pencilled repeat symbol over *c-rest*  
(**G**) ; Org. Tr., 1: *Fq Fq* against *q-rest* (**L**) ; Org. Tr., 4iii: '*f*' under *Aq* ; Org. B., 3: '*f*', 'full  
organ' under *Fq* (**U**)

/258, II, IIa, IIb, 1: ends after *Asb* with pause ‘-ver’ (C, D) ; IIIa, 5-6: *Gq Gq* ‘ever’ ; 8: *Gq* ‘and’ (G)

/259, Org. Tr., 9ii-16ii: no lower line (U)

/260, Org. Tr., 16i-ii: after *EsqCsq*, six faded penciled bars which provide the notation of the following page and conclusion to the anthem (L)

/261, II, 2: corrected original *Ac* to read *Fc* ‘-ver’. See **Musical Illustration, Fig. 10 (U)**

/262, Org. B., 1-2: ‘8’ beneath *Cm*. *Cc* (F) ; IIIa, 1-2: *Cm* tied in pencil to *Cc* ‘Lord’ ; IVa, 1: ‘*ad lib.*’ in pencil over *Cm*. ‘Lord’ (G) ; Org. Tr., 1: ‘Uniss’ beneath *Cm.*, removed original unnecessary ‘s’ to read ‘Unis.’ beneath *Cm.* - see **Musical Illustration, Fig. 10 (U)**

/263, IVb, 1: ends after *Fsb* with pause ‘-ver’ (C) ; IV, IVa, 1: ends after *Fsb* with pause ‘-ver’ (C, D) ; IVa, 3: *Fc* manipulated in pencil to read *Gc* marked ‘G’ above in pencil ‘and’ ; IVb, 2-3: original *Gc Fc* manipulated in pencil to read *Fc Fc* ‘-er and’ (G)

/264, Org. Tr., 1i: pause over *Fm* ; 2: pause over *Em* (F) ; IIIa, 1: penciled accent over *Csb* with pause ‘e-’ ; IIIb, 1: *Csb* in pencil over *Asb* with pause ‘e-’ ; IVa, IVb, 1: ‘*ad lib.*’ beneath *Csb* with pause ‘e-’ (G)

/266, Org. Tr., 1i-iv: ends after *FsbCsbAsbFsb* with pause ; Org. B., 1: ends after *Fsb* with pause (F) ; Ia, 1: ends after *Fsb* with pause ‘-ver’ ; Ib, 1: ends after *Fsb* with pause ‘-ver’ ; IIa, 1: ends after *Asb* with pause ‘-ver’ ; IIb, 1: ends after *Am* with pause ‘-ver’ succeeded by a penciled exercise in F major for eight bars ; IIIa, 1: pencilled accent over *Csb* with pause ‘-ver’ ; ends after *Csb* with pause ‘-ver’ ; IIIb, 1: *Csb* in pencil beneath *Dsb* with pause ‘-ver’, ends after *Dsb* ‘-ver’ ; IVa, 1: ends after *Fsb* with pause ‘-ver’ ; IVb, 1: ends after *Fsb* with pause ‘-ver’ (G) ; Org. Tr., 1i-iii: ends after *FsbCsbFsb* with pause and

signatory symbol of John Grey ; Org. B., 1: ends after *Fsb* with pause and signatory symbol  
of John Grey (**L**)

## **11. *I Looked and Lo***

*Anthem for Innocents' Day*

*c.1818*

Taken from the Epistle for Innocents' Day

14<sup>th</sup> Chap. Revelations

### **List of Sources**

*Source 1: (A), (front), pp. 168-188*

*Source 2: (K), i, (front), pp. 110-124*

*Source 3: (C), viii, (reverse), pp. 80-82; ix, (front), pp. 74-76; xiv, (reverse), pp. 77-79; xv, (front), pp. 70-72; xxxiv, (front), pp. 87-88*

*Source 4: (D), ii, (front), pp. 119-126; iii, (front), pp. 126-133; iv, (front), pp. 148-159*

*Source 5: (J), iii, (front), pp. 78-87*

*Source 6: (G), i, (reverse), pp. 84-85; ii, (reverse), pp. 56-57; iii, (reverse), pp. 2-4; iv, (reverse), pp. 87-93, v, (reverse), pp. 2-4, vi, (reverse), pp. 107-113; vii, (reverse), pp. 2-12; ix, (reverse), pp. 87-93; v, (reverse), pp. 2-4; vi, (reverse), pp. 107-113; vii, (reverse), pp. 2-12; ix, (front), pp. 113-123*

*Source 7: (L), i, (front), pp. 172-182*

*Source 8: (E), ii, (reverse), pp. 9-10; iii, (reverse), pp. 9-11; iv, (front), pp. 21-27; v, (reverse), pp. 8-10; vi, (front), pp. 30-35; vii, (reverse), pp. 8-11; viii, (reverse), pp. 28-36; ix, (reverse), p. 8-9; xviii, (reverse), pp. 38-40*

*Source 9: (F), i, (front), pp. 49-58*

*Source 10: (U), (front), pp. 121-136*

*Source 11: (P), ix, (front), pp. 121-136*

*Source 12: (V), i, (front)*, pp. 2-18

*Source 13: (O), i, (front)*, pp. 162-165; *iii, (reverse)*, pp. 64-65; *viii, (front)*, pp. 229-31; *ix, (front)*, pp. 122-125; *viii, (front)*, pp. 24-44

*Source 14: (Q), xi, (front)*, pp. 216-217; *xii, (front)*, pp. 16-17; *xiii, (front)*, pp. 67-68; *xxviii, (front)*, pp. 127-128; *iii, (front)*, pp. 148-152; *xix, (front)*, pp. 135-136; *xvii, (front)*, pp. 134-138; *vi, (front)*, pp. 157-158; *xx, (front)*, pp. 53-57; *xxii, (front)*, pp. 70-75; *xxv, (front)*, pp. 269-270; *xxiv, (front)*, pp. 136-144; *xxvii, (front)*, pp. 111-118

## Critical Commentary

### Scoring

*I Looked and Lo* is scored for solo countertenor, tenor, two solo basses, chorus and organ accompaniment. I = Tr. ; II = C.T. ; III = T. ; IV/1 = B. ; IV/2

### Copy text

Source 1 refers to the copy text, Christ Church Cathedral Score Book 29 R.C.B. C6/1/24/1/29. It is called (A) in the **Textual Commentary**. *I Looked and Lo* begins on p. 168. It is in the hand of an unidentified copyist and ends with a signatory symbol consistent with other entries into this source. Source (A) omits bars 159-162 evident in other sources dated c.1823. These bars are restored in this edition using Source (U). The reason for their inclusion is symbols 2 to 4 of the organ bass line lead perfectly into the omitted organ section suggesting their omission from Source (A) was a scribal error.

## Variant readings and dating

Source **2** refers to St. Patrick's Cathedral Organ Book Vol. 78. It is called **(K)i** in the **List of Sources** and **(K)** in the **Textual Commentary**. The anthem begins on p. 110. A number of curious pencilled dates are presented in boxes in seeming succession across pages 110 and 111.<sup>15</sup> The succession is initialized by 'W.E.H.'. This organ copy of *I Looked and Lo* is in the hand John Grey and concludes with his signatory symbol on p. 124 dated '1818 J.M.'. As discussed earlier, John Mathews Junior examined Grey's work elsewhere in this source. This source provides the earliest copy date. It also includes four extra bars at bar 159 omitted from the copy text. See **Musical Illustrations, Fig. 1**.

Source **3** is Christ Church Cathedral Part-books **viii-xv** and **xxxiv**. These are referred to as **(G)** in the **Textual Commentary** and adhere to the following order: Ia = Tr [cant.]; Ib = Tr. [dec.] ; Ic = Tr. [dec.] ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IVa = B. [cant.] ; IVb = B. [dec.]

Treble Decani R.C.B. C6/1/24/3/29 is **viii**. It begins on p. 80. There are a number of later alterations to the notation and text in grey and blue pencil. It ends on p. 82 with the signatory symbol of John Grey. It can be given an entry date of 'after 1820' as Stevenson's *O Lord Our Governor* is dated by Grey on p. 79 after his signatory symbol 'Paid 1820'. Alto Decani R.C.B. C6/1/24/3/30 is **ix**. It begins on p. 74. The numbers '10, 11, 12' appear in blue pencil over bars of rest. It ends with Grey's signatory symbol and a date in Grey's hand 'Paid 1822 J. G'. As in the case of other Stevenson anthems, the time duration was

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<sup>15</sup> The succession reads: 29 August 1830, August 31<sup>st</sup> 1834, November 22 1835, August 1<sup>st</sup> 1841, June 2 [18]53, Nov. 25 [18]55, Apr. 20 [18]56, Dec. 21 [18]81, October 9<sup>th</sup> 1898, April 29 1900, 2<sup>nd</sup> November WEH.

noted down later in the nineteenth century, '12½ mins.' appearing in pencil. Tenor Decani R.C.B. C6/1/24/3/31 is **x**. It begins on p. 78. There are various markings in pencil made to the copy which include 'tenor +' 'S' and 'Bass Solo'. The numbers '10, 11, 12' are entered in blue pencil over bars of rest, while 'Cho[ru]s' is entered in pencil. It ends on p. 79 with the signatory symbol of Grey and a date in his hand 'Paid 1822'. This is followed by a sum entered in pencil by one of the choristers. Bass Decani R.C.B. C6/1/24/3/32 is **xi**. It begins on p. 70. There are several incidents of starching and correction to the original notation in black ink of a later hand. Smudge marks follow erased pencil while there are other cases of pencilled corrections to original notation and text. There is also a pencilled correction to the original number of bars of rest. The copy ends on p. 71 with the signatory symbol of John Grey and a date in his hand 'Paid 1822 J. Grey'. Notably the 'i' in paid has been manipulated into a letter 'G' for 'Grey'. This is a very important entry by the copyist as he confirms the spelling of his surname spelt with an 'e', not an 'a' as suggested by later nineteenth-century scholars. Treble Cantoris R.C.B. C6/1/24/3/33 is **xii**. It begins on p. 81. There are a number of edits in this copy. There is notation inserted in pencil amidst original rests marked 'alto' in pencil above. There are instances of starching and correction in pencil with the note letters of the correction entered above. There is pencilled manipulation of original note heads with the letters of the correction above. There are several cases of erased pencilled additions of notation. Some of the bar lines have been highlighted in pencil, while the numbers related to bars of rest are highlighted in blue and grey pencil. There is some erased illegible commentary in orange pencil, while 'hallelujah' with the notation of another voice part is entered below bars of rest. The copy concludes on p. 84 with an unfamiliar signatory symbol. The nearest date is on p. 77 in the hand of Mathias Crowley and with his signatory symbol 'Paid 1823.' Countertenor Cantoris R.C.B. C6/1/24/3/34 is **xiii**. It begins on p. 74. Pencilled additions to the copy include 'tenor' and

baritone solo tacet'. There is numbering in blue pencil beneath bars of rest. The copy ends on p. 76 with double bar lines but is followed with the date 'Paid 1822 J. G' with '(ray)' added to the 'G' in pencil. There is smudging following erased pencil and a pencilled 'X'. An illegible comment follows in pencil. Tenor Cantoris R.C.B. C6/1/24/3/35 is **xiv**. It begins on p. 77. Alterations to the copy include 'Alto' and 'Tenor' in pencil. There is some pencilled commentary and phrase marks are entered in pencil. The instruction 'Look sharp' is also entered in pencil. There is numbering in blue pencil and starching to the text in original hand. Typical of this set of part-books, there is a pencilled drawing of a face. The music ends on p. 79 with the signatory symbol of John Grey and a date 'Paid 1822 J. Grey'. Bass Cantoris R.C.B. C6/1/24/3/36 is **xv**. It begins on p. 70. There is some starching and correction to the original notation in pencil and correction in blue and grey pencil to the numbers of bars of rest. It ends on p. 72 with the signatory symbol of John Grey and the date 'Paid 1822 J.G.'. Treble Decani R.C.B. C6/1/24/3/57 is **xxxiv** and referred to as Ic in the order of voice parts in the **Textual Commentary**. It begins on p. 87. This is an incomplete copy. It ends at bar 78 with a single bar line. There is a pencilled exercise on the following page signed in pencil 'H.R. White Feb. 21 [18]86', while on p. 86, the page which precedes this copy, John Horan, a copyist active in the 1880s, signs his name and the date 'April 20<sup>th</sup> 1881' after Boyce's *If We Believe That Jesus Died*.

Source **4** is Christ Church Loft New Books (**D**) **ii-iv**. This source is generally consistent with the copy text with the exception of loft book **iv**, which includes the extra bars of 'hallelujah' after bar 159. Countertenor Loft New Book R.C.B. C6/1/25/5/3 is **ii**. It begins on p. 119. 'Lo' in the title, originally omitted, is entered in pencil. 'The Epistle for Innocents' Day' is written in pencil. 'The copy as sung in St. Patrick's is different from this one by 4 bars in the "Hallelujah"' is entered in pencil referring to the extra four bars after

bar 159. Pencilled alterations include several incidents of 'Tenor', 'Bass', 'Contra'. These are entered with pencilled comments and alteration to text in pencil. There is starching and correction in the original hand to notation and text. Grace notes are slurred in pencil, while dynamics '*f*', '*cres.*' '*p*' and '*f*' are entered in pencil. Pencilled 'Lead' and strokes are also entered. There is a seven-staved insert to the text 'Before the four beasts', which is pasted over the original. There is another four-bar staved insert, while twelve original bars are shaded in pencil. It ends on p. 126 with the signatory symbol of John Grey and 'Paid 1820 J. Grey'. Tenor Loft New Book R.C.B. C6/1/25/5/4 is **iii**. It begins on p. 126. 'Part of the' is entered in pencil to '142 Chapter of Revelations'. The word 'And' is entered in pencil before The Epistle for Innocents' Day. A note in pencil reads 'N.B. This copy differs in the Hallelujah from the version used at St. Patrick's.' Various alterations include the addition of pencilled corrects over notation. Voice parts 'Tenor, 'Ten' and 'Bass' are entered in pencil over notation, while other pencilled additions include numbering over bars, grace notes and the addition of notes. 'Lead' is entered in purple pencil. Pauses are entered in red pencil, while dynamics '*p*', '*rit.*', '*cres.*' and '*f*' are entered in pencil. There is starching to original notation and text, while 'Don't repeat' is entered in pencil over a six-bar phrase. A variant from the copy text occurs from bars 84-86. See **Musical Illustrations, Fig. 2**. The anthem ends on p. 133 with the signatory symbol of John Grey. Bass Loft New Book R.C.B. C6/1/25/5/5 is **iv**. It begins on p. 148. 'This copy differs in the Hallelujah from the version used at St. Patrick's' is entered in pencil beneath the first stave of symphony. There are incidents of deletions to text and notation in pencil. There is an insert of notation originally omitted. A repeat symphony is entered in pencil over sections of notation. Ornamentation, grace notes and mordents are entered in pencil. '2<sup>nd</sup>' and '1<sup>st</sup>' is entered in pencil referring to the bass voice while there are cases of starching and correction to original text in original hand. Dynamics '*p*', '*f*' and '*piano*' are entered in pencil while two

bars of the hallelujah section are deleted. ‘Don’t repeat is entered in pencil. There is deletion of original notation by pencil stroke with correction entered in pencil above. It ends on p. 159 with an unidentified signatory symbol dated ‘Paid 1823.’ Interestingly, the four extra bars after bar 159 are included here in this 1823 copy but are later deleted in pencil, implying that later performances were consistent with the copy text and did not perform these bars.

Source **5** is Christ Church Cathedral Organ Book R.C.B. C6/1/24/2/16 referred to as **(J)iii** in the **List of Sources** and **(J)** in the **Textual Commentary**. It begins on p. 78. There is an insert of seventeen bars. ‘Left hand only’ is entered on an insert and pasted over the original with a comment in blue pencil: ‘The version used at St. Patc. [*sic*], differs here greatly; here 4 bars are omitted.’ This comment is made in orange pencil in brackets with purple pointed hands indicating to p. 87 where there four bars are written in purple pencil in what appears to be Robert Prescott Stewart’s hand. Dynamics on p. 87 including ‘*p*’ and ‘<’ are entered in blue pencil. It ends on p. 90 with the signatory symbol of Grey and ‘Paid 1821’ followed by ‘on the nail’ in pencil.

Source **6** is the St. Patrick’s Cathedral part-books **(G) i-vii** and **ix**. Numbers **i-vi** agree with the copy text and do not include the extra four bar ‘Hallelujah’ phrase after bar 159. Castle Chapel 2 Treble Cantoris is **i**. It begins on p. 84 and ends with the signatory symbol of John Grey. No other evidence for dating exists. Castle Chapel 1 Treble Decani is **ii**. It begins on p. 56 and ends on p. 57 with the signatory symbol of John Grey. No other evidence for dating exists. Castle Chapel Alto Cantoris D39 is **iii**. It begins on p. 2 and ends in the hand of John Grey. Castle Chapel Decani D38 is **iv**. It begins on p. 87 and ends on p. 93 with the signatory symbol of John Grey. Castle Chapel 15 Tenor Cantoris is **v**.

According to the index, it is supposed to begin on p. 2. However, as pages 1-2 are missing, this copy could only be examined from p. 3. It ends on p. 4 with an unidentified signatory symbol. Castle Chapel 16 Tenor Decani is **vi**. It begins on p. 107 and ends on p. 113 with an unidentified signatory symbol. Castle Chapel 19 Bass Cantoris is **vii**. It begins on p. 2. Between pages 2 and 3 is a loose insert in type which appears to be an Easter programme. It measures 11cmx11½cm and reads: ‘Te Deum’, anthem *I Know That My Redeemer Liveth* (Handel); Hymns: *On the Resurrection Morning*; 185 *Hallelujah the Strife Is Over*, Holy Communion: (Choral): ‘Hewson in F.’ Entered onto the reverse of this page is the continuation of Stevenson’s *I Looked and Lo* which ends on p. 12 with an unidentified signatory symbol. Interestingly it includes the four bars of ‘hallelujah’ after bar 159, which may suggest a date of c.1825. Castle Chapel 21 Bass Cantoris is **viii**. ‘Innocents’ day no.25 (new)’ is written in pencil after the title. It begins on p. 113 and ends on p. 123 with the signatory symbol of John Grey. It includes the four bars of ‘hallelujah’ after bar 159 and can therefore be said to date c.1825.

Source **7: (L) i** is D4 11 Castle Chapel Organ. It begins on p. 172 and includes the extra four bar ‘Hallelujah’ phrase and therefore dates c.1825. It ends on p. 182 with the signatory symbol of John Grey.

Source **8** is Trinity College Chapel part-books **(E) ii-ix** and **xviii**. They are represented thus:

I = Tr. ; Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb= T. [dec.] ; IVa = B. [cant.] ; IVb= B. [dec.]

Trinity College Chapel Treble Primo MS 4770 MUN/V/90e/27 is **xviii**. It is referred to as 'I' in the order of parts and in the **Textual Commentary**. It presents *I Looked and Lo* on p. 38 where it concludes on p. 40 with an unfamiliar signatory symbol. Evidence for dating occurs after Greene's *Thou O God* on p. 23 where it is dated 'Nov. 6 [18] 58 and on p. 58 after the end of Greene's *O Clap Your hands* where it is written 'J.G.M. Jan. 16 [18]95.' Trinity College Chapel First Treble MS 4758 MUN V/90e/15 is **ii**. It presents *I Looked and Lo* on p. 9 where it concludes on p. 10 with the signatory symbol of John Grey. Evidence for dating occurs after Spray's *O Lord I Will Praise Thee* on p. 12 where together with the signatory symbol of John Grey it is written 'Paid 1821 J.G'. Trinity College Chapel Second Treble MS 4759 MUN/V/90e/16 is **iii**. It presents *I Looked and Lo* on p. 9 where it concludes on p. 11 with the signatory symbol of John Grey. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* on p. 85 where it is marked 'Composed for the consecration of the Lord Bishop of Cork 1831'. Trinity College Chapel First Countertenor MS 4760 MUNV/90e/17 is **v**. It presents *I Looked and Lo* on p. 21 where it concludes on p. 27 with the signatory symbol of John Grey. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* on p. 126 where it is marked 'Composed for the consecration of the Lord Bishop of Cork Dr. Smith'. Trinity College Chapel First Tenor MS 4756 MUN V/90e/13 is **vi**. It presents *I Looked and Lo* on p. 30 where it concludes on p. 35 with double bar lines. Evidence for dating occurs on p. 41 after Spray's *O Lord I Will Praise Thee* where together with the signatory symbol of John Grey it is written 'Paid 1821 John Grey.' Trinity College Second Tenor MS 4757 MUN V/ 90e/ 14 is **vii**. It presents *I Looked and Lo* on p. 8 marked in pencil 'Full Copy'. It concludes on p. 11 with the signatory symbol of John Grey marked 'Paid 1821 J. Grey'. Trinity College Chapel First Bass MS 4754 MUN/V/90e/11 is **viii**. It presents *I Looked and Lo* on p. 28 and ends with the signatory symbol of Grey on p. 36, followed by Spray's *O Lord I will Praise Thee* which

ends 'Paid 1821 J.G. John Grey.' Trinity College Second Bass MS 4755 MUN V/903/12 is **ix**. It begins on p. 8 and ends on p. 9 with the signatory symbol of John Grey. There is no further evidence for dating.

Source **9** is MS 4749 Trinity College Organ Book and is referred to as **(F)i** in the **List of Sources** and **(F)** in the **Textual Commentary**. It begins on p. 49 and ends in the hand of John Grey on p. 58 with Grey's signatory symbol. There is no further evidence for dating.

Source **10** is **(U)** *Morning and Evening Services and Anthems* (1825). This is a printed edition of *I Looked and Lo*. It begins on p. 121 and agrees with the copy text with the exception of the four extra bars which appeared in sources *c.*1823. See **Musical Illustrations, Fig. 1**.

Source **11 (P) ix** is a second copy of *Morning and Evening Services and Anthems* (1825). This is the version used at Cloyne Cathedral and is of interest due to the large number of edits made by a (local?) organist.

Source **12 is (V) i**. It refers to a printed source of *I Looked and Lo* published by Messrs. Joshua Marshall and Co. at Huddersfield. However, the date is unknown. It can be said to date after 1823 as it includes the four-bar insert of 'Hallelujah'. It begins on p. 2 and ends on p. 18.

Source **13: (O)i, iii, viii-ix** and **xiii** are Cashel Cathedral sources. They follow the following order: I = Tr. ; II= C.T. ; IIa = C.T. ; III = T. ; IIIa = T. ; IVa = B. ; IVb = B. ; IVc/1 = B. 1; IVc/2 = B. 2

Tenor Cashel Cathedral is **i** and referred to as III in the order of parts and in the **Textual Commentary**. It begins on p. 162 and includes starching and correction to text in original hand while ‘verse’ and ‘*pia*’ are entered in pencil. It ends on p. 165 with an unidentified signatory symbol. No evidence for dating exists except that this copy includes the extra four bars of ‘Hallelujah’ from bar 159. [Cashel] Cathedral Bass is **iii** and referred to as IVa in the order of parts and in the **Textual Commentary**. It begins on p. 64 and ends on p. 65 with a single bar line and a pencilled comment: ‘To 63 page at X’. This is evidence that every spare space of manuscript was used at Cashel Cathedral. Cashel Cathedral Bass is **viii** and referred to as IVb in the order of parts and in the **Textual Commentary**. It begins on p. 229 and ends on p. 231 with double bar lines followed by pencilled exercises. No evidence for dating exists. Cashel Cathedral Contra-tenor is **ix**. It begins on p. 122. There is some pencilled marking to the text including ‘*p*’ and highlighting of phrase marks. It ends on p. 125 with a Mathews’ signatory symbol, similar to the signatory symbol associated with John Mathews Senior (d. 1799). There is a performance date in pencil ‘January 2<sup>nd</sup> 1853’. Cashel Cathedral Score Book is **xiii**. It begins on p. 24. There is starching of original notation in the treble of the organ on p. 31 with pencilled correction. Dynamics on p. 40 and p. 41 include ‘*pp*’, ‘very *pia*’ and ‘*f for*’. It ends on p. 44 with the signatory symbol of Grey followed by ‘end of this book’ with many instances of scribbling in ink signed by J.J. Magrath. Its bass part is referred to as IVc and IVc/1 and IVc/2 where the bass divides in the order of parts and in the **Textual Commentary**.

Source 14: Q: **iii**, **vi**, **xi-xiii**, **xvii**, **xix-xx**, **xxii**, **xxiv-xxv**, **xxvii-xxviii** refer to Wells' Cathedral part-books. They adhere to the following order: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; Ic = Tr. [dec.] ; Id = Tr. [dec.] ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIc = C.T. [cant.] ; IId = C.T. [cant.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IIIc = T. [cant.] ; IVa = B. [cant.] ; IVb = B. [dec.] ; IVc = B. [cant.].

S6 Services Alto Cantoris is **iii** and referred to as IIa in the order of parts and in the **Textual Commentary**. It begins on p. 148 and concludes on p. 152 with an unidentified signatory symbol. It includes the four bar extra bars of 'Hallelujah' after bar 159. S13 Services Tenor Cantoris is **vi** and referred to as IIIa in the order of parts and in the **Textual Commentary**. It begins on p. 157 and ends on p. 158 with an unidentified signatory symbol. A2 Anthems Treble Cantoris is **xi** and referred to as Ia in the order of parts and in the **Textual Commentary**. It begins on p. 216 and concludes on p. 127 with the signatory symbol of Wells copyist 'C.J.'. A5 Anthems Treble Decani is **xii** and referred to as Ib in the order of parts and in the **Textual Commentary**. It begins on p. 16 and ends on p. 17 with the signatory symbol of 'C.J.'. A6 Anthems Treble Decani is **xiii** and referred to as Ic in the order of parts and in the **Textual Commentary**. It begins on p. 67 and ends on p. 68 with double bar lines and no signatory symbol but clearly in the hand of 'C.J.'. A12 Anthems Alto Decani is **xvii** and referred to as IIb in the order of parts and in the **Textual Commentary**. It begins on p. 134 and concludes on p. 138 with double bar lines. A14 Anthems Countertenor Cantoris is **xix** and referred to as IIc in the order of parts and in the **Textual Commentary**. It begins on p. 135 and ends on p. 136 with the signatory symbol of C.J.. A date appears in the same hand after Whitfeld's *Blessed Is the Man* on p. 62 'July 16<sup>th</sup> 1828', placing the copying of this anthem after that date. A17 Anthems Tenor Cantoris is **xx** and referred to as IIIc in the order of parts and in the **Textual Commentary**. It begins

on p. 53 and ends on p. 57 in the hand and followed with the signatory symbol of ‘C.J.’. A19 Anthems Tenor Decani is **xxii** and referred to as IIIb in the order of parts and in the **Textual Commentary**. It begins on p. 70 and concludes on p. 75 with the signatory symbol of ‘C.J.’. A24 Anthems Bass Cantoris is **xxv** and referred to as IVa in the order of parts and in the **Textual Commentary**. It begins on p. 269 and ends on p. 270 with the signatory symbol of C.J. A26 Anthems Bass Decani is **xxvii** and referred to as IVb in the order of parts and in the **Textual Commentary**. A24 Anthems Bass Cantoris is **xxv** and referred to as IVc in the order of parts and in the **Textual Commentary**. It begins on p. 269 on p. 270 with the signatory symbol of ‘C.J.’. It begins on p. 108 and concludes with the signatory symbol of C.J on p. 111. [A27] Anthems Treble Decani is **xxviii** and referred to as Id in the order of parts and in the **Textual Commentary**. It begins on p. 127 and concludes on p. 128 in an unidentified signatory symbol and date 6/7/[18]54 in pencil, verifying performances of this anthem in Wells in the 1850s.

### **Textual Commentary**

/1, Ib, 1: begins bar 39 (**C**) ; IIIb, 1: ‘Full Copy’ in pencil over *sb-rest* (**E**) ; Org. B., 1: ‘Sym.’ over *Cm* (**F**); Org. Tr., 1: ‘Sym.’ over *c-rest* (**K**) ; Org. Tr., 1: ‘*Moderato*’ over *c-rest* (**O**) ; II, 1: ‘In Moderate Time’ over *sb-rest* ; Org. Tr., 3i-ii: ‘Swell Diapasons Principal & Hautboy’ over *GcEc* (**U**) ; Org. Tr., 3ii: ‘Swell Diapasons Principal & Hautboy’ under *GcEc* (**V**)

/2, Org. Tr., 4i-ii: no g.n.s *GsqEsq* before *FqDq* (**U**) ; Org. Tr., 2i-ii-3i-ii: *EqCq* slurred to *GsqEsq* ; Org. B., 2: ‘without pedals’ under *Cm* (**V**)

/3, Org. Tr., 4i-ii: g.n.s *FsqDsq* before *EqCq* (**U**)

/4, Org. Tr., 6i-ii: no g.n. *Gsq* before *FsqDsq* (**F**) ; Org. Tr., 6i-ii: g.n. *Gsq* before *FsqDsq* (**L**) ; Org. Tr., 6i-ii: g.n.s *GsqEsq* before *FsqDsq* (**U**) ; Org. Tr., 1i-ii-6i-ii: no phrase from *CqAq* (**V**)

/6, Org. Tr., 4: *Fc* tied to following bar (**F, J, K, L, O**) ; Org. Tr., 1-3: phrase from *Aq* over *Cm* ; 4: tie from *FcCc* to following bar ; Org. B., 1ii-3ii: phrase from *Bq* under *Fm* (**V**)

/7, Org. Tr., 1i: *Fm* tied to previous bar (**K**) ; Org. Tr., 4i: *Ec* tied to following bar (**L**)

/8, Org. Tr., 4i: no 'tr.' over *Dc* (**F**) ; Org. Tr., 4i: no 'tr.' over *Dc*. over *Bc* (**J**) ; Org. Tr., 4i: no 'tr.' over *Dc*. (**L**) ; Org. Tr., 4i: no 'tr.' over *DcBc* (**O**)

/9, IVb, 2: 'low' in pencil over *c-rest* (**G**) ; Org. B., 2: '*pia*' under *Cc* (**J, K**) ; Org. Tr., 2: 'Verse' over *Ec* (**K**) ; Org. Tr., 2: 'in hautboy' in pencil over *Ec*, '*p*' over *Ec* ; Org. B., 2: '*p*' over *Cc* with illegible pencilled comment above (**L**) ; IVa, 3: '*for*' over *Cc* '*T*' (**Q**) ; Org. B., 2: 'Choir Organ Stop Diapasons' under *Cc* (**U**)

/10, IIa, 1: '*Cantis.*' in pencil over *sb-rest* (**E**)

/13, IVb/1, 3: 'highest bass' in pencil over *Gc* '*T*' (**G**) ; Org. Tr., 1i: '*pia*' in pencil over *Gc* ; Org. B., 2: '*f*' in pencil beneath *Bc* (**L**) ; IIa, 3: '*f*' over *Gc* '*T*' ; IVb, 3: '*for*' over *Gc* '*T*' (**Q**) ; Org. B., 1ii: text '*Sion*' in pencil beneath *Em* (**P**) ; II, 3: '*for*' over *Gc* '*T*' ; IV/1, 3: '*for*' over *Gc* '*T*' (**U**) ; II, 3: '*f*' over *Gc* '*T*' (**V**)

/15, IIb, 1: no g.n. *Fc* before *F#m* '*lo*' ; IVb/2, 1: '1<sup>st</sup> Bass' in pencil under *sb-rest* (**G**) ; IIa, 1: g.n. *Gc* presented as full note slurred to *F#m* '*lo*' (**Q**)

/16, IVb/1, 4: *Bsq* manipulated in pencil to read *Asq* '*the*' (**G**)

/17, Org. Tr., 2: illegible penciled marking over Gq. (**L**) ; II, IIb, 3: '*pia*' over Gq. '*and*' (**Q, U, V**)

/18, II, 1: corrected text '*him*' to read '*Him*' upper case beneath C#m (**A**) ; IVb, 3: Gq. Fsq '*and with*' ; 3: '*for*' over Gq. '*and*' (**Q**) ; IV/2, 3; '*pia*' over Aq. '*and*' (**U**)

/19, II, IV/2, 1: corrected text '*him*' to read '*Him*' upper case (**A**)

/18-21, IV/1: original text and notation deleted (**D**)

/19, IVa, 3: '*p*' over Aq. '*an*' ; IVb, 1-4: Ec. Dq Eq Cq '*him an hundred*' (**Q**)

/20, IVb/1, 1: illegible penciled comment over Gq. '*for-*' (**G**) ; Org. B., Iii: illegible faded comment beneath Em (**P**) ; IVb, 1: '*forte*' over Fq '*for-*' ; 1-4: Fq Fq Fc Cq '*for-ty and four*' (**Q**)

/21, Org. Tr., 2: '*f*' in pencil over Fq. (**L**) ; IVb, 1-2: Gc Gm '*thousand*' (**Q**) ; Org. Tr., 2: DcAc (**V**)

/22, III, 1: corrected text '*him*' to read '*Him*' upper case beneath Bm (**A**) ; IVb/1, 3: '*low bass*' in pencil over Gq. '*and*' (**G**) ; Org. Tr., 2i: '*p*' in pencil over Dc ; Org. B., 2: '*f*' in pencil deleted in pencil over Fc (**L**) ; IIIb, 1: g.n. Cc slurred to Bm '*him*' ; 2: '*for*' over Bc '*with*' ; IIIc, 2: '*for*' over Bc '*with*' (**Q**) ; II, IIb, 3: '*for*' over Gq. '*and*' (**Q, U, V**)

/23, II, III, IV/1, 1: corrected text '*him*' to read '*Him*' upper case (**A**) ; III, 2-3: Cq slurred to Gq '*an*' (**D**) ; IIIa, 2-3: Cq slurred to Gq '*an*' (**E**) ; IIb, 1: '*1/2*' in pencil over Gm '*him*' ; 2: '*3*' in pencil over Ec '*an*' ; IIIb, 2-3: Cq slurred to Gq '*an*' (**G**)

/24, IIb, 1: '1' in pencil over Cq. 'hun-' ; 3: '2' in pencil over Cq. 'for' ; 5: '3' in pencil over Eq. 'and' (G) ; Org. B., 1-2: '<' in pencil over Fm Cc (L) ; IIIb, 3: 'fortis' over Aq. 'for-' ; IIIc, 4: 'fortis' under Bsq '-ty' (Q) ; II, IIb, 3: 'fortis' over Cq. 'for-' (Q, U, V)

/25, IIb, 1: '1' in pencil over Ec 'thou-' ; 2: '2, 3' in pencil over Dm '-sand' ; IVb/1, 2: penciled arrow from Gm '-and' (G)

/26, III, 3: corrected text 'his' to read 'His' upper case beneath Ec (A) ; IIIb, 1: 'lead' in pencil over Ec. marked 'pia' in pencil beneath 'ha-' ; IIIc, 1: 'p' over Ec. 'hav-' (Q)

/27, IV/2, 3: corrected text 'his' to read 'His' upper case beneath Ac (A) ; IVb/2, 1: 'low basses here' in pencil linked to penciled arrow from bar 25 over Ac. 'ha-' (G) ; IIIb, 2: original Am starched with Gm inserted in pencil '-ther's' ; IIIc, 2: Am in pencil over Gm '-ther's' ; IVa, 1: 'pia' over Ac. 'hal-' (Q) ; IV/2, 1: 'pia' over Ac. 'hav-' (U, V)

/28, III, 2: corrected text 'his' to read 'His' upper case beneath Fc (A) ; IIIb, 1: starching of original Em with Dm inserted in original hand 'name' (Q)

/29, IV/2, 2: corrected text 'his' to read 'His' upper case beneath Gc (A)

/30, IV/2, 1i-4i: corrected original Eq. Dq Eq Cq to read Cc. Bq Cq Aq 'Father's name' ; Cc. Bq Cq Aq in pencil over original Eq. Dq Eq Cq 'Father's name' with asterisk 'This bass should be a 3<sup>rd</sup> down' ; Org. Tr., 1ii-4i: corrected original Ec. Dq Eq Cq to read Cc. Bq Cq Aq in keeping with vocal bass (A) ; IV/2, 1i-4i: original Ec. Dq Eq Cq, Cc. Bq Cq Aq in pencil 'father's name' (D) ; IVa/2, 1-2: notation deleted in original hand (E) ; Org. B., 1-4: original Ec. Dq Eq Cq deleted in pencil and Cc. Bq Cq Aq inserted in pencil beneath (F) ; IVa, 1-4: Ec 'Fa-' ; 2: Dq '-ther's' ; 3: Eq. 'name' ; 4: Csq 'name' ; IVb/2, 1-2: Ec. Dq 'Father's' ; 3-4: Eq slurred to Cq 'name' (G) ; Org. B., 1-4: Cc. Bq Cq Aq written in ink of

a later hand over starched original notation (**J**) ; Org. Tr., 2ii: Cc. in pencil beneath Ec. ; Org. B., 1: Cc in pencil beneath Ec ; 2ii-4ii: Bq Cq Aq beneath Dq Eq Cq in pencil ‘ 1-4: ‘C B C A’ in pencil beneath Cc Bq Cq Aq in pencil (**K**) ; IVa, 1-2: Ec. Dq ‘Father’s’ ; 3-4: Eq slurred to Cq ‘name’ ; IVb/2, 1-2: Ec. Dq ‘Father’s’ ; 3-4: Eq slurred to Cq ‘name’ (**O**) ; IV/2, 1-4: Ec. Dq Eq Cq ‘Father’s name’ (**U**)

/31, IIIc, 4: no ‘tr.’ over Bq. (**Q**)

/33, II, 3: corrected text ‘his’ to read ‘His’ upper case beneath Gc (**A**) ; Org. Tr., 1-3: illegible penciled comment over Gc. Gq Gc (**L**) ; IIa, 1: ‘p’ deleted in pencil and ‘forte’ inserted in pencil over Gc. ‘hav-’ (**Q**) ; II, IIa, 1: ‘for’ over Gc. ‘hav-’ (**Q, U, V**)

/34, III, 3: corrected text ‘his’ to read ‘His’ upper case beneath Ec (**A**) ; Org. B., 1-3: illegible penciled comment ‘f[a]got[te]n bass’ beneath Cc. Cq Cc (**L**) ; IIIb, 1: ‘for’ in pencil under Ec. ‘hal-’ ; IIIc, 1: ‘for’ over Ec. ‘hal-’ (**Q**)

/35, II, 2: corrected text ‘his’ to read ‘His’ upper case beneath Ac (**A**)

/36, II, IV/1&2, 2: corrected text ‘his’ to read ‘His’ upper case beneath crotchets (**A**) ; IV/2, 1: ‘for’ over Gc. ‘hav-’ (**U, V**) ; IVa/2, 1: ‘pia’ deleted in pencil marked ‘forte’ in pencil over Gc. ‘hal-’ ; IVb/1, 1: ‘nat.’ sign in pencil before Am ‘name’ (**O**)

/37, I, 1: ‘ad lib.’ in later hand over Gm. ‘name’ (**A**) ; IVa/2, 3-4: Eq slurred to Cq ‘name’ (**E**) ; Org. Tr., 4: original Dq manipulated in pencil to read Eq (**F**) ; Org. Tr., 4: original Dq deleted in pencil and Eq inserted in pencil (**L**) ; III, 1-4: starching of original notation (**O**)

/38, II, 4: no ‘tr.’ over Dq ‘in’ (**D**) ; III, 4: no ‘tr.’ over Bq ‘in’ (**O**) ; IIa, 4: no ‘tr.’ over Dq ‘an’ (**Q**) ; II, 4: no ‘tr.’ over Dq ‘in’ ; III, 4: no ‘tr.’ over Bq ‘in’ ; Org. Tr., 1i: ‘>’ under FqDqAq (**V**)

/39, I, 3-4: *Eq.* slurred to *Dsq* '*T*' (**E**) ; Ib, 3-4: *Eq.* slurred to *Dsq* '*T*' (**G**) ; Org. Tr., 2: 'Chorus' over *Eq.* ; Org. B., 2: '*for*' over *Cq.* (**K**) ; Org. Tr., 1: 'Full 03' in pencil over *Cm* ; 2ii: 'Couplet' in pencil beneath *Gc* (**L**) ; III, 3-4: *Cq.* slurred to *Dsq* ; Org. B., 2: no '*for*' over *Cq.* (**O**) ; IIIa, 1: time signature presented as a fraction  $\frac{3}{4}$  before *c-rest* (**Q**) ; Org. B., 2: 'Chorus & full organ' under *Cq.* (**U**) ; I, 3-4: '*f*' over *Eq.* slurred to *Dsq* '*T*' ; II, 3: '*f*' over *Gc* '*T*' ; III, 3-4: '*f*' over *Cq.* slurred to *Dsq* '*T*' ; IV, 3-4: '*f*' over *Cq.* slurred to *Bsq* '*T*' ; Org. Tr., 2-3: *Eq.* slurred to *Dsq* marked '*f*' and 'full organ' ; Org. B., 1: '*p*' over *Cm* ; 2-3: '*f*' over *Cq.* slurred to *Bsq* marked 'pedals' (**V**)

/40, Ib, 2: 'Dominack' in pencil over *Cc* '-ked' (**G**) ; Org. Tr., 1i: 'Couplet' in pencil over *Cc* (**L**)

/41, Ib, 2: original *Cc* deleted in pencil and *Ac* inserted '*a*' ; Ic, 1-2: *Cc* slurred to *Bc* '*lo*' ; no g.n. *Cc* before *Bm* '*lo*' (**C**) ; IIIb, this is an extra bar deleted by original hand (**G**)

/42, IVb, 6: *Gsq* 8ve below '*of*' (**G**)

/43, II, 3: removed original 'Verse' over *Gc* '*a*' (**A**) ; Ib, 1: 'Verse' in pencil over *sb-rest* ; IIb, 3: no *Gc* '*a*', *c-rest* ; IIIb, 3: *c-rest* (**C**) ; Org. Tr., 3i: 'Verse' over *Gc* ; Org. B., 3ii: '*pia*' under *Gc* (**F, K, L**) ; IIa, 3: no *Gc* '*a*' ; IIIb, 3: 'Verse' over *Dc* '*a*' (**G**) ; IVa, 3: 'Dec.' in pencil over *Gc* '*a*' (**O**) ; IVb, 3: 'Verse' over *Gc* '*a*' (**Q**) ; Org. B., 3ii: 'Verse *piano*' under *Gc* (**U**) ; Org. Tr., 3i: '*p*' under *Bc* ; Org. B., 3ii: 'without pedals' under *Gc* (**V**)

/44, IV, 1: 'Verse Dec.' in later hand over *Cq.* '*Lamb*' ; Org. B., 2: corrected original *Bsq* to read *Csq* to avoid consecutive 5ths with treble strand (**A**) ; IIb, IIIb, 1: *sb-rest* (**C**) ; IV, 1: 'Verse' over *Cq.* '*Lamb*' (**D**) ; IVc, 1: 'Verse' in pencil under *sb-rest* (**Q**)

/45, Org. Tr., 3: inserted '#' before Fq ; 1i: 'Chorus' in later hand over Gm (A) ; Ib, 3: 'Chorus' in pencil over Bq. 'and' ; IIb, IIIb, 1-2: *c-rest c-rest* (C) ; IIIa, 3-4: Eq Dq 'And with' ; IIIb, 3: 'Chorus' over Eq. 'And' (G) ; Org. Tr., 2i: 'Chor' over Bc (F, K, L) ; Org. B., 2: 'for' beneath Ec (F, L) ; Org. B., 3: 'pia' under Gc (J) ; IVa, 3: 'Chos.' in pencil over Eq. 'and' (O) ; IVb, IVc, 3: 'Chos.' over Eq. 'and' (Q) ; Org. B., 2: 'Chorus Full Organ' under Ec (U) ; I, 3: 'f' over Cq. 'and' ; II, 3: 'f' over Gq. 'and' ; III, 3: 'f' over Eq. 'and' ; IV, 3: 'f' over Eq. 'and' ; Org. Tr., 2ii: 'f' beneath Gq marked 'full organ' ; Org. B., 1: 'pedals' beneath Ec (V)

/46, I-IV, 1: corrected text 'him' to read 'Him' upper case (A) ; III, IIIa, IIIb, 2: Dc 'an' (D, G) ; IIb, 3-4: F#q. slurred to Eq 'an' (E) ; II, 3-4: F#q slurred to Eq 'an' (O) ; Ic, 1-2: no slur from Bc to Ac 'him' ; IIIa, 2: Ec 'an' ; IVb, 3: no Ac 'an' (Q) ; IV, 3-4: Aq slurred to Cq 'an' (V)

/46-47, Org. B.: illegible pencilled comment beneath notation (P)

/47, Org. Tr., 3ii: '#' before Dc in later hand (A) ; Ia, 4: original note starched away and Bc entered in pencil 'for-' ; IVa, 3-4: Gq. slurred to Eq '-dred' (C) ; II, 1-2: no slur from F#q. to Esq 'hun-' ; IV, 3-4: Gq slurred to Eq 'and' (D) ; I, Ib, 1-2: Aq. slurred to Gsq 'hun-' ; IVb, 1-2: Bc. slurred to Aq 'hun-' ; IVa/2, 3-4: Gq slurred to Eq '-dred' (E) ; Ib, 1-2: Aq slurred to Gsq 'hun-' ; IVb/1, 3-4: Gq slurred to Eq '-dred' (G) ; Org. Tr., 3: '#' in pencil before Dc (K, L, V) ; Id, 1-2: Aq slurred to Gsq 'hun-' ; IIc, 1-2: no slur from F#q. to Esq 'hun-' ; IId, 1-2: no slur from F#q. to Esq 'hun-' (Q)

/47-48, II, IV: parallel 5ths 'an hun-' (A)

/48, IIa, 3-4: Gq slurred to F#q 'and' ; 5-6: Eq slurred to D#q 'four' ; Ic, 3-4: Bq slurred to Aq 'and' ; 5-6: Gq slurred to F#q 'four' (C) ; II, 3-4: Gq slurred to F#q 'and' ; 5-6: Eq

slurred to D#q 'four' (**D**) ; I, Ia, Ib, 3-4: Bq slurred to Aq 'and' ; 5-6: Gq slurred to F#q 'four' ; IIb, 3-4: Gq slurred to F#q 'and' ; 5-6: Eq slurred to D#q 'four' (**E**) ; Ia, 3-4: Bq slurred to Aq 'and' ; 5-6: Gq slurred to F#q 'four' ; Ib, 3-4: Bq slurred to Aq 'and' ; IIa, 3-4: Gq slurred to F#q 'and' ; 5-6: Eq slurred to D#q 'four' ; IIb, 3-4: Gq slurred to F#q 'and' ; 5-6: Eq slurred to D#q 'four' (**G**) ; Org. Tr., 6: '#' in pencil before Dq (**K**) ; II, 3-4: Gq slurred to F#q 'and' ; 5-6: Eq slurred to D#q 'four' (**O**) ; IIa, 3-4: Gq slurred to F#q 'and' ; 5-6: Eq slurred to D#q 'four' (**Q**)

/49, IIIa, 1-2: Bq. slurred to Asq 'thou-' ; Ic, 1-2: Gq. slurred to F#sq 'thou-' (**C**) ; I, 1-2: Gq. slurred to F#sq 'thou-' (**E**) ; Ib, 1-2: Gq. slurred to F#sq 'thou-' (**G**) ; Ia, 2: no '#' before Fsq 'thou' ; Ib, 2: no '#' before Fsq 'thou' (**Q**)

/50, I, 2: 'x' in later ink over Gq '-ing' ; I, II, 3: corrected text 'his' to read 'His' upper case beneath crotchets (**A**) ; Org. B., 1i-ii-3i-ii: 'Trumpet' in pencil deleted in pencil over Gc.Ec. GqEq GcEc (**L**)

/51, III, IV, 3: corrected text 'his' to read 'His' upper case beneath crotchets (**A**)

/51-61, Org. B.: illegible pencilled comment beneath notation (**P**)

/52, Org. B., 1; '8va' in pencil beneath Fq (**J**) ; IVb, 1: Ac 'for-' (**Q**) ; Org. B., 1-6: phrase from Fq over Fm marked 'ped.' (**V**)

/53, I-IV, 3: corrected text 'his' to read 'His' upper case beneath crotchets (**A**) ; IVb, 1-2: Bm Gc 'name his' (**Q**)

/56, III, 1: corrected original Eq. to read Fq. in keeping with organ treble symbol liii (**A**) ; Ib, 2: original Bs<sub>q</sub> stashed and Ds<sub>q</sub> inserted in pencil marked 'D' in pencil above '-ten' (**C**) ; Org. B., 1-2: upper stems in pencil on Aq. Fq ; 3: upper stem in pencil on Gq ; 5: stem

down in pencil on Gq forming Gc (**L**) ; IVb, 1-4: Aq. Asq Gc. Fq 'written in their' (**Q**) ;  
Org. B., 3ii: Gm beneath Gq (**V**)

/57, I, 2: 'x' in later ink over Cc '-heads' ; I-IV, 3: corrected text 'his' to read 'His' upper  
case beneath crotchets (**A**) ; Org. Tr., 3i: Ac deleted in pencil marked 'G' in pencil (**K**) ;  
Org. Tr., 3i: original Ac manipulated in pencil to read Gc marked 'G' in pencil ; Org. B.,  
1ii: Cm in pencil beyond Cq ; 5-6: stems up in pencil on Eq Cq (**L**) ; IIIa, 3: Ec 'in' ; IVb,  
1-4: Ec Ec Cq. Bsq 'foreheads' ; 3-4: 'Chos.' over Cq. Bsq 'I-' (**Q**) ; Org. B., 1ii: Cm.  
beneath Cq (**V**)

/58, II, 1-2: corrected original Ac Ac to read Ac. Aq 'Fa-thers' (**A**) ; IVa, 3: manipulation  
of original note Ac in pencil 'name' ; IVb, 2: original Fc starched and manipulated in pencil  
to read Gq '-thers' ; 3: Bc manipulated in pencil to read F#c 'name' (**C**) ; Ia, Ib, 3-4: Dq  
slurred to Cq 'name' (**E**) ; Org. B., 1: stem up in pencil on Fq ; 5-6: stems up in pencil on  
Aq Fq (**L**) ; II, 1-2: Ac. Aq 'Fa-ther's' (**O**) ; Id, 3-4: Dq slurred to Cq 'name' ; IIIa, 1-2: Fc  
Fc over Cc. Cq 'Fathers' (**Q**)

/59, IVa, 2: manipulation of original Ec to allow Gc marked 'G' in pencil above '-ten' (**C**) ;  
IV, 2: inked stroke over Gc '-ten' (**D**)

/60, Ia, 1: original Dq. manipulated in pencil to read Cq. 'writ-' ; 5: original Bsq  
manipulated in pencil to read Csq 'their' ; Ib, 1: Cq '-ten' ; 2: Dsq '-ten' ; 3: Cc slurred in  
pencil 'in' ; 4: Bq inserted in pencil slurred from Cc 'in' ; 5: original Bq manipulated in  
pencil to read Csq with 'C' in pencil above 'their' ; IVa, 1-3: starching of original notation  
to form Fq. Dsq Gc. 'written in' ; IVb, 1-3: starching of original notation to read Fq. Dsq  
Gc. in black ink of a later hand 'written in' (**C**) ; III, 3: Ec tied to Dq 'in' ; 5: Dsq 'their'  
(**D**) ; IIIa, 3-4: Ec tied to Dq. 'in' ; 5: Dsq 'their' ; IIIb, 3: Ec tied to Dq 'in' (**G**) ; Org. B.,

1-2: stems up in pencil on *Fq Dq* ; 3: stem up in pencil on *Gq* ; 5: stem down in pencil on *Gq* to form *Gc* (**L**) ; Ia, 3-4: no slur from *Cc* to *Bq* ‘*in*’ ; Ib, 2-3: no slur from *Dsq* to *Cc* ‘*in*’ ; Ic, 3-4: no slur from *Cc* to *Bq* ‘*in*’ ; 4-5: *Bsq* slurred to *Cq* ‘*their*’ ; IIa, 3-4: *Gc Gc* ‘*in their*’ ; IIIa, 4-5: *Dq. Esq* ‘*their*’ ; IVb, 3-4: *Gc Gc* ‘*in their*’ (**Q**) ; I, 1: *Cq.* ‘*writ-*’ ; 2: *Dsq* ‘*-ten*’ ; 3: *Cc* ‘*in*’ ; 4-5: *Bq. Csq* ‘*their*’ ; III, 1: *Cq.* ‘*writ-*’ ; 2: *Fsq* ‘*-ten*’ ; 3: *Ec* ‘*in*’ (**V**)

/60-63, IVb: these bars are not presented in this source (**Q**)

/61, Org. B., 5: ‘*for*’ beneath *Bq* (**F**) ; Org. Tr., 2: ‘*tr.*’ over *Gc* with ‘*Sym.*’ beneath (**F, L**) ; Org. Tr., 2: ‘*for*’ under *Gc* ; Org. B., 5: ‘*Sym.*’, ‘*pp*’ under *Gq* (**J**) ; Org. Tr., 2: ‘*tr.*’ over *Gc* marked ‘*Sym.*’ ; Org. B., 6: ‘*Sym.*’ beneath *Gq* (**K**) ; Org. B., 1-3: ‘*for*’ beneath *Cq Eq Gq* ; 5-6: *Bq Gq* in pencil beneath *Bq Gq* with ‘*Gt. Trumpet*’ in pencil above (**L**) ; Org. Tr., 2: ‘*for*’ beneath *Gc* with ‘*tr.*’ (**O**) ; Org. Tr., 2: ‘*tr.*’ over *Gc* ; Org. B., 5: ‘*Full Organ*’ under *Bq* (**U, V**)

/63, Org. Tr., 3ii-iii: *GcEc* in pencil beneath *Cc* marked with ‘*tr.*’ ; Org. B., 1: stem up in pencil on *Fq* ; 5-6: stems up on *Eq Cq* in pencil (**L**)

/64, Org. Tr., 1: ‘*tr.*’ over *Fq* (**F, K, L, U, V**) ; Org. B., 1: stem down in pencil on *Dq* ; 4-6: stem down in pencil on *Cq Bq Aq* (**L**) ; Org. Tr., 1-6: phrase from *Fq* ; Org. B., 1-6: phrase from *Dq* (**V**)

/65, Org. B., 6: *Dq* deleted in pencil marked *Eq* in pencil (**K**) ; Org. Tr., 1: *Gq* in pencil beneath *Bq* ; Org. B., 4-5: penciled stems down on *Bq Cq* ; 6: original *Dq* deleted in pencil and *Eq* inserted in pencil (**L**) ; Org. Tr., 1-6: phrase from *Bq* ; Org. B., 1-6: phrase from *Bq* (**V**)

/66, Org. Tr., 3i: no 'tr.' over Dc (**J, L**) ; Org. Tr., 3i: no 'tr.' over Dc. (**K**) ; Org. Tr., 1i-ii-2i-ii: FqAq slurred to EsqCsq (**V**)

/67, Org., 2: illegible comment in pencil after *c-rest* and db lines (**L**)

/68, Org. B., 1: '*pia*' over Cm (**F**) ; Org. Tr., 1: no '*Largo Andante*', '*Largo Andante*' in pencil above *c-rest* (**L**) ; II, 1: no '*Largo Andante*' ; IIa, 1: no '*Largo Andante*' over *c-rest* ; Org. Tr., 1: '*p*' beneath *c-rest* ; (**O**) ; IIa, 3: '*Largo*' in pencil over Cq. '*And*' ; IIb, 1: time signature presented as fraction  $\frac{3}{4}$  before *c-rest* (**Q**) ; Org. B., 1: 'Choir Organ' over Cm (**U**) ; II, 3: '*f*' over Cq '*And*' ; Org. Tr., 3-4: Cq. slurred to Dsq marked 'Choir Organ' (**V**)

/69, IIb, 2: 'tr.' and g.ns EsqFsq before Fc deleted in pencil '*a*' (**G**) ; Org. B., 1: 'without pedals' under Cm (**V**)

/72, II, 1: g.n. Fc slurred to Em '*heav'n*' (**D**) ; IIa, 1: stem on g.n. Fc stem up in pencil, slurred to Em '*heav'n*', marked '*Andante*' (**Q**)

/73, II, 1: '#' in pencil before Fq '*heav'n*' (**D**) ; IIb, 1; originally no '#' inserted in blue ink of a later hand marked '*legato*' in pencil above (**G**)

/75, IIb, 3: original F#q. altered in pencil to read Gq. '*ma-*' (**G**)

/76, III, 3-4: corrected Dq Dq to read Dq. Dsq '*as the*' (**A**) ; Ia, 3: '*for*' over Dq. '*As*' ; Ib, 3: '*Chos.*' in pencil above Dq. '*As*' (**C**) ; III, IIIa, 3-4: Dq. Dsq '*As the*' (**C, D, G**) ; Org. Tr., 2i: '*Chorus*' over Dq. (**F, L**) ; Org. Tr., 2iii: '*ff*' beneath Dc (**O**) ; Id, 3: '*Andante*' in pencil, no '*Chorus*' over Dq. '*As*' ; IIa, 3: '*for*' over Gq. '*As*' ; IIb, 3: '*ff*' over Gq. '*As*' ; IIIb, 3: '*Chos*' marked 'x' in pencil under and above Dq '*As*' ; IIIc, 3: '*fortis*' over Dq. in pencil '*As*' ; 3-4: Dq. Dsq '*as the*' IVb, 3: '*Andante*' in pencil, no '*Chorus*' over Bq. '*As*' (**Q**) ; I,

3: 'Chorus *fortiss*' over Dq 'As' ; Org. B., 2: 'full organ', no 'for' under Gq. (U) ; Org. B., 2: 'ped.' beneath Gq. (V)

/77, I, 3ii-4ii: corrected original Aq Aq to read as F#q F#q 'many' in keeping with symbol llii of organ treble (A) ; IVa/1, 1: Cc. 'voice' (G) ; IVb, 1: Ec. deleted in pencil and Cc inserted in pencil 'voice' (G) ; Org. Tr., 1-2: Ec. Cq ; 2: 'of' in pencil beneath Cq ; 3-4: 'many' in pencil beneath Aq. Dsq (L) ; IVb, 2-4: this source only presents the lower bass line 'voice of many' (Q)

/78, II, 3ii: removed original Gc 'I' (A) ; Ic, 4: ends after *c-rest* with single bar line (C) ; II, 3: Gc in pencil over Gc 'I', 'Solo' above (D) ; Ib, 1-2: Dq slurred to Cq 'wa-' (G) ; Org. Tr., 1: 'wa-' in pencil beneath DqBq GcDc ; 3: '-ters' in pencil beneath BcGcDc (L) ; Org. B., 3: no 'pia' over Gc (O) ; IIa, IIb, 3: 'Solo' over Gc, no Gc above 'I' (Q) ; Org. B., 3: no 'pia' over Gc 'Choir Organ' beneath (U) ; I, 1-2: Dq slurred to Csq over Gc 'wa-' ; Org. B., 3: no 'pia' over Gc marked 'Choir Organ' under Gc (V)

/79, Org. B., 1ii: 'pia' beneath Gm. (L) ; II, 1: 'mf' under Gc. 'heard' ; Org. Tr., 1: 'p' over Gc. (V)

/81, Org. B., 1i-2i: inserted Ac Bbc over Dc Gc ; 2i-4i: removed original Bbq Aq Gq (A) ; IIb, 2: g.n Aq deleted in pencil before Gq 'of' (G)

/82, II, 1-2: correct original Fq Eq to read Fq. Esq in keeping with organ treble 'wa-' (A) ; Org. Tr., 3: pause in pencil over Dc (L) ; IIb, 1-2: Fq. Esq 'wa-' (Q)

/83, IIb, 1: 'p' in pencil over Fc. 'heard' ; 2-3: penciled strokes over EqDq 'a voice' ; 4: penciled marking before Cq with 'II' in pencil above text 'from' (G) ; Org. Tr., 1: pause in pencil beneath Fc ; Org. B., 1: pause in pencil above FcDc (L) ; II, 2: 'mp' over Eq 'a' (V)

/84, Ia, 1: no 'Chorus' over Bq. 'As' ; Ib, 3: 'Chos.' in pencil over Bq. 'As' ; IIb, 1: no Gm 'heav'n', *c-rest c-rest* ; IVa, 2-4: no Gq. Gsq over Gq. Gsq 'As the' (C) ; Org. Tr., 2i: 'Chorus' over Bq (F, L) ; Org. Tr., 2iii: no 'for' under Dq. (J) ; Org. Tr., 2iii: no 'for' beneath Dq ; Org. B., 1: 'for' beneath Gq. (K) ; Org. B., 2: 'for' beneath Gq. (L) ; Id, 3: no 'Chorus' over Bq. 'As' ; IIa, 2-3: text 'As the' beneath Gq Gq ; IIIb, IIIc, 3: 'Chos.' in pencil over Dq. 'As' (Q) ; Org. B., 2: no 'for' over Gq. 'full organ' beneath Gsq (U) ; I, 3: 'ff' over Bq. 'As' ; II, 2: 'ff' over Bq. 'heav'n' ; III, 3: 'ff' over Dq. 'As' ; IV, 3: 'ff' over Gq.Gq. 'As' ; Org. B., 2 'ff' over Gq. marked 'full organ' 'pedals' (V)

/84-86, III: these bars provide a variant. See **Musical Illustrations, Fig. 2 (D)**

/85, IVb, 1-3: phrase mark under Gq Bq Cq 'voice' ; 5: Cq not Eq 'a' (C) ; IIb, 1: 'f' in pencil before Gm 'heav'n' ; IVb/2, 1-3: phrase beneath Cq Bq Cq 'voice' (G) ; IIa, 1-4: text 'voice of a great' beneath Gc. Gq Gq Gq ; 3: starching before Gq 'a' (Q)

/86, IIb, 3: *c-rest* (C) ; IIIa, 3: original Cc manipulated in pencil to read Dc '-dring' ; IIIb, 3: original Cc deleted in pencil and Dc inserted with penciled tie to Eq. 'thundering' (G) ; Org. Tr., 3: 'Solo' over *c-rest* (L) ; IIa, 1-2: text 'thundering' beneath Gc Gc ; 2: starching before Gc '-dring' (Q) ; II, 3: 'mp' over Gc 'I' (V)

/87, IIb, 1: no *sb-rest* (C) ; Org. B., 1ii: 'pp' beneath Cm (F, L) ; Org. B., 1i: no 'pia' over Gm, 'pp' beneath (K) ; Org. Tr., 1i-ii: no 'pia' under EmCm (O) ; Org. B., 1ii: no 'pia', 'Choir Organ' under Cm (U) ; Org. B., 1: 'Choir Organ without pedals' under Cm (V)

/88, Org. Tr., 3iii: corrected original dynamic marking 'f' to read [ff] beneath Ac. (A) ; Ia, 3: 'ff' no 'Chorus' over Aq. 'As' ; Ib, 3: 'Chos.' in pencil over Aq. 'As' ; IIb, 1-2: no 'Solo' (C) ; Ia, 3: 'ff' over Aq. 'as' (E) ; Org. Tr., 3i: 'Chorus' over Aq. ; Org. B., 2: 'for' beneath Cq. (F, K, L) ; Org. Tr., 1ii: '#' in pencil before Em ; 2: '#' in pencil before Gc ; Org. B.,

1: '4 #3' in pencil beneath *Em* (P) ; Id, 3: no 'Chorus' over *Aq.* 'As' ; IIIb, IIIc, 3: 'Chos.' in pencil over *Eq.* 'as' (Q) ; Org. Tr., 3iii: 'Chorus *fortiss*' under *Aq.* ; Org. B., 2: 'full organ' under *Cq.* (U) ; I, 3: '*ff*' over *Aq.* 'as' ; II, 1: '<>' over *Ac* 'voice' ; II, 3: '*ff*' over *Eq.* 'as' ; III, 3: '*ff*' over *Eq.* 'as' ; IV, 3i-ii: '*ff*' over *Aq.Cq.* 'as' ; Org. B., 2: '*ff*' over *Cq.* marked 'Full Organ Pedals' (V)

/89, IIIb, 1: stem highlighted in pencil on *Fc.* 'voice' (G) ; Org. Tr., 2i-ii-3i-iii-4i-iii: text 'of many' in pencil beneath *AqBq G#qDqBq GqDqBq* (L)

/90, Org. Tr., 3: *Cq Csq* beneath *c-rest* marked 'Solo Tenor' marked 'Slower' in pencil (K) ; Org. Tr., 1iii-2iii: 'waters' in pencil beneath *Cc Cc* ; 3: 'Solo Tenor' over *c-rest* with *Cq Csq* 'And *I*' beneath ; Org. B., 6: illegible pencilled comment against *c-rest* (L) ; IIIc, 'Solo' in pencil beneath *Cq.* 'And' (Q) ; Org. Tr., 3-4: *Cq Csq* marked '*pp*' (O) ; III, 3: 'Solo Tenor' under *Cq.* 'And' (U)

/91, Org. Tr., 1: *Cm Cc* 'heard a' beneath *sb-rest* with *Cc* altered in pencil to read *Dc* (L) ; Org. Tr., 1-2: *CmDc* beneath *sb-rest* (O) ; III, 2: '<' over *Dc* 'a' (V)

/92, Org. Tr., 3: '*pia*' beneath *Fq*, no 'Swell' , 'x' in pencil over *Fq* with illegible penciled comment beneath 'Dulceana' ; Org. B., 1: illegible penciled comment before *Gm*, 'reed' in pencil above, *Gm* in pencil above *Gm*, '*pia*' beneath *Gm* ; 3: 'Out w'dial[?] Bass' in pencil beneath *Fc* (L) ; III, 1: tie from *Gm.* marked '<' to following bar 'voice' ; Org. B., 1: *Gm.* marked 'ped.' tied to following bar (V)

/93, Org. B., 1i: 'Org. 1<sup>st</sup> Diap' in pencil over *Em* (L) ; III, 1: *Gm.* tied to following bar marked '>' 'voice' ; Org. B., 1ii: *Gm.* tied to following bar (V)

/94, III, 2: '*mf*' over *Ec* '*I*' (V)

- /95, Org. Tr., 1: *Cc. Bq Cq Aq* in pencil under *sb-rest* (L) ; IIIc, 3-4: *Cq Aq* ‘voice of’ (Q)
- /96, Org. Tr., 3: corrected original *Cq* to read as *Bq* (A) ; Org. B., 1ii: ‘Hautboy in ped. basso’ in pencil beneath *G#m* (L)
- /97, Org. B., 1: ‘#’ in ink of a later hand beneath *Aq.* (J) ; III, 1: ‘*mp >*’ over *C#q.* ‘har-’ (V)
- /98, III, 1: ‘<’ over *Fm.* ‘harps’ (V)
- /99, Org. Tr., 1: mordent in pencil over *Bm* (L) ; IIIb, 1: ‘*p*’ in pencil over *Bq.* ‘har-’ ; 2: *Csq* ‘-ping’ (Q) ; III, 1: ‘*mp <*’ over *Bq.* ‘har-’ (V)
- /100, IIIb, 2: *Cc* manipulated in pencil to read *Cq* with *Cq* inserted in pencil with text ‘and they’ above and below in pencil (G) ; IIIb, 2: ‘*cres.*’ in pencil over *Cc* ‘and’ (Q) ; III, 2: ‘*p*’ over *Cc* ‘and’ (V)
- /101, IIIb, 1: original *Cm* manipulated to read *Cc* followed by *Cc* in pencil marked ‘Sing as it’ above and below in pencil (G) ; Org. Tr., 1: ‘with reeds’ in pencil over *Cm* (L) ; Org. Tr., 1: ‘*pp*’ beneath *Cm* (O) ; Org. Tr., 1ii: ‘*p*’ beneath *Am* ; 2ii: ‘>’ beneath *Ac* (V)
- /102, IIIc, 1: starching on *Bc.* ‘sang’ (Q)
- /104, Org. Tr., 2: ‘Hauts’ in pencil over *Fq* ; Org. B., 2: ‘Out Diap[ason]’ in pencil beneath *Gc.* (L) ; III, 1: ‘<’ over *Gm.* ‘throne’ (V)
- /105, Org. Tr., 1: ‘*cres.*’ in pencil beneath *Eq* (J)
- /106, Org. Tr., 3: penciled stroke after *Gc* (L) ; III, 2: ‘*mf*’ over *Gq.* ‘and’ (V)
- /106-120, III: these bars are presented an insert pasted over original (D)

/107, III, 3-4: Cq slurred to Dq marked '>' 'four' (V)

/111, III, 2: no 'tr.' or pause over Bq., pause in pink pencil with Cc in purple pencil over Bq. 'and' (D) ; Org. Tr., 1: Cm in pencil over Cc with pause ; 4: AqBq with pause in pencil beyond q-rest (L) ; III, 2: no 'tr.' over Bq. 'and' (O) ; IIIc, 2: 'ad lib.' over Bq. 'and' (Q) ; III, 2: no 'tr.' or pause over Bq 'and' ; 3: 'pp' over Bsq 'the' (V)

/112, II, 1: 'x' in pencil before c-rest ; III, 1: removed repeat symbol before Cm. 'el-' and placed over note (A) ; II, 3: no 'Tempo', no 'pp' above Ec 'Be-', 'p' over Ec 'Be-' ; III, 1: 'p' over Cm with tie, text 'El-' manipulated in pencil to read 'E-' ; IV/1&2, 2: repeat symbol in pencil over c-rest (D) ; Org. Tr., 2: 'pp' beneath Ec (F) ; IIIb, 1: pencilled repeat symbol above and below Cm. 'El-' ; 1: 'pp' below Cm 'El-' ; IVb/1, 3: pencilled symbol before Gc 'Be' ; IVb/2, 1: pencilled symbol before Cc 'Be' (G) ; Org. Tr., 2: repeat sign before Ec in pencil, no 'pp' beneath ; Org. B., 2: repeat sign before GcCc marked 'pp' (K) ; Org. Tr., 2: repeat symbol in pencil over Ec with penciled comment 'Jerusalem' ; Org. B., 2ii: 'pp' beneath Cc (L) ; IIIc, 1: 'Tempo' in pencil over Cm. 'el-' (Q) ; II, 3: 'lento' over Ec 'Be' with 'pp' in pencil ; IIa, 3: 'lento' over c-rest ; III, 1: 'pia' in pencil over Cm. 'el-' ; IVa, 3: 'lento' over c-rest (O) ; Org. B., 2: 'No Organ' over Gc, 'Voices Only' beneath (U) ; IV/1, 3: 'pp' over Ec 'be-' ; IV/2, 3: 'pp' over Cc 'be-' ; Org. Tr., 2ii: 'Voices Alone, no organ ; organ for practising only' beneath Gc (V)

/112-119, IIa: no use of repeat signs, notation written twice (Q)

/113, Org. Tr., 1i-ii: Em.Cm. deleted in pencil with 'No Organ' in pencil above ; Org. B., 2: Bbc deleted in pencil (K) ; IIa, 1: 'Tempo' in pencil over Ec. '-fore' (Q)

/114, II, 3-4: Fq slurred to Eq 'four' ; IV, 3-4: Aq slurred to Gq 'four' (D) ; IVa/1, 3-4: Aq slurred to Gq 'four' (E) ; IVb/1, 3-4: Aq slurred to Gq 'four' (G) ; Org. Tr., 1-3: Fm Fq Eq

deleted in pencil (**K**) ; II, 3-4: Fq slurred to Eq 'four' (**O**) ; IVb, 1-4: Ac. Aq Aq slurred to Gq 'beast the four' (**Q**)

/115, IVa, IVb/1, 1: 'nat.' sign before Bc. 'beasts' (**G**) ; Org. Tr., 3: Fc tied to following bar (**L**) ; IVb, 1-3: Bnat.c. Cq Dq 'beasts and the' (**Q**)

/116, II, 4: no 'cres.', 'cres.' in pencil over Gc 'be' ; III, 2: 'p' in pencil over Cc ; 'El-' in pencil before '-ders' ; 3: 'for' before Ec 'be-' marked 'ff' in pencil above (**D**) ; IIa, 1-2: Fq Eq 'Elders' ; IIb, 1: 'Adagio' in pencil over Fq. 'el-' (**G**) ; Org. Tr., 3ii: stem extended downward in pencil on Ec (**K**) ; Org. Tr., 3i: 'Organ' in pencil over Gc ; Org. B., 2ii: 'pia >' in pencil beneath Ec (**L**) ; IIIb, 3: 'for' in pencil beneath Ec 'be-' ; IIIc, 3: 'pia' over Ec 'be-' ; IVb, 1-3: Gc Gc Cc 'elders be-' ; 3: 'f' over Cc '-or' in pencil over Cc 'be-' (**Q**)

(**Q**) ; Org. Tr., 3i-ii: 'f' 'Organ' with Voices' over and beneath GcEc (**U**) ; Org. Tr., 3ii: 'organ with voices' beneath Ec ; Org. B., 2: 'without ped.' beneath Cc (**V**)

/117, III, 1: 'p' in pencil over Ec. '-fore' (**D**) ; Org. Tr., 1-3: stems extended downward in pencil on Ec. Fq Gc (**K**) ; Org. Tr., 3: 'b' in pencil before BcGc (**L**) ; II, IIa, 1-3: '>' over Gc. Aq Bbc '-fore the four' (**O**) ; IVb, Cc Cq Cc '-fore the four' (**Q**)

/118, III, 3-4: no slur from Dq to Cq 'four' (**D**) ; IIb, 2: 'Adagio' in pencil over Gq 'the' ; 3-4: no slur on Fq to Eq 'four' (**G**) ; Org. Tr., 1ii: stem extended downward in pencil on Fc. ; 2-4: stems extended downward on Eq Dq Cq in pencil (**K**) ; Org. Tr., 1ii: 'f' in pencil beneath Fc. (**L**) ; IVb, 1-3: Cc. Cq Cc 'beasts the four' (**Q**)

/119, III, 3: removed repeat symbol before Bc 'the' (**A**) ; II, 1: erased penciled pause over Ec. 'beasts' ; III, 1: pause over Cc. 'Beasts' ; 2: 'rit.' in pencil over Dq 'and' ; 3: pause over Bc marked 'tr.' 'the' (**D**) ; Org. Tr., 1i: pause over Ec. ; Org. B., 1: pause beneath Gm

(**F, L**) ; IIb, 1: g.ns *EqFsqEsqD#qEq* in pencil over *Ec*. marked with ‘~’ turn ‘*beasts*’ ; IIIb, 1-2: slur from *Cc*. *Dq* in later hand ‘*beasts*’ (**G**) ; Org. Tr., 1ii: pause in pencil under *Cc*. ; Org. B., 1: pause in pencil under *Gm* (**K**) ; IVb, 1: *Cc* deleted in original hand before *Gc*. *Gq Fc* ‘*beasts and the*’ (**Q**)

/119-127, IVb: inconsistencies with the copy text (**Q**)

/120, IV/2, 2 ‘Repeat’ in after ink after *Cm* ‘-ders’ (**A**) ; III, 1: ‘*pia*’ over *Cm*. , text ‘*el-*’ manipulated in pencil to read ‘*e-*’ ; IV/1, 1: repeat symbol in pencil over *Ec* ‘*el-*’ ; 2: repeat symbol in pencil over *Em* ‘-ders’ ; IV/2, 1: repeat symbol in pencil over *Cc* ‘*el-*’ ; 2: repeat symbol in pencil over *Cm* ‘-ders’ (**D**) ; Org. Tr., 2ii: ‘Sym.’ beneath *Gc* (**F**) ; IIa, 2: *Ec* ‘-ders’ ; IVb/1, 2: penciled symbol over *Em* with repeat symbol in pencil followed by penciled db lines ‘-ders’ ; IVb/2, 2: penciled symbol over *Cm* ‘-ders’ with repeat symbol in pencil followed by penciled db lines (**G**) ; Org. Tr., 2i: ‘Repeat’ in pencil with repeat symbol over *Ec* marked ‘Sym.’ ; Org. B., 2: repeat sign in pencil before *Cc* (**K**) ; Org. Tr., 1: repeat symbol in pencil over *Cm* (**L**) ; IVb, 1-3: *Ec Ec Gc* ‘*elders be-*’, 3: ‘*pia*’ over *Gc* in pencil (**Q**)

/123, Org. Tr., 5: no ‘tr.’ over *Bq* (**F**)

/125, IVb, 1: ‘Solo’ no ‘Recitative’ over *c-rest* (**G**) ; Org. Tr., 1i: ‘*pp*’ in pencil before *Gsb* (**L**) ; IV, 1: ‘Solo upper bass’ over *c-rest* (**O**) ; IV, 2: ‘Lower Bass Solo Recit’ over *Ec* ‘*And*’ ; Org. Tr., 1iii: ‘*pianiss*’ under *Csb* ; Org. B., 1: ‘Swell’ under *Csb* (**U**) ; Org. B., 1: ‘*pp*’ ‘Swell’ beneath *Csb* (**V**)

/126, Org. B., 1: *Csb* (**F, K, L**) ; IV, 1-2: *Cc* slurred to *Gq* ‘*song*’ ; 3: ‘*mf*’ over *Gsq* ‘*but*’ (**V**)

/127, IV/1, 3: corrected original *sq-rest* to read *q-rest* ; 6: original text ‘*thou-*’ beneath *Bsq* deleted and ‘*thou-*’ entered in later hand (**A**) ; IV, 6: text ‘*thou-*’ beneath *Bsq* ; 10: *Eq* ‘*thou-*’ (**D**) ; IVb, 10: *Esq* in pencil beneath *Fsq* ‘*thou-*’ to correct original (**G**)

/128, IV/1 1-2: text ‘*-sand*’ entered in later hand beneath *Fq Fc*. (**A**) ; IV, 2: text ‘*-sand*’ beneath *Fc*. (**D**) ; IVa, 1: g.n. *Gq* before *Fc*. ‘*and*’ ; IVb, 2: ‘>’ in pencil over *Fc* ‘*thou-*’ ; 5-6: penciled staccato over *Fq Fq* ‘*were re-*’ (**G**) ; IV, 4: ‘<’ over *Fq* ‘*which*’ (**V**)

/129, IV/1, 2: remove original ‘*ad lib.*’ over *Cq* ‘*-med*’ (**A**) ; IV, IVb, 1: ‘>’ beneath *Cc*. with pause ‘*-deemed*’ (**D, G**) ; IVb, 2: *Cq* in pencil 8ve above ‘*-med*’ ; 3: *Aq* in pencil over *Cc* ‘*from*’ ; 4: *Bq* in pencil over *Bq*. ‘*from*’ ; 5: *Aq* in pencil over *Asq* ‘*the*’ (**G**) ; Org. Tr., 1iii: ‘*Tempo*’ with ‘*p*’, no ‘*ad lib.*’ beneath *Csb* (**K**) ; IV, 1: ‘>’ over *Cc*. marked with pause ‘*-dee-*’ (**V**)

/130, Org. B., 1: corrected original *Gq* to read *Gc* ; 1: original *Gq* manipulated in later ink to read *Gc* ; Org. B., 1: removed original ‘*f*’ beneath *Gc* (**A**) ; Org. B., 1: ‘*ff*’ over *Gc* (**J**) ; Org. B., 2: ‘*forte bass*’ beneath *Gq* (**K**) ; Org. Tr., 1ii: original *Em* deleted in pencil and ‘*D*’ inserted in pencil ; 1iii: ‘*2<sup>nd</sup> Pedal*’ in pencil beneath *Bm* ; Org. B., 1: *Gq* highlighted in pencil ; 6-9: penciled manipulation of rhythm to form demisemiquavers ; 10: head of *Gq*. highlighted in pencil (**L**) ; IV, 1-2: no tie from *Gm* to *Gc* ‘*earth*’ ; Org. Tr., 1i-iii-2i-iii: no tie from *GmDmBm* to *GcDcBc* (**U**) ; IV/1, 1: ‘*a tempo*’ over *Gm* ‘*earth*’ ; Org. B., 1: ‘Full Organ’, ‘ped.’ over *Gc* marked ‘*ff*’ ; 10-11: *Gq* slurred to *Fnat.q* (**V**)

/131, IV, 1: original *Bq* manipulated in later ink to read *Bc* ‘*no*’ ; 2: original *Bc* manipulated in later ink to read *Bq* ‘*man*’ (**A**) ; Org. B., 1-2: *Em* tied to *Em* (**F, K, L**) ; Org. Tr., 1iii: ‘*pia*’ beneath *Em* ; Org. B., 1: ‘#’ beneath *Em* (**J**) ; Org. B., 1: ‘*fff*’ in pencil over *Em* (**K**) ; IVa, 1: ‘*Tempo*’ ‘*pia*’ in pencil over and under *Bq* ‘*no*’ (**Q**) ; Org. Tr., 1iii: ‘*pia*

Swell' under *Em* ; Org. B., 1: '*pia*' beneath *Esb* (**U**) ; IV, 1: '*rup*' over *Bq* '*no*' ; 3: '<' over *Gq* '*could*' ; 5: '>' over *Bq* '*that*' ; Org. Tr., 1iii: '*p* Swell' beneath *Em* ; Org. B., 1: '*p* without ped.' beneath *Esb* (**V**)

/132, IV/1, 6: *Bq* over *Aq* in later hand '*-dred*' (**A**) ; IVa, 6: *Aq* '*-dred*' (**G**) ; IVa, 3: '*mf*' in pencil under *Asq* '*but*' ; 5: *Fc* in pencil over *Aq* '*-dred*' ; IVb, 3-4: starching of *Asq* *Asq*, '*but the*' beneath *Csq* *Csq* in pencil ; 5: *F#c* deleted in pencil beneath *Dc* in pencil '*hun-*' (**Q**)

/133, IV, 4: original *Gsq* manipulated in pencil to read *Asq* '*and*' (**D**) ; IVa, 1: *Bq* '*for-*' ; 6-13: phrase from *Csq* '*thou-*' (**E**) ; IVa&b, 1: *Bq* '*for-*' ; 4: *Esq* '*and*' (**G**) ; Org. Tr., 2ii: '*nat.*' sign in later ink before *Gm* (**J**) ; IVb, 1: *Bq* '*for-*' ; 4: *Gsq* '*four*' (**O**)

/134, Org. Tr., 2ii: '*nat.*' sign in later ink before *Am* (**A**) ; IVa, 1: *Ac* '*thou*' ; 4: *Ac* '*which*' ; 5: no *Ac* '*were*' ; IVb, 2: *Fq* in pencil beneath *Aq* '*-sand*' (**G**) ; IV, 4: '*f*' over *Aq* '*which*' (**V**)

/135, Org. Tr., 1iii: '*nat.*' sign in later ink before *Ec* (**A**) ; IV, 6: *Ec* marked with '*~*' turn in pencil beneath *Gc*. '*from*' (**D**) ; IV, IVb, 7: *Bq* in pencil beneath *Gq* '*the*' (**D, G**) ; Org. Tr., 1iii: no '*nat.*' sign before *Ec* (**F**) ; IV, 6: '<>' over *Ec*. '*from*' (**V**)

/136, Org. Tr., 3i: no '*tr.*' over *Cm* (**O**) ; Org. Tr., 1i-iii-2: no slur from *CcGcEc* to *Eq* (**V**)

/137, IV, 1: starched '*2<sup>nd</sup>*' with '*1st*' inserted in pencil before '*Bass*' over *c-rest* (**D**) ; IV, 2: '*Upper Bass*' over *Bq* '*These*' ; Org. Tr., 1iii: '*pianiss*' under *Dsb* (**U**) ; IV, 2: '*mp* <' over *Bq*. '*These*' (**V**)

/138, IV, IVb, 2: g.n. *Dq* before *Cq*. '*-low*' with '*d*' starched (**D, G**) ; IVb/2, 2: g.n. *Cq* before *Cq*. '*-low'd*' (**O**) ; IV, 2: '>' over *Cq*. '*-low'd*' (**V**)

/139, IVb, 2: the letter 'd' in text 'follow'd' is deleted in pencil (G) ; Org. B., 1: no tie from Csb to following bar (L) ; IV, 1: '<' over Cc 'fol-' (V)

/140, IV/2, 6: corrected text 'he' to read 'He' upper case beneath Bq (A) ; Org. B., 1: original Bsb visible beyond starching, Csb entered in original hand (F) ; IVa, 1: 'nat.' sign before Bq 'whit-' ; IVb, 1: 'nat.' sign in pencil before Bq with Cq in pencil 'whi-' ; 3: asterisk in pencil before Bq 'so' ; 5: asterisk in pencil before Bc with Ac in pencil '-ver' ; 6: asterisk in pencil before Bq 'he' (G) ; Org. B., 1: original Bsb deleted in pencil and Csb inserted (L) ; Org. B., 1: Csb (O) ; IV, 1: '>' over Bnat.q 'whi-' (U)

/141, Org. B., 2: no tie from C#m to following bar (L) ; IV, IVa, 5: 'pia' over Aq 'these' (Q, U)

/142, IVb, 6: the letter 'd' in text 'follow'd' is deleted in pencil (G)

/143, IVa, 4-5: Cq slurred to Bq 'foll-' (E) ; IVb, 6: the letter 'd' in text 'follow'd' is deleted in pencil (G) ; Org. B., 3: 'Largo' under Gc (U)

/144, IVa, 2-3: Fq slurred to Dq 'whi-' (E) ; Org. Tr., 1-5i: Cm tied to Cc (F) ; IV, IVa, 2: 'cres.' over Fq 'whi-' (Q, U) ; Org. Tr., 2: 'pp' beneath Eq ; Org. B., 1: 'Smooth' beneath Eq (U)

/144-146, IV/2: various penciled attempts to alter original notation in later hand (A)

/145, IVa, 2: Ac '-ver' ; 3: Gc. 'he' ; 4: Gq 'he' ; IVb, 1: g.n. Aq in pencil before Gc 'e-' ; 2-3: '-ver' in pencil beneath Eq Cq ; 3: Aq in pencil over Cq ; 4-5: Bc Gc in pencil over Gc tied to Aq '-ver' deleted in pencil ; 6: illogical placement of Bm in pencil over Bq text 'he' deleted in pencil (G)

/146, IVb, 1: g.ns AcGc in pencil before Cc., Cc in pencil 8ve with tie above Cc. ‘go-’ ; 1-4: Cm with pause tied in pencil to Cc in pencil ‘-eth’ (G) ; IVb, 1: ‘p’ in pencil over Gc. Aq Bbc ‘-fore the four’ (Q)

/147, Org. Tr., 1: ‘Gt. Organ’ in pencil beneath Gq Eq (J) ; Org. B., 2: ‘pia’ in pencil under Fc (K) ; Org. Tr., 3i-ii-4i-ii: ‘Swell and stops’ beneath Fq.Dq. EsqCsq, [‘Principal Swell’] in pencil ; Org. B., 1-2: no ‘Loud Organ’ beneath Cm Fc (L) ; Org. Tr., 1i-ii: ‘Swell Hautboy’ over GqEq (U)

/148, Org. Tr., 1i-ii-2i-ii: ‘Swell’ in pencil beneath Dq.Bq. CsqAsq ; 4: ‘and stops’ in original hand beneath c-rest (L)

/149, Org. Tr., 3i: ‘tr.’ over Cq. (K)

/150, Org.: consecutive 5ths between bass and treble strands (A) ; Org. B., 6: Dsq deleted in pencil marked ‘C’ in pencil above (P)

/151, Org. B., 3: ‘F’ in pencil over Fc (P)

/153, Org. B, 1: corrected original Gm to read Fm to avoid parallel 5ths (A)

/153-158, III: these bars are an insert pasted over original (D)

/154, Org. Tr., 2: ‘p’ beneath Cm (L)

/155, II, 1: no ‘p’, ‘p’ in pencil over Gq. ‘Hal-’ ; III, 1: repeat symbol deleted in pencil with ‘Don’t repeat in pencil’ above Eq. marked ‘Verse’ ‘Hal-’ ; 3: ‘p’ in pencil over Cc ‘Hal-’ ; IV/1, 1: ‘first bass’ over Cm ‘Hal-’ marked ‘p’ in pencil ; IV/2, 1: ‘Don’t repeat’ in pencil beneath sb-rest (D) ; IIb, 1: ‘pp’ over Gq. ‘Hal-’ ; IVb, 1: ‘pia’ in pencil over Cm ‘Hal-’ (G) ; Org. B., 1: ‘p’ beneath Cm marked ‘left hand only’ (J) ; Org. B., 1-2: ‘left hand only’

in pencil marked 'without organ' under *Cm Fc* (**K**) ; Org. Tr., 1: '*p*' before *Gq. Eq.* ; Org. B., 1: '*piano*' beneath *Cm* (**L**) ; II, 1: '*Vivace*' over *Gq.* '*Hal-*', no '*pp*' ; III, 1: '*Vivace*' over *Eq* '*Hal-*', no '*p*' ; 4-5: *Dq* slurred to *Csq* '*-le-*' ; IVb, 1: '*Vivace*' over *Cm* '*Hal-*' (**O**) ; IIb, 1: time signature presented as fraction  $\frac{3}{4}$ , '*Quartet*' over *Gq.* '*Hal-*' ; IIIb, 1: time signature presented as fraction  $\frac{3}{4}$ , '*pp*' over *Eq.* '*Hal-*' ; IIIc, 1: '*pp*' over *Eq.* '*Hal-*' (**Q**) ; II, IIa, 1: '*pp*' over *Gq.* '*Hal-*' (**Q, U**) ; Org. Tr., 1: 'without organ' under *Gq.Eq.* (**U**)

/155-166, II: written twice, second deleted in pencil by later hand (**D**)

/156, IIb, 1: 'tr.' over *Dq.* '*-lu-*' (**G**) ; IIIb, 1: 'Martin, mind your 1<sup>st</sup> 2[two] 8ves' in pencil over *Bq.* '*-lu-*' (**Q**)

/157, IIb, 5-6: *Eq g.n.GqFq* '*-le-*' (**G**)

/157-162, Org. B.: text of voices beneath notation in pencil (**P**)

/158, IV/1, 1-2: starched original notation with *Gc Gm* '*-lu-jah*' entered in pencil (**D**) ; IIb, 1: g.n. *Gq* in pencil before *Ec* '*-lu-*' ; IVa, 1-2: *Gc Gm* '*-lujah*' ; IVb, 1-2: *Gc* slurred to *Aq* '*-lu-*' ; 3-4: *Gq* slurred to *Fq* '*-jah*' (**G**) ; Org. Tr., 2: after *DmBm* a pointed finger directs the reader to a pencilled note into a margin on the following page: 'Four bars are omitted'. Over the note, another pencilled comment reads: 'This version used at St. Patrick's differs here' (**J**) ; Org.: four bars not included in copy text. See **Musical Illustration, Fig. 1 (K)**

/158-162, IVb: discrepancies with copy text. Agrees with notation of IVa (**G**)

/159, II, III, IV/1, 1: corrected text '*Hal-*' to read '*hal-*' lower case (**A**) ; III, 3-4: *Aq* slurred to *Gq* '*-le-*' ; IV/2, 1-4: phrase over *Cq Bq Aq Gq* '*hal-*' marked '2<sup>nd</sup> Bass' ; 5-6: *F#q* slurred to *Eq* '*-le-*' (**D**) ; IIIb, 3-4: *Cq* slurred to *Dq* '*-le-*' ; IVb: agrees with copy text from this bar ; 1-4: phrase from *Cq* '*Hal-*' ; 5-6: *F#q* slurred to *Eq* '*-le-*' (**G**) ; Org. B., 1-8:

'Organ *Piano*' under Cq (**K**) ; Org. Tr., 1: 'or[gan] *pia*' in pencil beneath Em (**L**) ; IVa, 1-4: phrase from Cq '*Hal-*' ; 5-6: F#q slurred to Eq '*-le-*' (**O**) ; IVa, 1: '*Vivace*' over Cq '*Hal-*' (**Q**) ; II-IV, 1: corrected text '*Hal-*' to read '*hal-*' lower case (**U**)

/159-162, IV/1: deleted in pencil, see **Musical Illustration, Fig. 1 (D)** ; Org.: this source includes four extra bars of '*Hal-le-lu-jah*' not included in copy text (**F**) ; I, II, III, IV, Org. Tr., Org. B.: this source includes four extra bars of '*Hal-le-lu-jah*' not included in copy text (**O**) ; Iib: this source includes four extra bars of '*Hal-le-lu-jah*' not included in copy text (**Q**) ; All parts: presents an extra section not included in copy text, see **Musical Illustration, Fig. 1**. An editorial decision was made to insert these bars into the edition as symbols 2-4 of the organ section of bar 158 of the copy text Source (**A**) lead perfectly into this omitted section suggesting the omission was a scribal error (**U**)

/159-163, Org. B.: text of voices beneath notation in pencil (**P**)

/159-174, II: on an insert pasted over original (**D**)

/161, II-IV, 1: corrected text '*Hal-*' to read '*hal-*' lower case ; III, 3: corrected original syllable '*-le-*' to read '*-lu-*' beneath Bc (**U**)

/161-162, II, 5-2: removed original phrase from Fq '*-le-*' (**U**)

/162, II, 1: inserted syllable '*-lu-*' originally omitted beneath Eq. (**U**)

/164, II, 1: '*cres.*' in pencil over F#q '*-lu-*' (**D**) ; IVa/2, 3-4: Bq slurred to Gq '*-jah*' (**E**)

/165, III, 1: '*cres.*' in pencil over Dc '*hal-*' (**D**) ; Org. Tr., 6: pencilled highlighting of Gq (**L**) ; II, 2-5: phrase from Eq '*hal-*' (**O**) ; Iia, 2-5: phrase from Eq '*Hal-*' (**Q**)

/166, II, 1-2: text ‘-lu-’ in pencil inserted beneath F#q. Gsq originally omitted ; III, 1-2: text ‘-lu-’ in pencil inserted beneath Dm originally omitted (**P**)

/167, II, 2: ‘p’ in pencil over Gq ‘hal-’ ; III, 1: ‘p’ in pencil over Bq ‘hal-’ ; IV, 1: Gq marked ‘p’ in pencil ‘hal-’ (**D**) ; IVa/2, 1-4: phrase from Dq. ‘-lu-’; 5-6: F#q slurred to Dq ‘-jah’ (**E**)

/168, IIa, IIIa, IIIb, IVa, 1: ‘10’ in blue pencil beneath *sb-rest* (**C**) ; IVa/2, 1-4: phrase from Dq ‘-lu-’ (**E**) ; IIa, 1-4: phrase from Bq ‘-lo-’ ; 5-6: Gq slurred to Gq ‘-jah’ (**Q**)

/168-170, Ib: marked ‘10’, ‘11’, ‘12’ in blue pencil ; IIIb: marked ‘10’, ‘11’, ‘12’ in blue pencil ; IIa: marked ‘10’, ‘11’, ‘12’ in blue pencil ; IIIa: marked ‘10’, ‘11’, ‘12’ in blue pencil ; IVa: marked ‘10’, ‘11’, ‘12’ in blue pencil (**C**)

/169, IIa, IIIa, IIIb, IVa, 1: ‘11’ in blue pencil beneath *sb-rest* ‘halle-’ of other voice (**C**) ; II, 1: ‘x’ in pencil over Eq. ‘hal-’ ; IV, 1: ‘f’ in pencil over Cq. ‘hal-’ (**D**) ; IIb, 1: ‘hal-’ in pencil beneath Eq. (**G**) ; IIIb, 1-2: starching beyond Dq. Csq ‘hal-le-’ ; 3-4: starching beyond Bc slurred to Ac ‘-lu-’ (**Q**)

/169-170, II: written twice, second time deleted in pencil (**D**)

/170, Org. B., 1ii: removed original ‘f’ beneath Gq. (**A**) ; IIa, IIIa, IIIb, IVa, 1: ‘12’ in blue pencil beneath *sb-rest* ‘-lujah’ of other voice (**C**) ; III, 1: repeat symbol deleted after Bm. ‘-jah’ (**D**) ; IIIb, 1: penciled repeat symbol marked ‘from this all sing’ in pencil after Bm. ‘-jah’ (**G**) ; Org. B., 1ii: no ‘for’, ‘full’ deleted in pencil beneath Gq. (**J**) ; Org. B., 3-6: ‘D Organ’ over Gq Fq Eq Dq (**L**)

/171, IIIb, 1: ‘Chos.’ in pencil over Cq. ‘hal-’ (**C**) ; IIIb, 1: penciled stroke to delete from Cq. ‘hal-’ IVa, 1: ‘Chorus’ in pencil over Cm ‘Hal-’ (**G**) ; Org. B., 1: ‘f’ beneath Cm (**L**) ;

IIb, 1: '*f*' over Gq. '*Hal-*' ; IIIc, 1: '*f*' in pencil under Cq. '*Hal-*' ; IVa, 1: '*f*' in pencil under Cm '*Hal-*' (Q) ; I, 1: '*f*' over Eq. '*Hal-*' ; Org. B., 1: 'Chorus Full Organ', no '*for*' under Cm (U) ; I, 1: '*f*' over Eq. '*Hal-*' ; II, 1: '*f*' over Gq. '*Hal-*' ; III, 1: '*f*' over Cq. '*Hal-*' ; IV, 1: '*f*' over Cm '*Hal-*' ; Org. Tr., 1i-ii-3i-ii: phrase from Eq.Gq. marked 'Full Organ' (V)

/172, III, 1: 'Tenor' in pencil before Dq. '*-lu-*' (A) ; Ib, 1: erased penciled pause over Bq. '*-lu-*' ; IVa, 2: original Ec starched away and Fc inserted in pencil '*-jah*' (C) ; Ib, 1-4: phrase from Bq. '*-lu-*' ; 1-2: Aq slurred to Bq '*-jah*' (Q)

/174, IIc, 1: starched '#' before Gc '*-lu-*' (Q)

/175, Ib, 1-4: phrase mark from Eq '*had-*' ; 5-6: Aq slurred to Gq '*-le-*' ; IIIb, 1-4: phrase mark from Gq '*hal-*' ; 5-6: Cq slurred to Bq '*-le-*' ; Ia, 1-4: Eq slurred to Dq Cq Bq '*hal-*' ; 5-6: Aq slurred to Gq '*-le-*' ; IIIa, 1: 'X look sharp' in pencil over Gq '*hal-*' ; 1-4: phrase from Gq '*hal-*' ; 5-6: Cq slurred to Bq '*-le-*' (C) ; III, 1-4: phrase from Gq '*hal-*' ; 5-6: Cq slurred to Bq '*-le-*' (D) ; Ia, 1-4: phrase from Eq '*hal-*' ; IIIa, 1-4: phrase from Gq '*hal-*' ; 5-6: Cq slurred to Bq '*-le-*' ; IIIb, 1-4: phrase mark from Gq '*hal-*' ; 5-6: Cq slurred to Bq '*-le-*' (G) ; III, 1-4: phrase from Gq '*hal-*' ; 5-6: Cq slurred to Bq '*-le-*' ; I, 1-4: phrase from Eq '*hal-*' ; III, 1-4: phrase from Gq '*hal-*' (O)

/176, Org. Tr., 4: corrected Eq to read Fq in keeping with vocal countertenor (A) ; IVa/2, 1-4: phrase from Dq '*-lu-*' (E)

/176-178, Org. B.: text of voices beneath notation in pencil (P)

/177, IIIb, 3: Dm, no Dc. Cq '*-lu-*' ; IVa, 3: starching of original notation with Dm inserted in pencil marked with pause above '*-lu-*' (C) ; IIIa, IIIb, 3-4: no Dc. Cq beneath Dm '*-lu*'

(G) ; IIIa, 3: no Dm, Dc. ‘-lu-’ ; 4: Cc ‘-lu-’ (Q) ; III, 3-4: Dc slurred to Cc ‘-lu-’ ; Org. Tr., 3i-4iii: phrase from BcGcDc (V)

/178, IIIa, 1ii: no Bm beneath Dm ‘-jah’ (C) ; IIIa&b, 1ii: no Bm. beneath Dm. ‘-jah’ ; IV, 1: Gm 8va ‘-jah’ (G) ; Org. B., 3-4: pencilled deletion of Gq Fq (L) ; Org. B., 2: ‘without ped.’ beneath Aq (V)

/179, II, 1: corrected original Fc to read as Gc ‘These’ (A) ; IV, 1: ‘f’ in pencil beneath Ec ‘these’ marked ‘Verse’ (D) ; Org. B., 1ii: ‘pia’ beneath Ec (F, J, K) ; IIIb, 1: ‘Verse’ over Ec ‘These’ ; IVb/1, 3: Gq ‘re-’ (G) ; Org. Tr., 1i: ‘Verse’ over Gc (K) ; Org. Tr., 1: ‘p’ over Gc (L) ; Org. Tr., 1: Dc deleted in pencil beneath Gc and Ec inserted ; Org. B., 1: pencilled blotching before Bc over Ec with blotched pencil beneath ; 2: ‘#’ in pencil beneath Ac. (P) ; II, 1: ‘mf’ over Gc ‘these’ ; III, 1: ‘mf’ over Ec ‘these’ ; IV/1, 1: ‘mf’ over Ec ‘these’ ; Org. Tr., 1iii: ‘p’ beneath Bc (V)

/180, IV/1, 2: corrected original Gm to read Fm ‘-med’ ; Org. B., 1i: corrected original Bc to read Ac in keeping with vocal first bass (A) ; Org. Tr., 1: original Cc beneath Fc deleted in pencil and ‘D’ inserted in pencil ; Org. B., 1i: Bc deleted in pencil (L) ; IIb, 1: ‘nat.’ sign in pencil before Fc ‘dee-’ (Q)

/180-184, Org. B.: text of voices beneath notation in pencil (P)

/181, IVa/2, 3-5: phrase from Fq ‘re-’ (E) ; II, 1: ‘mp’ over Fc ‘these’ ; III, 1: ‘mp’ over Dc ‘these’ ; IV/1, 1: ‘mp’ over Gc ‘these’ (V)

/182, Org. B., 1i: ‘Verse’ in pencil over Gc (A)

/183, IVb/1, 2-4: illegible penciled marking resembling 'cresc.' over Aq. Bbsq Aq 'were' (G) ; II, 1: 'f' over Ec 'these' ; III, 1: 'f' over C#c 'these' ; IV/1, 1: 'f' over Ac 'these' ; IV/2, 1: 'f' over Ac. 'these' (V)

/184, II, 1: pencilled accent on Ac. '-dee-' (D) ; IVb/1, 2: illegible pencilled mark resembling 'p' over Gq '-med' (G)

/186, II, 2: 'p' in pencil over Dq. 'hal-' ; III, 2: 'p' in pencil over Bq. 'Hal-' (D) ; Org. Tr., 2: 'p' in pencil beneath Dq (J)

/187, IVb/1, 2: 'p' in pencil over Bq. 'hal-' ; IVb/2, 2: 'p' in pencil over Gq. 'hal-' (G) ; IV/1, 2-4: phrase from Bq. 'Hal-' marked 'mp' ; IV/2, 2-4: phrase from Gq. 'Hal-' marked 'mp' (V)

/188, II, 2: 'p' in pencil over Gq. 'hal-' (D) ; IIb, 2-4: phrase mark over Gq. Asq Gq. 'hal-' ; IIIb, 2-4: phrase mark over Eq Fq Eq 'hal-' ; 2-4: no Eq FsQ Eq 'hal-', Eq Fq Esq 'hal-' (G) ; II, 2-4: phrase from Gq. 'hal-' ; III, 2-3: phrase from Eq. 'hal-' (O) ; II, 2-4: phrase from Gq. marked 'mp' 'Hal-' ; III, 2-4: phrase from Eq. marked 'mp' 'Hal-' ; Org. Tr., 2i-ii-5i-ii: phrase from Gq.Eq. (V)

/189, IV/1, 2: 'mf' over Eq. 'Hal-' ; IV/2, 2: 'mf' over Cq. 'Hal-' (V)

/190, II, 2: 'p' in pencil over Fq. 'hal-' (D) ; IIa, 2: 'pia' in pencil over Fq. 'Hal-' ; IIIb, IIIc, 2: 'pia' in pencil over Dq. 'hal-' (Q) ; II, 2: 'mf' over Fq. 'Hal-' ; III, 2: 'mf' over Dq. 'Hal-' (V)

/191, IV/1, 1: 'f' over Bq. 'Hal-' ; IV/2, 1: 'f' over Gq. 'Hal-' (V)

/192, IVa/2, 5-6: Fq slurred to Gq '-le-' (E) ; IVb/1, 1: 'cres.' in pencil over Eq ; 5-6: Aq slurred to Bq '-le-' (G) ; Org. Tr., 1ii: '<' in pencil beneath Em (J) ; IIa, 1: 'f' in pencil over

Gm 'Hal-' ; IIIb, IIIc, 1: '*forte*' in pencil over Em 'hal-' (Q) ; II, 1: '*f*' over Gm 'Hal-' ; III, 1: '*f*' over Em 'Hal-' (V)

/196, IV/2, 1: corrected text '*Be-*' to read '*be-*' lower case beneath Aq (A) ; IV, IVa, 1: '*Solo*' over Aq '*Be-*' (D, G) ; IVb/1, 1: '*Solo for*' over Aq '*Be-*' (G) ; Org. B., 1: '*mf*' in pencil before AmAm (L) ; IVa, 1: '*f*' in pencil under Aq '*be-*' (Q)

/196-197, IVb: these bars are circled in pencil (O)

/197, IVb/2, 2-3: '*lento*' in pencil over Ec Cc '*unto*' (G)

/198, III, 2: '*cres.*' in pencil over Dc '*-ing*' (D) ; IIIb, 1: '*forte*' in pencil over Dq '*be-*' (Q) ; III, 1: '*f*' over Dq '*be-*' ; IV/1, 1: '*f*' over Bq '*be-*' (V)

/200, II, 1: '*ff*' over Gq '*be-*' ; III, 2: penciled accent over Eq '*the*' ; IV, 1-2: Cc Cq '*being*', no Cc. (D) ; IVa/2, 1-2: Cc Cq '*be-ing*' ; IVb/1, 1: illegible penciled marking resembling '*fortiss*' over Cc. '*God*' ; IVb/2, 1-4: Cc Cq Cq Cc '*being the first*' (G) ; IIa, 1: '*for*' over Gq '*be-*' ; IVa, 1-2: Cc Cq '*being*' (O) ; IIa, 1: '*f*' in pencil over Gq '*be-*' (Q) ; II, IIIb, 1: '*f*' no '*ff*' over Gq '*be-*' (Q, U, V)

/202, III, 2: '*lead*' in purple pencil over Ec '*and*' (D) ; IIIb, 2: '*lead*' in pencil before Ec '*and*' (Q) ; III, 2: '*mp*' over Ec '*and*' (V)

/203, IVa/2, IVb/2, 3: '*p*' over Ac '*and*' (G) ; IV/1, 3: '*mp*' over Ac '*and*' (V)

/204, Org. Tr., 1: no tie from Em. to following bar (F) ; Org. Tr., 1: Em. tied to following bar (L) ; IV/2, 3: '*mp*' over Ec '*and*' (V)

/205, IVb/2, 3: original Gc deleted in pencil with 'a' above in pencil 'the' (G) ; IVb, 1: original note starchy and Am inserted in pencil 'lamb' (O) ; II, 1: '<' over Em 'to' ; 2: '>' over Ac 'the' (V)

/206, IV/1, 3: 'p' over G#c 'and' ; IV/2, 2: 'p' over Ec 'and' (V)

/207, IIa, 2: 'tr.' over Dc. 'to' ; 3: '#' in pencil before Dq 'the' (Q) ; II, 1: 'p' over Ec 'to' ; IV/1, 1: 'p' over Am 'to' ; IV/2, 1: 'p' over Fm 'to' (V)

/208, IVb, 2: 'Solo' in pencil over Ec 'and' (O) ; IV/1, 2: 'mf' over Ec 'and' (V)

/209, IV/2, 3: corrected text 'and' to read 'And' upper case beneath Ac (A) ; IVb/1, 2: pencilled arrow from Ac 'their' to following bar ; IVb/2, 3: 'p' in pencil over Ac 'and' (G) ; IV/2, 3: 'mp' over Ac 'and' (V)

/210, II, III, 3: corrected text 'and' to read 'And' upper case beneath crotchets ; Org. Tr., 3ii: removed unnecessary '#' before Cc (A) ; IVb, 1: pencilled arrow to Am 'in' from previous bar (G) ; Org. Tr., 1: C#c circled in pencil marked 'a most beautiful change of key' in pencil (K) ; II, 3: 'mp' over Ec 'And' ; III, 3: 'mp' over C#c 'And' (V)

/211, IIb, 1: 'nat.' sign in pencil before Fm 'in' (Q)

/212, IV/1, 3: 'f' over Gc 'And' ; IV/2, 2: 'f' over Gc 'And' (V)

/213, IIa, 2: 'f' over Gq. 'in' ; IIb, 3: 'fortis' over Asq 'their' ; IIIb, 2: 'fortis' over Cq. 'in' ; IIIc, 3: 'fortis' over Csq 'their' ; IVa/2, 1: 'fortis' over Cc. 'in' (Q) ; II, 2: 'fortis' over Gq. 'in' (U) ; II, 2: 'f' over Gq. 'in' ; III, 2: 'f' over Cq. 'in' (V)

/214, II, 2: the letter 's' is deleted in pencil on text 'mouths' beneath Eq (D) ; IVa/1, 2: Fq 'was' ; 3: Gc 'no' ; IVb/1, 1-3: Fc. Fq Gc 'mouths was no' (G)

/215, II, IV/2, 2: corrected original 'pp' to read as 'p' over note 'for'; II, 2: 'pp' in later hand over Eq. 'for' ; IV/2, 2: 'pp' in later hand over Cq. 'for' (**A**) ; III, 2: 'p' in pencil over Cq. 'for' (**D**) ; IIb, 2: 'p' in pencil over Eq. 'for' ; IIIb, 2: 'pp' in pencil over Cq. 'for' ; IVa/1, IVb/1, 2: 'pia' over Gq. 'for' ; IVa/1, 2-3: Gq Gsq 'for thy' ; IVb/2, 2: no 'pp' over Cq. 'for' (**G**) ; II, 2: 'p' in pencil over Eq. 'for' ; IIa, 1: 'x' with illegible penciled comment over Cm 'guile' ; III, 2: 'pia' in pencil over Cq. 'for' ; Org. Tr., 1: 'pp' in pencil beneath Cm (**O**) ; IIa, 2: original 'p' manipulated in pencil to read 'pia' over Eq. 'for' ; IIIb, 2: 'p' over Cq. 'for' ; IIIc, 1: 'pia' over Cm 'guile' ; IVa/2, 2: 'pia' over Cq. 'for' (**Q**) ; II, IIb 2: 'pia', no 'pp' over Eq. 'for' (**Q, U**) ; IV/2, 2: no 'pp' over Cq. 'for' (**U**) ; II, 2: 'p' over Eq. 'for' ; III, 2: 'p' over Cq. 'for' ; IV/1, 2: 'p' over Gq. 'for' ; IV/2, 2: 'p' over Cq. 'for' (**V**)

/216, IV/1, 1: 'p' in pencil beneath Gc. 'are' ; IV/2, 1: 'piano' in pencil over Bbc. 'are' (**D**) ; Org. Tr., 1-3: 'x' in pencil marked 'No Organ' in pencil over Ec. Fq Gc ; Org. B., 1: 'x' in pencil over Bbm (**L**) ; II, IIb, 1: '>' over Ec. 'are' (**Q, U**) ; II, 1: '>' over Ec. 'are' ; III, 1: '>' over Cc. 'are' ; IV/1, 1: '>' over Gc. 'are' ; IV/2, 1: '>' over Bbc. 'are' (**V**)

/217, IVa/1, IVb/1, 2: 'cres.' over Fq 'be-' (**G**)

/218, IVb/1, 2: 'pia' in pencil over Cc 'of' (**G**)

/219, IVa/2, 2-3: Fq slurred to Eq 'they' (**E**) ; IVa/1, 2: 'pia' over Aq 'they' (**G**) ; Org. B., Iiii: Cm beneath Fm, deleted in pencil (**L**) ; IIa, 2: Cc 'they' ; IIb, 2: 'mf' in pencil over Cc 'they' (**Q**)

/219-22, IVb/1&2: the end of the manuscript has been guillotined so it was not possible to check these bars (**G**)

/219-33, IVb/1&2: these bars are an insert pasted in over the original (**G**)

/220, II, 1: '*mf*' over Fc. '*are*' ; III, 2: '*mf*' over Dc. '*are*' ; IV/1, 1: '*mf*' over Dc. '*are*' ;  
IV/2, 1: '*mf*' over Dc. '*are*' (**V**)

/221, II, 3: '*cres.*' in pencil over Dq. '*-fore*' (**D**)

/223, II, 2: '*lead*' over Gc '*hal-'*' (**D**) ; IIa, 2: '*pia*' in pencil over Gc '*hal-'*' ; IIIb, 2: '*pia*' in  
pencil under Ec '*hal-'*' (**Q**) ; II, IIb, 2: '*pia*' over Gc '*Hal-'*' (**Q, U, V**) ; III, IIIc, 2: '*p*' over  
Ec '*Hal-'*' (**Q, V**)

/224, II, III, 1-3: removed original slurs from dotted quavers '*hal-'*' (**A**) ; Org. Tr., 4i-ii:  
Gc.Ec. tied to following bar (**F, K**) ; IVa, 3: '*pia*' '*Unis*' in pencil over and beneath Cc  
'*Hal-'*' (**Q**)

/225, IV/1&2, 1-3: removed original slurs from dotted quavers '*hal-'*' (**A**) ; IV/2, 1-3: no  
phrase over Cq. tied from previous bar to Dsq Cc '*hal-'*' (**D**) ; Org. Tr., 1i-ii: GcEc tied to  
previous bar (**F, K**) ; IVb/1, 1-3: no phrase over Cq. tied from previous bar to Dsq Cc '*hal-'*'  
; IVb/2, 1-3: no phrase over Cq. tied from previous bar to Dsq Cc '*hal-'*' (**G**)

/227, IV/1&2, 1-3: removed original slurs from dotted quavers '*hal-'*' (**A**) ; Org. Tr., 4: Gc  
over Gc marked '*for*' (**K**) ; IIIc, 3: '*cres.*' over Bc '*hal-'*' (**Q**)

/228, Org. B., 1: original note starched, Bm inserted in pencil with text of voices in pencil  
beneath (**P**) ; IIa, 1: '*cres.*' in pencil over Eq. '*hal-'*' (**Q**) ; II, IIb, 1: '*cres.*' over Eq. '*hal-'*' ;  
IIIb, 1: '*cres.*' over Cq. '*hal-'*' (**Q, U**) ; II, 3: '*cresc.*' over Eq. '*Hal-'*' ; III, 3: '*cresc.*' over  
Cq. '*hal-'*' ; IV/1, 2: '*cresc.*' over Cc '*-jah*' ; IV/2, 2: '*cresc.*' over Cc '*-jah*' (**V**)

/229, IVa/1, 4: original Dc manipulated to read Cc in pencil '*-jah*' (**E**)

/230, IVb/1, 1: 'p' in pencil over Aq. 'hal-' (G) ; IIa, 1: 'forte' in pencil over Fq. 'hal-' ;  
IVa, 1: 'for' over Fq. 'hal-' (Q) ; II, IIb, 1: 'for' over Fq. 'Hal-' (Q, U, V) ; III, IIIb, IIIc, 1:  
'f' over Dq. 'Hal-' (Q, V) ; IV/1, 1: 'f' over Aq. 'hal-' ; IV/2, 1: 'f' over Fq. 'hal-' (V)

/231, IVb/1, 2: 'p' in pencil before Gc 'they' (G) ; Org. Tr., 2i: 'pia' in pencil over Eq. (J) ;  
IIa, 2: 'pia' in pencil over Eq 'they' ; IVa/2, 2: 'pia' over Cc 'they' (Q) ; II, IIb, 2: 'pia'  
over Eq 'they' (Q, U, V) ; III, IIIb, IIIc, 2: 'p' over Cq 'they' (Q, V) ; IV/1, 2: 'p' over Gc  
'they' ; IV/2, 2: 'p' over Cc (V)

/233, II, 2: 'cresc.' over Dq 'be-' ; III, 2: 'cresc.' over Bq 'be-' ; IV/1, 2: 'cresc.' over Eq  
'be-' ; IV/2, 2: 'cresc.' over Gq 'be-' (V)

/234, III, 1: 'cres.' in pencil over Cm 'throne' ; IV/1, 1: 'for' beneath Am 'throne' (D) ;  
IVa/1, 1: 'for' over Am 'throne' (E) ; IVa/1, IVb/1, 1: 'for' beneath Am 'throne' (G) ; Org.  
Tr., 2i: 'for' in pencil over Am (J) ; IIa, 1: 'forte' in pencil over Ec 'throne' ; IVa, 1: 'for'  
in pencil under Ac 'throne' (Q) ; III, IIIb, IIIc, 1: 'for' over Cm 'throne' (Q, U) ; II, 1: 'for'  
over Ec 'throne' ; IV, 1: 'for' over Ac 'throne' ; Org. Tr., 2i: 'for' over Am (U)

/235, II, 1: 'lead' in pencil over Gc 'hal-' (D) ; IIb, 2: 'lead' in black ink of a later hand  
over Gc 'hal-' ; IVb/1, 1: Cm 8ve above 'God' (G) ; Org. Tr., 2: 'p' in pencil over Gc (J) ;  
IIa, 2: 'pia' in pencil over Gc 'Hal-' ; IIb, 1: 'pia' over Gm 'God' (Q) ; II, 2: 'pia' over Gc  
'Hal-' (U) ; II, 2: 'p' over Gc 'Hal-' (V)

/236, IIIb, IIIc, 3: 'pia' in pencil over Ac 'hal-' ; IVa, 3: 'pia' in pencil under Fc 'hal-' (Q)  
; III, 3: 'p' over Ac 'hal-' ; IV/2, 3: 'p' over Fc 'hal-' (V)

/237, II, 3: phrase mark from Cq. 'hal-' (D) ; IVa/2, 1-6: phrase from Gq. 'hal-' (E) ; IVa,  
IVb, 1: 'tr.' over Gq. 'hal-' (O)

/238, II, 4: phrase mark to *Fsq* ‘*hal-*’ ; 5-6: *Eq.* slurred to *Fsq* ‘*-le-*’ (**D**)

/238-41, Org. B.: text of voices beneath notation in pencil (**P**)

/239, IV/1&2: the original notation is starched ; IV/2, 1-3: faded phrase over *Eq.* *Fsq Gc* ‘*lu-*’ (**D**)

/241, IV/1, 1: ‘*for*’ in pencil over *Cm* ‘*-jah*’ (**D**) ; IVa/2, 2-5: phrase from *Cq* ‘*hal-*’ (**E**) ; IVb/2, 1: ‘*p*’ in pencil over *Cc* ‘*hal-*’ (**G**)

/242, IVb/1, 1-4: ‘<’ in pencil from *Aq* ‘*hal-*’ (**G**) ; IIa, 5: ‘*cres.*’ in pencil over *Fq* ‘*-le-*’ ; IIIb, 1: ‘*cres.*’ in pencil under *Fq* ‘*hal-*’ (**Q**) ; II, IIb, 1: ‘*cres.*’ over *Aq* ‘*hal-*’ (**Q, U, V**) ; III, 1: ‘*cresc.*’ under *Fq* ‘*hal-*’ ; IV/1, 1: ‘*cresc.*’ under *Aq* ; IV/2, 1: ‘*cresc.*’ under *Fq* ; Org. Tr., Iii: ‘*cresc.*’ under *Fq* (**V**)

/243, Org., 3: pause over *c-rest* (**F, K, L**) ; IVa/1&2, 3: pause over *c-rest* ; IVb/1, 1-2: staccato over *Gc Gc* ‘*-lujah*’ ; 3: pause over *c-rest* ; IVb/2, 1-2: staccato over *Gc Gc* ‘*-lujah*’ ; 3: pause over *c-rest* (**G**) ; III, 2: no accent over *Bc* ‘*-jah*’ ; IVb, 2: no accent over *Gc* ‘*-jah*’ (**O**)

/244, II, 1: no pause over *c-rest* ; III, 2: no pause over *c-rest* ; 3: ‘*Slow*’ over *Ec* ‘*hal-*’ (**D**) ; Org. Tr., 3i: ‘*Slow*’ over *Gc* ; Org. B., 3: ‘*Slow*’ over *Ec* (**F**) ; IVa/1&2, 1-2: pause over *c-rest c-rest* (**G**) ; Org. Tr., 3i: ‘*Slow*’ over *Gc* ; Org. B., 3: no *Ec*, *Ec* in pencil marked ‘6’ in pencil beneath (**K**) ; Org. B., 1: *Em* in pencil beneath *c-rest* ; 3: ‘*Slow*’ beneath *Ec* (**L**) ; Org. Tr., 3iii: ‘*Slow*’ in pencil beneath *Cc* (**O**) ; IIb, 3: ‘*f*’ in pencil over *Gc* ‘*Hal-*’ (**Q**)

/245, IV/1&2, 3: no pause over *Gc* ‘*-lu-*’ (**D**) ; IVa/1, IVa/2, 3: no pause over *Gc* ‘*-lu-*’ (**E**) ; IVb/1, 3: no pause over *Gc* ‘*-lu-*’ ; 4: no ‘*tr.*’ over *Fc* ‘*-lu-*’ ; IVb/2, 3: no pause over *Gc* ‘*-lu-*’ (**G**) ; IIa, 3-4: penciled slur from *Ec* with pause to *Dc* ‘*-lu-*’ (**Q**)

/246, II, 1: corrected original *Dm* to read *Cm* ‘-jah’ ; original *Dm* corrected in later hand to read *Cm* marked ‘C’ above ‘-jah’ (A) ; II, 1: pause over *Cm* ‘-jah’ ; III, 1: pause over *Cm*. ‘-jah’ ; IV/1&2, 1: *Em*. in pencil over original *Cm*. deleted in pencil (D) ; IIb, 1: pause over *Cm*. ‘-jah’ ; IIIb, 1: pause over *Cm*. ‘-jah’ ; IVb/1, 1: *Em* in pencil over *Cm*. ‘-jah’ (G) ; Org.: pencilled ‘x’ before db lines (P) ; IIa, 1: original *Dm* manipulated in pencil to read *Cm* ‘-jah’ ; IIb, 1: *Dm*. deleted in pencil and *Cm* inserted ‘-jah’ (Q) ; II, 1: *Dm*. ‘-jah’ (U)

/247, IVa, 1-4: phrase from *Cq*. ‘Hal-’ (E) ; Org. Tr., 1i: ‘Chorus’ over *Em* ; Org. B., 1: ‘for’ beneath *Cq*. (F, K, L) ; I, 1: ‘Tempo’ over *Em* ‘Hal-’ ; II, 1: ‘Tempo’ over *Gm* ‘Hal-’ ; III, 1-4: phrase from *Eq*. ‘Hal-’ ; IVb, 1: ‘Tempo’ in pencil over *Cq*. ‘Hal-’ (O) ; IIb, 1: ‘Tempo’ with ‘<’ over *Gm* ‘Hal-’ ; IIIb, 1: time signature presented as fraction  $\frac{3}{4}$ , ‘Tempo’ in pencil over *Eq*. ‘Hal-’ ; IIIc, 1: time signature presented as fraction  $\frac{3}{4}$ , ‘Tempo’ in pencil over *Eq*. ‘Hal-’ (Q) ; I, 1: ‘Chorus Tempo’ over *Em* ‘Hal-’ ; Org. B., 1: ‘Full Organ’ under *Cq*. (U) ; I, 1: ‘f’ over *Em* ‘Hal-’ ; II, 1: ‘f’ over *Gm* ‘Hal-’ ; III, 1: ‘f’ over *Eq*. ‘Hal-’ ; IV, 1: ‘f’ over *Cq*. ‘Hal-’ ; Org. B., 1: ‘f’ marked ‘Full Organ Ped.’ under *Cq*. (V)

/248, IVa, 1-4: phrase from *Bq*. ‘-lu-’ (E) ; Org. Tr., 1i: ‘Tempo’ over *Dc* (K)

/249, Ib, 1-4: phrase mark over *Cq*. *Bsq Cq*. *Dsq* ‘hal-’ ; 5-6: *Eq* slurred to *F#sq* ‘-le-’ (C) ; Ia, 1-4: phrase over *Cq*. *Bsq Cq*. *Dsq* ‘hal-’ ; 5-6: *Eq* slurred to *F#sq* ‘-le-’ ; Ib, 1-4: phrase over *Cq*. *Bsq Bq*. *Csq* ‘-lu-’ (G) ; Org. Tr., 6: no ‘#’, ‘#’ inserted in pencil before *Fsq* (L) ; Ib, 6: ‘#’ in pencil before *Fsq* ‘-le-’ (Q)

/250, Ia, 2: ‘5<sup>th</sup>’ in pencil over *Gm* ‘-jah’ (C)

/251, IVa, 1-4: phrase from *F#q*. ‘Hal-’ ; 5-6: *Fq*. slurred to *Dsq* ‘-le-’ (E) ; Ia, 2: original *Bc* deleted in pencil with *Cc* inserted in pencil ‘-le-’ ; Ib, 2: original *Bc* starched away, *Cc* entered in pencil ‘-le-’ ; IIb, 1-4: phrase from *Aq*. ‘hal-’ ; 5-6: *Aq* slurred to *Fq* ‘-le-’ ;

IVb/2, 1-4: phrase from F#q. ‘hal-‘ ; 5-6: Fq. slurred to Dsq ‘-le-‘ (**G**) ; IIa, 1-4: phrase from Aq. ‘hal-‘ ; 5-6: Aq. slurred to Fsq ‘-le-‘ (**Q**)

/252, IVa, 1-4: phrase from Gq. ‘-lu-‘ ; 5-6: Bq slurred to Gq ‘-jah’ (**E**)

/253, Id, 1-2: pencilled highlights of Cq. Bsq ‘hal-le-‘; 3-4: highlight in pencil of stems of Bc Ac ‘-lu-‘ (**Q**)

/256, Ia, 1-4: original notation starched and Fq. Gsq Fq. Esq with phrase mark in pencil ‘-lu-‘ ; 5-6: Dq. slurred to Csq in pencil, original notation starched away ‘-jah’ (**C**)

/257, Ia, 1-2: original notation starched away, Bc slurred to Cc entered in pencil ‘hal-‘ (**C**) ; Ia, 3: starching around Dc ‘-le-‘ (**Q**)

/260, IVa, 1-4: phrase from Eq. ‘-lu-‘ (**E**) ; IVa, 1: Gm with tie visible beneath Eq. ‘-lu-‘ ; 5: Gc visible beneath Cq ‘-jah’ (**G**)

/261, III, 3-4: Ac slurred to G#c ‘-lu-‘ (**D**) ; III, 1-3: this is an extra bar Bc Bc Cc ‘-lu-jah’ ‘Hal-‘ (**O**) ; IIa, 3: Em ‘-lu-‘, no Ec. Dq beneath (**Q**)

/262, IIa, 1ii: no Cc beneath Ec ‘-jah’ (**Q**)

/263, I, 2: ‘mf’ over Dc ‘Hal-‘ ; II, 2: ‘mf’ over F#c ‘Hal-‘ ; III, 2: ‘mf’ over Ac ‘Hal-‘ (**V**)

/264, IVa, 2: no ‘tr.’ over Dq. ‘hal-‘ (**E**) ; Org. B., 2: ‘tr.’ over Dq. (**F, K, L, U**) ; Id, 2: pencilled highlighting of Gc ‘-lu-’ ; 3: pencilled markings amongst starching forming Ec before *c-rest* ‘-jah’ (**Q**)

/265, I-III, 1: corrected text ‘Hal-‘ to read ‘hal-‘ lower case (**A**) ; I, 1: ‘f’ over Cq ‘Hal-‘ ; III, 1: ‘f’ over Gm ‘Hal-‘ (**V**)

/267, Id, 3: starching and pencilled correction of Cc to read Bc ‘-lu-‘ (**Q**)

/268, I, III, 1: removed original text ‘-jah’ beneath Cm. (A) ; IIIa, 1: starched text after ‘-jah’ beneath Cm. with tie (C) ; IIa, 2: Fc tied to following bar ‘hal-’ ; IIb, 2: Fc ‘hal-’ slurred to following bar (G) ; Org. Tr., Iiv: tie from Cm to following bar (K) ; Org. Tr., Ii-iv-2: ‘8va higher’ in pencil over Cm.Gm.EmCm Fc ; Org. B., 1-2: ‘8va’ in pencil over Cm, ‘ped. doub.’ in pencil beneath Cm Ac (L) ; IIa, 2: phrase from Fc ‘Hal-’ (Q)

/269, II, 3: text ‘-le-’ beneath Gc (D) ; IIa, 1: Ec tied to previous bar ‘hal-’ ; IIb, 1: Ec slurred from previous bar (G) ; Org. Tr., Iiii: tie to Cm. from previous bar, tie from Cm. to following bar (K) ; IVc, 2: starching of Fc before Fc to fix alignment ‘hal-’ (Q)

/269-272, IIIa: starched text (C)

/270, IIb, 3: phrase from Fc ‘Hal-’ ; IVb, 3: Ac slurred to following bar ‘hal-’ ; IIa, 3: Fc tied to the following bar ‘hal-’ ; IVa, 3: Ac slurred to following bar ‘hal-’ (C) ; II, 3: Fc tied to following bar ‘hal-’ (D) ; IIa, 3: Fc tied to following bar ‘hal-’ ; IIb, 3: Fc tied to following bar ‘hal-’ ; IVa, 1: Cc starched after Dc ‘-lu-’ ; 2: Ac starched over Cc ‘-jah’ 3: phrase from Ac ‘hal-’ ; IVb, 3: phrase from Ac ‘Hal-’ to following bar (G) ; Org. Tr., Iiii: tie to Cm from previous bar, tie from Cm to following bar (K) ; Org. B., 1: Csb Csb in pencil below Dc tied to following bar (L) ; II, 3: phrase from Fc ‘hal-’ (O)

/271, II, 1-2: removed original slur from Ec to Ac ‘hal-’ (A) ; IVb, 1: Gc slurred to previous bar ‘hal-’ ; 1-2: Gc slurred to Fc ‘hal-’ ; IIa, 1: Ec tied to previous bar ‘hal-’ (C) ; II, 1: Ec tied to previous bar ‘hal-’ ; IV, 1-2: Gc slurred to Fc ‘hal-’ (D) ; Org. Tr., Iiii: tie to Cm. from previous bar ; tie from Cm. to following bar (F, K) ; IIa, 1: Ec tied to previous bar ‘hal-’ ; 1-2: no slur between Ec and Ac ‘hal-’ ; 2: no slur from Gc to Fc ‘-lu-’ ; IIb, 1: Ec tied to previous bar ‘hal-’ ; 2: no g.ns FqEq before Ac ‘hal-’ ; IVa, 1: phrase to Gc ‘hal-’ (G) ; Org. B., 1: Csb Csb in pencil beneath Gc tied to following bar (L)

/272, III, 2: clipped hyphen beneath symbol 1 and inserted text ‘-jah’ beneath Cc originally omitted (A) ; Ia, 1-2: Cc tied to Cc ‘-jah’; 3: pause originally omitted entered in pencil (C) ; Org., 3: no pause over *c-rest* (F) ; Ia, 2: no inked stroke over Cc ‘-jah’ ; IVa, 2: no inked stroke over Cc ‘-jah’ (G) ; Org. Tr., 1iii: tie to Cc (K) ; III, 1: Cm ; 2: *c-rest* with pause (O) ; Ia, 2: no accent over Cc ‘-jah’ ; Ic, 2: no accent over Cc ‘-jah’ ; Id, 3: illegible penciled mark beside ‘#’ in pencil over pause mark and *c-rest* ; IIa, 2: no inked stroke over Ec ‘-jah’ (Q)

/273, IIIa, 1: ‘*ad lib.*’ beneath Cm ‘Hal-’ ; IVa, 1: ‘*ad lib.*’ over Em ‘hal-’ (C) ; II, 1: ‘*ad lib.*’ beneath Gm ‘hal-’ ; III, 1: ‘*ad lib.*’ over Cm ‘Hal-’ ; IV, 1: ‘*ad lib.*’ over Em ‘Hal-’ (D) ; Org. Tr., 1i: ‘*ad lib.*’ over Bbm ; Org. B., 1: ‘*ff*’ beneath Em (F) ; IIIb, 1: ‘*ad lib.*’ over Cm ‘hal-’ (G) ; Org. Tr., 1i: ‘*fortiss*’ in pencil over Bbm marked ‘*ad lib.*’ (K) ; Org. Tr., 1i: ‘*ad lib.*’ over Bbm ; Org. B., 1: ‘*ad lib.*’ beneath Em (L) ; I, 1: ‘Slow’, no ‘*ad lib.*’ over Bbm ‘Hal-’ ; II, 1: ‘Slow’ no ‘*ad lib.*’ over Gm ‘Hal-’ ; III, 1: no ‘*ad lib.*’ over Cm ‘Hal-’ (O) ; Ia, 1: no ‘*ad lib.*’ over Bbm ‘Hal-’ ; Ib, 1: ‘Slower’ in pencil over Bbm ‘Hal-’ ; Id, 2: ‘half time’ in pencil over Bc ‘-le-’ ; IIIc, 1: ‘*ad lib.*’ in pencil over Cm ‘Hal-’ ; IVa, 1: ‘*ad lib.*’ In pencil over Em ‘Hal-’ (Q)

/274, I, 1: no ‘*ad lib.*’, ‘*Adagio*’ over Am ‘-lu-’ ; Org. Tr., 1i: ‘*Adagio*’ over Am (V)

/275, Ia, 1: no pause over Cm ‘hal-’ (C) ; Ib, 1: no pause over Cm, pause entered in pencil over Cm ‘hal-’ ; IIIa, IIIb, 2: pause over Dq. ‘hal-’ (G) ; Ib, 1-2: no slur from Cm with pause to Bq. ‘hal-’ ; Id, 1: time signature presented as fraction  $\frac{3}{4}$  before Cm ‘Hal-’ ; 1-4: no phrase mark from Cm ‘Hal-’ ; 5-6: no phrase mark from Bq. ‘Hal-’ ; 6: ‘#’ in pencil beside Fsq ‘-le-’ ; IIc, IId, 1: pause deleted in pencil over Gm ‘hal-’ ; IIb, 1: pause deleted in pencil marked ‘no pause’ in pencil beneath Gm ‘Hal-’ ; IIIb, IIIc, 1: pause over Em deleted in pencil ‘hal-’ ; IVc, 1: pause deleted in pencil over Gm ‘hal-’ (Q)

/276, II, 1: pause over *Gm.* ‘-lu-’ ; IV, 1: pause over *Cm.* ‘-lu-’ (**D**) ; IVa, IVb, 1: pause over *Cm.* ‘-lu-’ (**G**)

/277, Org. B., 1: ends after *Cm.* with pause and signatory symbol consistent with entries into this source (**A**) ; Ia, 1: ends after *Cm.* with pause ‘-jah’ with the signatory symbol of John Grey ; Ib, 1: ends after *Cm.* ‘-jah’ with pause ; IIa, 1: ends after *Gm.* with pause ‘-jah’ with db lines marked ‘Paid 1822 J. G’[ray in pencil] ; IIb, 1: ends after *Gm.* with pause ‘-jah’ and signatory symbol of John Grey marked ‘Paid 1822 J.G.’ ; IIIa, 1: ends after *Em.* with pause ‘-jah’ marked ‘Paid 1822 J. Gray’ with signatory symbol of John Grey ; IIIb, 1: ends after *Em.* with pause ‘-jah’ with signatory symbol of John Grey marked ‘Finis Paid 1822’ ; IVa, 1: ends after *Cm.* with pause ‘jah-’ with signatory symbol of John Grey marked ‘Paid 1822 J. G.’ ; IVb, 1: ends after *Cm.* with pause ‘jah-’ (**C**) ; II, 1: ends after *Gm.* with pause ‘-jah’ with signatory symbol of John Grey marked ‘Finis Paid 1820 J. Grey’ ; III, 1: ends after *Em.* with pause ‘-jah’ with the signatory symbol of John Grey marked ‘Finis’ ; IV, 1: ends after *Cm.* with pause ‘-jah’ with signatory symbol of John Grey marked ‘Finis Paid 1823’ (**D**) ; Org. Tr., 1i-iii: ends after *Cm.Gm.Em.* with pause and signatory symbol of John Grey marked ‘Finis’ ; Org. B., 1: ends after *Cm.* with pause and signatory symbol of John Grey (**F**) ; Ia, 1: ends after *Cm.* with pause ‘-jah’ and signatory symbol of John Grey marked ‘Finis’ ; Ib, 1: ends after *Cm.* with pause ‘-jah’ and signatory symbol of John Grey ; IIa, 1: ends after *Gm.* with pause ‘-jah’ with signatory symbol of John Grey ; IIb, 1: ends after *Gm.* with pause ‘jah-’ with signatory symbol of John Grey ; IIIa, 1: ends after *Em.* with pause ‘-jah’ with signatory symbol of John Grey marked ‘Finis’ ; IIIb, 1: ends after *Em.* with pause ‘-jah’ with signatory symbol of John Grey marked ‘Finis’ ; IVa, 1: ends after *Cm.* with pause ‘-jah’ with signatory symbol of John Grey ; IVb, 1: pause over *Cm.* ‘-jah’ ; ends after *Cm.* with pause ‘-jah’ with signatory symbol of John

Grey marked 'Finis' (**G**) ; Org. Tr., 1i-iii: ends after *Cm.Gm.Em.* with pause with signatory symbol of John Grey marked 'Paid 1821' (**J**) ; Org. Tr., 1i-iii: ends after *Cm.Gm.Em.* with pause and signatory symbol of John Grey marked 'Finis 1818 J[ohn]M[athews]' ; Org. B., 1: ends after *Cm.* with pause and signatory symbol of John Grey (**K**) ; Org. Tr., 1i-iii: ends after *Cm.Gm.Em.* with pause and signatory symbol of John Grey ; Org. B., 1: ends after *Cm.* with pause and signatory symbol of John Grey (**L**) ; II, 1: ends *Gm.* with pause '-jah' with a Mathews' signatory symbol dated 'January 2d 1853' ; III, 1: no pause over *Em.* '-jah' ; IVa, 1: ends after *Cm.* '-jah' with db lines ; Org.: 2: ends after *Gm.* with pause '-jah' marked with 'End of this book' with the signatory symbol of John Grey (**O**) ; Ia, 1: ends after *Cm.* '-jah' with pause ; Ib, 1: ends after *Cm.* with pause '-jah' ; Ic, 1: ends after *Cm.* with pause '-jah' with db lines ; Id, 1: ends after *Cm.* with pencilled pause dated '6/7/[18]54' in pencil ; IIa, 1: ends after *Gm.* with pause 'jah-' ; IIb, 1: ends after *Gm.* with pause '-jah' with db lines ; IIc, 1: ends after *Gm.* with pause '-jah' ; IId, 1: ends after *Gm.* with pause '-jah' ; IIIa, 1: ends after *Em.* with pause '-jah' with db lines ; IIIb, 1: ends after *Em.* with pause ; IIIc, 1: ends after *Em.* with pause '-jah' ; IVa, 1: ends after *Cm.* '-jah' ; IVc, 1: ends after *Cm.* with pause '-jah' (**Q**)

## 12a. *In the Beginning*

*after 1803*

### List of Sources

*Source 1:* (A), (*front*), pp. 79-101; (C), **viii**, (*reverse*), pp. 13-16; (G), **iv**, (*reverse*), pp. 2-4; **vi**, (*reverse*), pp. 2-10; **vii**, (*reverse*), pp. 26-31

*Source 2:* (K), **ii**, (*front*), pp. 13-28

*Source 3:* (C), **viii**, (*reverse*), pp. 13-16; **ix**, (*front*), pp. 15-19; **x**, (*reverse*), pp. 13-16; **xi**, (*reverse*), pp. 13-16; **xii**, (*reverse*), pp. 13-16; **xiii**, (*reverse*), pp. 12-15; **xiv** (*reverse*), pp. 13-16; **xv**, (*front*), pp. 13-16

*Source 4:* (D), **i**, (*front*), pp. 9-14

*Source 5:* (E), **iii**, (*reverse*), pp. 77-80

*Source 6:* (G), **i**, (*reverse*), pp. 2-6; **ii**, (*reverse*), pp. 2-6; **iii** (*reverse*), pp. 13-17; **iv**, (*reverse*), pp. 2-4; **v**, (*reverse*), pp. 12-15; **vi**, (*reverse*), pp. 2-10; **vii**, (*reverse*), pp. 26-31, **ix**, (*front*), pp. 2-10

*Source 7:* (J), **i**, (*front*), pp. 66-85

*Source 8:* (L) **i**, (*front*), pp. 3-17

*Source 9:* V **iii**, (*front*), pp. 1-6

*Source 10:* (O), **ii**, (*front*), pp. 68-70; **vi**, (*front*), pp. 134-136

*Source 11:* (R), **i**, (*front*), pp. 89-92; **ii**, (*front*), pp. 64-67

## Critical Commentary

### Scoring

*In the Beginning* [after 1803] is scored for solo countertenor, tenor, bass, chorus and organ accompaniment. It adheres to the following order: I= Tr. ; II. = C.T. ; III = T. ; IV = B.

### Copy text

#### Phase One: After 1803

Christ Church Cathedral Score Book R.C.B. C6.1.24.1.29 is the main copy text for this edition of Stevenson's *In the Beginning* and is referred to as **(A)** in the **Textual Commentary**. It dates from c.1819 and although not the earliest source, it is the earliest full score copy of the anthem. It begins on p. 79. The following is written before the anthem begins:

The following anthem is partly taken from Haydn's oratorio of *Creation* and part composed by Sir J. Stevenson = the words of the last chorus (from the version of the 19<sup>th</sup> Psalm) are adapted to the original music by the Revd. Dr. Elrington, Provost of Trinity College 1819 now Bishop of Ferns – 1826. <sup>16</sup>

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<sup>16</sup> Thomas Elrington was born in Dublin in 1760, the son of Richard Elrington, whose profession was listed as 'Generosus', meaning private gentleman. Elrington entered Trinity College in May 1775 aged 15 years as pensioner i.e. he paid a fixed annual fee for his education. He became a Scholar in 1778, obtained a BA in Spring 1780, became a Fellow in 1781, obtained an MA in Spring 1785, a BD (Bachelor in Divinity) in Summer 1790 and DD (Doctor of Divinity) in Spring 1795. He was active as Donegal Lecturer in 1790, Donnellan Lecturer in 1794, Professor of Mathematics in 1795, Archbishop King's Lecturer in 1795 and 1798 and was Professor of Natural Philosophy in 1799. He resigned his Fellowship in 1806 for a college living but later returned as Provost of Trinity College in 1811. Elrington was made Bishop of Leighlin and Ferns in 1826 and died on 12 July 1835. See also *Alumni Dublinenses*, ed. George Dames Burtchaell and Thomas Ulick Sadleir (Dublin, Thom, 1935). See also *Paintings and Sculptures in Trinity College Dublin* by Anne Crookshank and David Webb (Trinity College Dublin, 1990).

Stevenson's *In the Beginning*, his adaptation of music from Haydn's *The Creation*, can be assessed under two headings: 'after 1803' and 'c.1819'. These dates refer to the versions of text to the last chorus of the anthem. 'After 1803' refers to the earliest version with the original Haydn translation 'The heavens are telling', while 'c.1819' refers to Elrington's translation 'The heavens declare.'

Assessing the text of this chorus therefore helps date a source. The translation relates to upbeat bar 122 to bar 139 and 216-318 where the relevant text appears. Under the heading 'after 1803', Source (A) is assessed up to bar 121 while the chorus from upbeat bar 122 is examined using Christ Church Cathedral part-book Treble Decani R.C.B. C6/1/24/3/29, referred to as (C)viii and Castle Chapel part-books Alto Decani [D38], 16 Tenor Decani and 19 Bass Cantoris. These are called (G)iv, vi-vii in the **List of Sources**. Together, these part-books provide the 'after 1803' chorus to the original Haydn translation. The anthem concludes in Source (A) with double bar lines but no signatory symbol.

Earlier sources use Haydn's original translation and can therefore be dated after 1803:

The heaven's are telling the glory of God  
the wonder of his work displays the firmament.  
Today that is coming speaks it the day.  
The night that is gone to following night.  
The heavens are telling the glory of God.  
The wonder of his work displays the firmament.  
All the land resounds the word

never unperceived, ever understood.

The heavens are telling the glory of God,

the wonder of his work displays the firmament.

### **Variant readings and dating**

Source **2** refers to St. Patrick's Cathedral Organ Book Vol. 81. It is called **(K) ii** in the **List of Sources** and **(K)** in the **Textual Commentary**. It is entitled '*The Heavens Are Telling, with Additions* by Sir J. Stevenson'. There are inconsistencies in the organ part from bars 176-180 while an additional thirteen bar section follows final bar 318 which is deleted in original hand. See **Musical Illustration, Fig. 1 (a) and (b)**. It begins on p. 13 and ends with double bar lines without a signatory symbol on p. 29. The earliest evidence for dating in the source occurs later on p. 73 after Stevenson's *I Looked and Behold* where, together with the signatory symbol of John Grey, is written 'Examined by Mr. J. Mathews and paid for thus far 17 Nov. 1812 J. G.'

Source **3** is Christ Church Cathedral part-books **viii-xv**. They adhere to the following order:

Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

Treble Decani R.C.B. C6/1/24/3/29 is **i**. It begins on p. 13 to the title '*The Heavens Are Telling, with Additions* by Sir J. Stevenson'. A note is attached: 'This anthem is correct at page 56.' On the reverse side of the note is written 'B. Mullen 4 May 1835' and 'W. Torrance 15<sup>th</sup> April 1851'. This variant takes up at bar 122. On p. 16 the '*ad lib.*' bars 316-318 have the text 'the firmament' deleted in blue pencil in a later hand. It ends on p. 17

with the signatory symbol of John Grey. Interestingly, the nearest date to this anthem is entered onto the page before the anthem begins: Shenton's *The Beauty of Israel* ends on p. 12 with the signatory symbol of John Mathews Senior. (d. 1799) and the date 'Paid June 1797'. With 'Sir' before Stevenson's name, it can be deduced that this entry is after 1803, the year of Stevenson's knighthood. Alto Decani R.C.B. C6/1/24/3/30 is **ix**. It is entitled 'The Heavens Are Telling' and begins on p. 12. The first two staves, measuring 9cm x 12cm on p. 12, are pasted over with parchment stating: 'In the beginning'. This anthem is correct at page 46.' There is an insert measuring 31cm x 9cm on p. 13 covering bars 127-227. It bears sketches of knights in pencil, an icon of a knight with sword and, on the reverse, a pencilled figure with an erased face in 17<sup>th</sup> century attire. The rest of p. 13 is crossed out as is page 14. A scrap of note is pasted onto this page but is illegible. A sum appears in pencil. It appears to be the year '1840' minus the year '1825' and follows '= 15'. Page 15 is crossed out with a pencilled drawing of an organ and a grotesque elephant-like face in pencil. It ends on p. 15 with the signatory symbol of John Grey followed by the letter 'E' and a sketch of an another elephant-like face in pencil. The nearest date is at the end on p. 7 after Shenton's *Praise the Lord*. It appears after Mathews' signatory symbol and is followed by 'Charley Mills wrote this writing May 11<sup>th</sup> 1814' in pencil. Tenor Decani R.C.B. C6/1/24/3/31 is **x**. It is entitled 'The Heavens Are Telling the Glory of God by Sir J. Stevenson' and begins on p. 13. 'This copy is not perform'd. Best turn to page 48' is written in pencil above. A note in John Grey's hand is pasted over the title: 'This anthem is correct at page 48.' The anthem had been referred to as 'In the Beginning' by Haydn with pencilled corrections beside p. 48 in the index. An attempt has been made here to alter the original text of Haydn's translation of the chorus to suit Stevenson's adaptation, resulting in 'The heavens are telling the glory of God' being altered in pencil to read 'declare thy glory Lord.' Apart from the odd starch mark, this copy has been abandoned in that they are no

longer in use. There is starching and correction in the original hand to some text. The final three bars of the 'ad lib.' bars 316-318 'Creator's skill' are also pasted over. The anthem ends with the signatory symbol of John Grey. The nearest date is 'Paid June 1797' with Mathews' signatory symbol after Shenton's *The Beauty of Israel* on p. 12. Bass Decani R.C.B. C6/1/24/3/32 is **xi**. It begins on p. 13 to the title 'The Heavens Are Telling' by 'Stevenson.' The title of the anthem is covered with an insert 31cm x 16cm stating in original hand: 'This anthem is correct at p. 45.' It ends on p. 16 with double bar lines and although pages 14 and 15 were allowed to stand, the final four staves on p. 16 are covered over with an insert. 'See page 45 in book' is written in original hand. There was no further evidence for dating. Treble Cantoris R.C.B. C6/1/24/3/33 is **xii**. It begins on p. 13. '*The Heavens Are Telling, with Additions* be [sic] Sir J. Stevenson'. 'Correct at page 57' is stated after the composer's name. It ends on p. 16 with the signatory symbol of John Grey. There is no further evidence for dating. Contra-tenor Cantoris C6/1/24/3/34 is **xiii**. It begins on p. 12 and is entitled '*The Heavens Are Telling, with Additions* by Sir J. Stevenson'. 'This is not to be sung. Go to page 46' is written in red pencil with red pencilled strokes to delete notation followed by 'This is correct at page 46' in red pencil. Page 13 is crossed out in red pencil and covered over with an insert measuring 31cm x 10cm. Pages 14 and 15 are crossed out in red pencil. It ends on p. 15 with the signatory symbol of John Grey. The nearest date is entered in Mathews' hand after Shenton's *The Beauty of Israel*, which ends on p. 12 with 'Paid June 1797'. Tenor Cantoris R.C.B. C6/1/24/3/35 is **xiv**. It begins on p. 13 and is entitled '*The Heavens Are Telling, with Additions* by Sir J. Stevenson.' 'This is not to be sung. Go to page 48' is stated in red pencil. An insert of 31cm x 10cm obscures the original notation which has been crossed out in red pencil. Deletion continues until p. 16 where an insert measuring 10cm x 4cm covers the final three staves. It ends on p. 16 with the signatory symbol of John Grey. The nearest date is entered after Shenton's *The*

*Beauty of Israel* on p. 12. Following the signatory symbol of John Mathews is written 'Paid June 1797.' Bass Cantoris R.C.B. C6/1/24/3/36 is **xv**. This source was very difficult to use. See **Musical Illustration, Fig. 2** which illustrates the inconsistency with text in this source. It begins on p. 13 to the title '*The Heavens Are Telling, with Additions* by Sir John Stevenson'. 'This is not to be sung. Go to page 44' is written in red ink. An insert measuring 31cm x 7½cm covers bars 1-35 of the copy to prevent viewing, while a large red 'X' is still visible. Pages 14-16 are also crossed out in red ink while the final few bars are covered over with an insert measuring 11½cm x 9½cm which conceal bars 124-134. It ends on p. 16 but the signatory symbol is not visible. The nearest date is entered in the original hand after Shenton's *The Beauty of Israel* on p. 12 following the signatory symbol of John Mathews and reads 'Paid June 1797.'

Source **4** is **(D) i** and refers to Treble Loft New Book R.C.B. C6/1/25/5/1. It is entitled '*The Heavens Are Telling, with Additions* by Sir J. Stevenson.' The word 'telling' in the title is highlighted in pencil. 'This is not to be sung. Go to page 48' is entered in red pencil. The rest of the page is crossed out in red pencil. Pages 9 to 14 are deleted in red pencil and are crossed out. An insert measuring 8cm x 13cm obscures the final '*ad lib.*' bars 316-318 'Creator's skill'. It ends on p. 14 with double bar lines. The nearest date is in Mathews' hand after Shenton's *The Beauty of Israel* where, together with his signatory symbol, is written 'Paid June 1797.'

Source **5: (E) iii** is Trinity College Second Treble MS 4759 MUN/V/90e/16. It is referred to as 'Ib' in the order of parts and in the **Textual Commentary**. It presents '*The Heavens Are Telling, with Additions* by Sir J. Stevenson' on p. 77 where it is written 'See page 120' in red pencil while 'p. 130' is also entered in pencil. Pages 77-80 are crossed out

in pencil and marked 'wrong' while the '*ad lib.*' is deleted in pencil. It ends on p. 80 with an unfamiliar signatory symbol. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* which is marked 'Composed for the consecration of the Lord Bishop of Cork 1831' on p. 85.

Source 6 is (G) **i-v, ii** and **ix** and refers to St. Patrick's Cathedral, Castle Chapel part-books. The following order is applied: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

Castle Chapel part-book 2 Treble Cantoris is **i**. It begins on p. 2 where a performance date of 'Sunday 1<sup>st</sup> Jan. 1854' is written in pencil over the title '*The Heavens Are Telling, with Additions* by Sir J. Stevenson'. It ends on p. 6 with the signatory symbol of John Grey. Castle Chapel I Treble Decani is **ii**. It begins on p. 2 where its title reads '*The Heavens Are Telling, with Additions* by Sir J. Stevenson'. There are pencilled edits to the text from bars 187-189, while notation and text has been torn to '-sounds the word never unper-'. See **Musical Illustration, Fig. 3 (a)** and **(b)** which illustrate the inconsistencies with text and the problem posed by the 1803 translation. It ends on p. 6 with the signatory symbol of John Grey. No further evidence for dating exists. Castle Chapel Alto Cantoris [D39] is **iii**. It begins on p. 13 and is entitled '*The Heavens Are Telling, Sir J. Stevenson*'. It ends on p. 17 with an unidentified signatory symbol. No further evidence for dating exists. Castle Chapel Alto Decani [D38] is **iv**. It begins on p. 2 and is entitled '*The Heavens Are Telling, with Additions* by Sir J. Stevenson'. It ends on p. 6 with the signatory symbol of John Grey but no further evidence for dating exists. Castle Chapel 15 Tenor Cantoris is **v**. It begins on p. 12 and is entitled '*The Heavens Are Telling, Sir J. Stevenson*'. The composer's name is

deleted in pencil and 'Haydn' entered in pencil. It ends on p. 15 with an unidentified signatory symbol. No further evidence for dating exists. Castle Chapel 16 Tenor Decani is **vi**. It begins on p. 2 and is entitled '*The Heavens Are Telling, with Additions* by Sir J. Stevenson.' It ends on p. 10 with the signatory symbol of John Grey but no further evidence for dating exists. Castle Chapel 19 Bass Cantoris is **vii**. It begins on p. 26 and is entitled '*The Heavens Are Telling* by Sir J. Stevenson.' 'In the beginning God created the Earth' is entered in pencil after the title. It ends with an unidentified signatory symbol on p. 31. No further evidence for dating exists. Castle Chapel 21 Bass is **ix**. It begins on p. 2 and is entitled '*The Heavens Are Telling, with Additions* by Sir J. Stevenson.' It ends on p. 10 with double bar lines. See **Musical Illustration, Fig. 3 (c) and (d)** which illustrate the textual problem posed by the 1803 translation.

Source **7: (J) i** is Christ Church Cathedral Organ Book 1797 R.C.B. C6/1/24/2/11. It begins on p. 69 and is entitled 'In the beginning Haydn and Stevenson'. There is very little evidence for dating in this source. However, *In the Beginning* is the first entry made by John Grey into the source. It follows John Mathews' final entry, Wise and Handel's *Awake Put On Thy Strength*, which ends on p. 66 with the signatory symbol of John Mathews senior (d. 1799). It ends on p. 85 with double bar lines.

Source **8** is **(L)i** and refers to Castle Chapel Organ Book. It begins on p. 3 and is entitled '*The Heavens Are Telling, from the Creation*' by Haydn with a duet and recitative by Sir J. Stevenson'. It includes a number of variant bars but generally agrees with the copy text. See **Musical Illustration, Fig. 4**. It ends on p. 17 with double bar lines with no signatory symbol. There is no further evidence for dating.

Source **9: (V) iii** is a printed source entitled '*In the Beginning*, anthem by Haydn and Sir John Stephenson [*sic*] Mus. Doc edited with additions by Francis Robinson Mus. Doc.' It was published by Bussell & Co. of 6 and 7 Westmoreland St. and 29 and 30 Fleet St. but bears no date. It presents 122 of the anthem's 318 bars. After bar 122 it is stated: 'Chorus follows immediately *The Heavens Are Telling*.' This information places the version after 1803.<sup>17</sup> The spelling 'Stephenson' is also of interest as it generally only appears in the first decade of the 19<sup>th</sup> century. After Stevenson's knighthood in 1803, the spelling of his surname most often appeared as 'Stevenson'. With the exception of the addition of dynamic and performance markings, this copy is consistent with the copy text. The following order is applied: I = Tr. ; II = C.T. ; III = T. ; IV = B.

Source **10: (O) ii** and **vi** refer to Castle Cathedral part-books. [Cashel Tenor] is **vi**. It begins on p 134 and is entitled 'Chorus from *Creation* Dr. Haydn.' It presents the chorus from the up beat to bar 123 to the text 'The heavens are telling.' It correctly notes 'Haydn' as the composer and ends on p. 136 with an unidentified signatory symbol. There is no further evidence for dating. Cashel Bass Cantoris is **ii**. It begins on p. 68. It is entitled 'Recitativo from the *Creation* D Haydn.' There is no reference to Stevenson. There is some pencilled alteration to the text; otherwise, the copy adheres to Haydn's original. It ends on p. 70 with an unidentified signatory symbol. III = T. ; IV = B.

Source **11: (R) i** and **ii** refer to Lincoln Cathedral part-books. Music 119 Lincoln Cathedral Treble Decani is **i**. It begins on p. 89 and is entitled 'In the beginning by Haydn.'

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<sup>17</sup> Henry Bussell, born in England in 1809, came to Dublin in the mid-1820s (still in his teens) and did not open his music business in partnership with Robinson 'Robinson and Bussell' in Westmoreland Street until c.1836. Information from Professor Barra Boydell.

There is some pencilled alteration to the text. It ends on p. 92 with an unidentified signatory symbol and ‘60 pages ex’d by me G. F. Apthorp Succentor’. Evidence for dating appears on p. 32 after Nares’ *Save Me O Lord*. This ends with the same unidentified signatory symbol dated ‘Septr. 12 1853 32 pages ex’d G. F. Apthorp Succentor.’ Another date in the same source occurs on p. 134 after Greene’s *Acquaint Thyself With God*. The same signatory symbol is followed with ‘42 pages ex’d by me Sept. 14 1857 G. F. Apthorp Succentor.’ This places performance and perhaps copying dates of Haydn’s *In the Beginning* in Lincoln c.1853-1857. Music 128 Lincoln Cathedral Treble Cantoris is **ii**. Haydn’s *In the Beginning* appears on p. 64. Various pencilled edits are made to the copy including reparation work after bar 132. *In the Beginning* ends on p. 67 with an unidentified signatory symbol ‘50 pages exam’d by me G. F. Apthorp Suctr’. Further evidence for dating occurs after Jackson’s *Blow Ye the Trumpet* on p. 17 ‘Septr. 11 1855 17 pages ex’d by me G. F. Apthorp.’ Together with the dating evidence from part-book **i**, a copying date of c.1855 can be suggested for Haydn’s *In the Beginning* in Lincoln Cathedral. These copies however, bear no reference to Stevenson.

### Textual Commentary

*after 1803*

/1, Ia, 1: *Em* of other part beneath *m-rest*, no pause ; Ib, 1: text ‘*the face of the*’ beneath *sb-rest* (**G**) ; Org. B., 1: *Csb* in pencil beneath *sb-rest* (**K**) ; Org. B., 1: *Cm* (**L**) ; Org. Tr., 1i-iv: *GmEmCmBm* marked ‘*p*’ ; Org. B., 1i-ii: *CmCm* (**V**)

/2, Org. Tr., 1i: ‘*p*’ in pencil before *FsbDsb* (**K**) ; Org. Tr., 1ii: ‘<>’ beneath *Dsb* (**V**)

/5, Ib, 3: *Bq* deleted in pencil ‘*-ved*’ (**R**)

/6, Org. Tr., 1: '>' beneath *Ec.* with phrase (**J**) ; Org. Tr., 1-4: phrase from *Ec.* with *decresc.* (**K**) ; Org. Tr., 1-4: phrase mark from *Ec.* ; 1-2: '>' beneath *Ec.* *Csq* ; Org. B., 2: *Am* in pencil marked 'pd A' in pencil beneath (**L**) ; Org. Tr., 1-3: phrase from *Ec* ; Org. B., 1-4: '>' from *Cc Cc* (**V**)

/10, IVb, 1: original *Em* with *Gb* inserted in pencil 'void' (**G**) ; Org.: bar deleted in original hand (**K**)

/12, Org. B., 1i: *Anat.m* over *Anat.m* marked 'ped. unis' in pencil beneath (**K**)

/13, IV, 1: original *Em* altered to read *Fm* in pencil 'dark-' (**O**)

/14, IVa, 1: starching around *Bm* beneath *m-rest* ; 2: penciled highlighting of db lines after *c-rest* (**G**)

/15, Ib, 1: 'sung by nobody' in pencil over *m-rest* (**G**)

/16, Org. Tr., 2: marked 'p' (**K**) ; Org. Tr., 2: *Dm* tied to following bar (**V**)

/17, Ia, 2: 'lead' over *Ec* 'and' (**G**) ; Org. Tr., 5iii-8iii: staccato beneath *Eq* (**K**) ; Org. Tr., 1: 'Verse 4 voices' over *Eq* (**L**) ; I, 2: 'pp' over *Ec* 'and' (**V**)

/18, Org. Tr., 1iii-4iii: staccato beneath *Fq* ; Org. B., 1-4: staccato over *Dq* (**K**)

/19, Ia, 2: penciled manipulation of *Bq* forming *Bc* 'mov-' ; 3: *Bq* deleted in pencil ; Ib, 2: original *DqDq* 'moved' manipulated in pencil to read *Dc* 'mov'd' (**G**) ; Org. B., 1ii: *Eq* in pencil beneath *Eq* ; 6ii-8ii: *Eq Dq Eq* in pencil beneath *Eq Eq Eq* (**L**)

/20, Org. B., 1ii: *Dm* in pencil beneath *Dq* (**L**)

/20-21, Ib: 'Sung by [ ] 1844' over notation (**G**)

/22, I-IV, 2-3: staccato on Gc Gc 'And God' ; Org. B., 1: Cm 8ve below (V)

/23, Org. Tr., 2: 'Sym.' over Cc ; Org. B., 2: 'p' in pencil over Cc (L) ; I, 1: accent on Cm 'said' ; II, 1: accent on Gm 'said' ; III, 1: accent on Em 'said' ; IV, 1: accent on Cm 'said' ; Org. Tr., 2ii: 'p' beneath Ec (V)

/24, I-IV, 3-5: accents on Cq Cq Cq 'let there be' (V)

/25, IVb, 1: Fm manipulated in pencil to read Am 'light' (G) ; I, 1: accent on Fm 'light' ; II, 1: accent on Am 'light' ; III, 1: accent on Cm 'light' ; IV, 1: accent on Fm 'light' ; Org. Tr., 2i: accent on Bnat.q ; Org. B., 2: accent on Gq (V)

/26, Ia, 1: '1 2 3 4' in pencil over Gm 'and' ; 2: '5' in pencil over Gc 'there' ; 3: '7 8' in pencil over Gc 'was' ; IIb, 1-3: original text repaired and re-inserted in black ink of a later hand Gm Gc Gc (G)

/27, Ib, 1: 'f' over Esb 'light' ; IIa, 1: Gsb marked with 'for' 'light' ; IIb, 1: original text repaired and reinserted in black ink of a later hand Gsb (G) ; Org. Tr., 5i: '7' in pencil over Gq (K) ; Org. Tr., 5-8: 'full organ' in pencil from Gq (L) ; I, 1: 'ff' over Csb 'light' ; II, 1: 'ff' over Gsb 'light' ; III, 1: 'ff' over Enat.sb 'light' ; IV, 1: 'ff' over Csb 'light' ; Org. Tr., 5iii: 'ff' beneath Gq marked 'Great Organ' (V)

/28, Org. Tr., 1: '8' in pencil over Cq marked 'Sym.' ; 5i: Enat.q in pencil over CqGqEq ; 5-8: notation deleted in pencil marked 'out' ; Org. B., 5-8: notation deleted in pencil and marked 'out' (K) ; Org. Tr., 1-2: 'Sy.' marked 'for' beneath Cq Cq (L) ; III, 1: 'Recit Tenor' over sb-rest (V)

/29, Org.: 1-8: notation deleted in pencil (K) ; Org.: bar omitted (L)

/30, Org. Tr., 1i: *Enat.m* inserted in pencil over *Cm* ; 1iv: *Enat.m* deleted in pencil beneath  
**(K)**

/32, Org. Tr., 1iii: '*f*' in pencil beneath *Gc* **(L)** ; Org. Tr., 2iii: '*f*' beneath *Gc* with accent ;  
Org. B., 2: *Ec* 8ve below **(V)**

/33, IIIb, 1: 'nat.' in pencil before *Am* '*good*' **(G)** ; Org. Tr., 2: 'nat.' in pencil before *Ac*,  
*CcAc* blotched in ink **(K)** ; Org. Tr., 2i: 'nat.' in pencil before *Ac* over *Ec* ; Org. B., 1:  
'nat.' in pencil under *Fc* **(J)** ; Org. Tr., 2: 'nat.' in pencil before *Ac* **(L)** ; Org. B., 2: *Fc* 8ve  
below **(V)**

/35, IVa, 1: '*Tempo*' over *sb-rest* **(C)** ; Org. B., 2: original *Fc* manipulated to read *Gc* in  
pencil marked 'G' in pencil above **(K)** ; Org. B., 2: *Gc* 8ve below **(V)**

/37, IIIb, 1: '*Largo espressivo*' 'Duet Tenor & Bass' over *m-rest* **(G)** ; Org. Tr., 1i: '*Largo*  
*Andante espressivo* [Sir J. Stevenson]' over *Gc* marked 'Swell Organ' with 'Diapasons'  
and '8va' **(J)** ; Org. Tr., 1i: marked 'Duett *Largo espress*' over *Gc* ; Org. B., 1iv: 'Swell  
Organ' beneath *Bc* ; 1-4: *Gc* with 8va beneath, '7-' in pencil beneath **(K)** ; III, 1: '*Andante*  
*espressivo* <' over *m-rest* ; Org. Tr., 1iii: '*p*' beneath *GcEcCc* ; Org. B., 1: 'ped' beneath  
*Cm* with tie under *Cc* ; 3ii: *Cm* below *Cc* **(V)**

/39, Org. B., 1: '7/4/2' in pencil beneath *Cc* **(K)** ; IV, 1: '<' over *Bm*. '*God*' **(V)**

/40, Org. B., 1: '7/4/2' in pencil beneath *Cc* **(K)**

/41, IVb, 2-3: original *Bq*. *Gsq* manipulated in pencil to read *Gq*. *Esq* '*made the*' **(G)**

/42, Org. B., 1: '6/b/2/5' beneath *Ec* **(K)**

/44, Org. B., 1ii: '6/5' in pencil beneath *C#c* **(K)**

/47, IVb, 4: *c-rest* (G)

/48, Org. B., 1: '6/5' in pencil beneath G#c (K)

/50, Org. B., 1: '6' in pencil over Ac (K)

/50-51, Org.: an insert pasted over original (K)

/51, Org. B., 1: '4' in pencil over Ac ; 3: '6' in pencil over Gc (K) ; Org. Tr., 3iii: 'pp' in pencil beneath Ec (L) ; III, 5: 'dim.' over Eq 'and' ; IV, 3: 'cres.' over Gc '-ment' ; Org. B., 3: 'dim.' over Ac (V)

/53, Org. B., 1: '6/4' in pencil over Bm ; 2: '#/7' in pencil over Bm (K)

/54, Org. B., 1: '6' in pencil over Ec (K)

/55, Ia, 2: Cc with '4' in ink above *m-rest* (G) ; Org. B., 1: '7' in pencil over Dc (K)

/56, Org. B., 1: '7' in pencil over Gc ; 4: '6/4' in pencil under Gc (K) ; III, 1: 'dim.' over Cm 'said' ; Org. B., 1: 'p' over Cc (V)

/57, IV, 3: 'p' over Cq 'let' (V)

/58, IIIb, 2: 'lead' in pencil beneath *c-rest* ; Org., 1: '1 2 3 4' beneath *sb-rest* Cm Cc notes of (G)

/58-60, IIIb: text illegible due to tearing (G)

/59, Org. B., 1: '7/6' in pencil beneath F#m ; 2: '8/#/7' in pencil beneath Dm (K)

/60, Org. B., 2: '6' in pencil beneath Bc ; 3: '6/5' in pencil beneath C#c (K) ; III, 1-4: '<' over Bc 'un-' ; Org. Tr., 1ii: '<' beneath Gm ; Org. B., 2: Ec (V)

/61, IIIb, 1: g.n. Gc before F#m 'heav'ns' (G) ; Org. B., 1: '4#' in pencil beneath Dm ; 2: '#' before Fm, '#6' beneath Fm (K) ; Org. Tr., 2iii: 'pp' in pencil beneath Dc ; Org. B., 2: '#' in pencil before Fm (L) ; III, 3: 'p' over Dc 'be' ; IV, 3: 'p' over F#c 'be' ; Org. B., 2: 'p' over F#m (V)

/62, Org. B., 1: '7' in pencil beneath Ec ; 3: '6' in pencil beneath Ec (K)

/63, IIIb, 2-3: illogical placement of pencilled phrase mark over Dm Cnat.c '-ther in' ; IVb, 1-3: starching beyond Dc Dm F#c '-gether in' (G) ; Org. B., 1: '#' in pencil over Dc ; 4: '7' in pencil over Dc (K)

/64, IIIb, 3: g.ns Esq Dsq in pencil before Cq 'one' (G) ; Org. B., 1: '6\4' in pencil over Dc (K) ; III, 3: g.ns Esq Dsq to Cq 'one' ; IV, 3: g.n.s Csq Bsq to Aq '-to' (V)

/65, IVb, 3: 'cres.' in pencil over c-rest (G) ; Org. B., 1: '#' in pencil over Dc (K) ; Org. Tr., 4iii: 'f' in pencil beneath Fc (L) ; III, 3: 'f' over Dq 'and' ; Org. Tr., 4iii: 'f' beneath Fc (V)

/66, Org. B., 1: '6 4 2/-4-' in pencil over Dm ; 2: '6' in pencil over Cm (K)

/67, IIIb, 1: g.n. Gc deleted in pencil before F#m '-pear' (G) ; Org. B., 1: '4/2' in pencil over Cc (K)

/68, IIIb, 2-3; original Fq Dq manipulated in pencil to read Gq Dq 'dry' (G) ; Org. B., 1: '6' in pencil over Bc (K)

/69, IVb, 1: 'ff' in pencil beneath Cm. '-pear' (G) ; Org. B., 1: '6/5' in pencil over Cc (K) ; Org. Tr., 1iii: 'dim.' beneath Ec (V)

/70, Org. B., 1: '6/4' in pencil over Dc ; 3: '#/7' in pencil over Dc (**K**) ; III, 1: 'dim.' over Dm. 'it' ; Org. Tr., liii: 'p' beneath Dc (**V**)

/71, IIIb, 1: 'p' over Gm 'so' (**G**) ; III, 3: 'p' over Gc 'and' (**V**)

/72, IIIb, 1: '>' in pencil over Gc 'God' ; 2: illegible pencilled comment over Gq. 'call'd' (**G**) ; IV, 3: 'p' over Gc 'And' (**V**)

/73, Org. B., 1: '6/5' in pencil over F#c (**K**)

/74, IIIb, 1: '>' in pencil over Dc 'God' marked 'lead' (**G**) ; Org. B., 1: '4/2' in pencil over Fnat.c (**K**) ; III, 1-5: '<' over Dc 'God' (**V**)

/75, IIIb, 2: *c-rest* deleted in pencil (**G**) ; Org. B., 1: '6' in pencil over Ec (**K**)

/76, IIIb, 1: original Gm deleted and Gc. slurred to Esq inserted 'ga-' (**G**) ; Org. B., 1: '6/b5' in pencil over Ec ; 3: pause in pencil over Ec (**K**) ; III, 1: 'dim.' over Gm 'gath-' ; IV, 3: 'p' over Eq 'and' ; Org. Tr., liv: 'dim.' beneath Cc (**V**)

/77, IIIb, 3: *m-rest* deleted in pencil (**G**) ; Org. Tr., liii: 'p' beneath Fc (**V**)

/78, Org. B., 1: '6' in pencil over Fc ; 3: '6/' in pencil over Ec (**K**) ; III, 1: '<' over Dc. 'call-' ; Org. Tr., 3i-4: EcC#c over Gc (**V**)

/80, IIIb, 1: Ec manipulated in pencil to read Fc 'ga-' (**G**) ; Org. B., 1: '7' in pencil over Gc ; 3: '6/4' in pencil over Gc (**K**) ; IV, 3: 'p' over Gc 'the' (**V**)

/81, Org. B., 1: '7-' in pencil over Gc (**K**)

/82, Org. B., 1: '6/4' in pencil over Gc (**K**)

/84, I, 2: 'Solo' over Gc 'In' (**D**) ; Org. B., 1: '7' in pencil over Gc (**K**) ; III, 1: 'dim.' over Gsb 'seas' (**V**)

/85, Org. B., 1: 'b6/4' in pencil over Gc (**K**) ; Org. Tr., 1-2: Gc Cc marked 'dim.' (**V**)

/86, Org. Tr., 3iii-4iii: Dc Cc in pencil beneath Cc Cc (**J**) ; Org. Tr., 3ii-4ii: 'B B' in ink beneath Bc Bc ; Org. B., 1-2: no tie from Gm to Gc ; '5\4 5\3' in pencil beneath ; 3: '4\2' in pencil above (**K**) ; Org. Tr., 1-2: Dc Cc marked 'pp' ; 3i-ii-5i-ii: DcBc Gc DcBc ; Org. B., 1-2: Gm over Gm (**V**)

/87, Org. B., 1: '6' in pencil over Ec (**K**) ; Org. Tr., 1: 'nat.' before Ec (**L**) ; III, 1: 'cres.' over Cc 'God' ; IV, 3: 'cres.' over Gc 'and' (**V**)

/89, Org. Tr., 1-4: Fc deleted by inked stroke and Ac inserted ; Org. B., 1: '6' in pencil over Fc (**K**)

/90, Org. B., 1: '6/4' in pencil over Gc (**K**)

/91, Org. Tr., 2: '8' in pencil beneath Gc ; 3: '7' in pencil beneath AcF#c ; 4: 'nat.7' in pencil beneath BcFnat.c (**K**) ; III, 1: 'dim.' over Gm 'it' ; Org. Tr., 1: c-rest marked 'dim.' (**V**)

/92, Org. B., 1-2 '8b7' in pencil beneath CmBbm over Csb (**K**) ; Org. Tr., 3: 'Swell' in pencil beneath Em (**L**) ; Org. B., 1: 'ped.' Csb tied to following bar under Cm (**V**)

/93, Org. B., 1i-ii-2: '6/4 nat.7' in pencil beneath AmGm over Csb (**K**)

/94, Org. B., 1i-ii-2: '8b7' in pencil beneath CmBbm over Csb (**K**)

/95, Org. B., 1i-ii-2: '6 4/nat. 7' in pencil beneath Am Bnat.m over Csb (**K**)

/96, III, 1: '<' over Esb 'good' ; IV, 1: '<' over Csb 'good' Org. B., 1i: '<' over Csb (**V**)

/97, Org. B., 1i-ii: '6 b5' in pencil beneath BbsbEsb (**K**)

/98, IIIb, 1: pencilled mordent over Dc. 'saw' ; 3: no g.n. Gq slurred to Fc 'saw' ; 4: no g.n. Eq slurred to Dc 'that' ; 4: text 'that' deleted in ink and 'God' inserted in later hand beneath Dc (**G**) ; Org. B., 1i-ii-2i-ii: '6 6/' in pencil beneath Ac.Fc. GqEq (**K**)

/99, IVb, 1: Gsb tied to following bar 'it' (**G**) ; Org. B., 1: '6/4' in pencil beneath Gsb (**K**)

/100, IIIb, 1: 'tr.' over Dm. with text 'it' inserted beneath in later hand (**G**) ; Org. Tr., 1i: 'tr.' over Bsb (**J**) ; Org. Tr., 1i: 'tr.' over Bsb ; Org. B., 1: '7/5' in pencil under Gsb (**K**) ; Org. Tr., 1: 'tr.' over Bsb with text 'with' in pencil beneath (**L**) ; III, 1: 'tr.' over Dm. 'it' ; Org. Tr., 1i: 'tr.' over Bsb ; Org. B., 1: 'dim.' over Gsb (**V**)

/101, Org. B., 2ii: '8' in pencil under Gc ; 3ii: 'b7' in pencil under Gc (**K**) ; Org. Tr., 1: no 'pia' beneath Cm (**J**) ; III, 1: 'dim.' over Csb 'good' ; IV, 1: 'dim.' over Asb 'good' ; Org. Tr., 2: no 'p' over Cq (**V**)

/102, Org. B., 1iii: '6/4' in pencil beneath Csb ; 2: 'nat.7' in pencil beneath Bnat.m (**K**) ; Org. Tr., 5-8: '>' beneath Bq Fq Gq Fq (**L**)

/105, Org. B., 1: '6' in pencil under G#sb (**J**) ; Org. B., 1: '6' in pencil over G#sb (**K**)

/106, Org. B., 1: '4/2' in pencil over Gnat.sb (**K**)

/107, Org. B., 1: '6/5' in pencil over C#sb (**K**)

/108, Org. B., 1: '4/2' in pencil over Cnat.sb (**K**)

/108-116, Ia: text of other voice: 'the wonder of his works the wonders of his works displays the firmament' (**G**)

/109, Org. B., 1-2: '6/-5' in pencil over Bsb (**K**)

/110, IIb, 2: pause in pencil over *c-rest* (**G**) ; II, 3: '*p*' over *Gc* '*He*' (**V**)

/111, Org. Tr., 1: '*p*' beneath *q-rest* (**J**) ; Org. Tr., 1: '*p Largo*' marked '<' beneath *q-rest* (**K**) ; Org. Tr., 1: '*p*' before '*Largo*' beneath *Gq* (**L**) ; Org. Tr., 2: '*p*' under *Gq* (**V**)

/112, IIb, 2-3: text '*in*' deleted in pencil and '*ed*' inserted in pencil beneath *Aq* slurred to *Gc* ; 4-5: text '*to*' deleted in pencil and '*in*' in pencil beneath *Fq* slurred to *Eq* ; 6-7: text '*his*' deleted in pencil and '*to his*' in pencil beneath *Dq Csq* (**G**) ; Org. Tr., 3: 'tr.' over *Gm* with '>' beneath (**K**)

/113, IVa, 4: ends after *Aq* '*the*', page 29/30 missing (**G**) ; Org. Tr., 5: 'nat.' sign in pencil before *Fq* ; Org. B., 1: '4/2' in pencil beneath *Csb* (**K**) ; Org. Tr., 1-8: phrase from *Gq* (**L**)

/113-133, IVa: had to transcribe, these bars do not exist in 19 Bass Cantoris (**C**)

/114, Org. Tr., 1: '<' beneath *q-rest* (**J**) ; Org. Tr., 7: '#' in pencil before *Cq* ; Org. B., 1: '4/2' in pencil under *Csb* (**K**) ; Org. Tr., 7-8: original '#' starchy before *Dq* , '#' in pencil before *Cq* (**L**)

/115, Org. B., 2i-4i: *Bc* over *GcFcDc* (**K**)

/116, Org. Tr., 2: phrase from *Cq* (**J**) ; Org. Tr., 5: '*rall*' in pencil under *F#q* ; Org. B., 2i-4i: *Cc* over *Gc Ec* ; 3-4: 'Recit.' in pencil over *Cc Gc Ec* (**K**)

/117, I, 2: 'Soli' over *Gc* '*The*' (**D**) ; Org. Tr., 1i: '< >' over *Bbsb* (**K**) ; Org. B., 1iii: '< >' beneath *Csb* (**V**)

/118, IIb, 1: g.n. *Bbc* deleted in pencil before *Am* '*life*' (**G**) ; Org. Tr., 2ii: '*presto*' in pencil under *Fsq* ; 2i-ii-4i-ii: notation underlined in pencil from *AqFq* to *BbqGq* ; Org. B., 1iii: '*presto*' in pencil under *Fm* (**K**) ; II, 3: '*cresc.*' over *Fq* '*and*' (**V**)

/119, Org. Tr., 2iii: '*for*' under *Aq* (**K**) ; Org. Tr., 1: pencilled alteration to *q-rest* ; 2: *Dq* in pencil with original *Cq* ; 3: *Dc* in pencil and original *Cc* ; 1-3: pencilled comment beneath resembling '*glorious & peaceful*' in pencil ; Org. B., 1: pencilled alteration to *q-rest* (**L**) ; II, 3: '*f*' over *Ac* '*man*' ; Org. Tr., 2iii: '*f*' beneath *Aq* (**V**)

/120, IIb, 1: g.n. *Cq* in pencil before *Bc* '*-came*' ; 6: after *Gc* '*soul*', faded penciled notation and text on '*breathed*' (**G**) ; II, 6: pause over *Gc* '*soul*' (**V**)

/121, Org. Tr., 1: marked '*play this chord with organ*' in pencil, *Fm* in pencil beneath *BmGm* over *Dm* marked '*pp*' in pencil, '*full*' deleted in pencil beneath (**K**) ; Org. Tr., 1iii: '*for*' beneath *Dsb* ; 3: '*Chorus*' deleted in pencil over *Gc* '*the*' text of voice ; Org. B., 1: '*ff*' in pencil beneath *Gm* with pause ; 3: '*mf*' in pencil beneath *Gc* (**L**) ; Org. Tr., 1i-iii: ends after *Bm.Fm.Dm.* marked '*p*' with pause mark ; Org. B., 1i-ii: ends after *GmGm* marked with pause with '*Chorus follows immediately The Heavens Are Telling*' (**V**)

/122, IIIb, 3: text '*are*' deleted in pencil and '*tel-*' inserted under *Cc* ; IVa, 1-2: *Cc* slurred to *Ec* '*glo-*' (**C**) ; IIb, 3: text '*are*' beneath *Gc* (**G**)

/123, (Up bt.), Ib, 1: Chorus *Allegro* over *m-rest* with pause ; IIb, 3: '*Verse*' in pencil over *Gc* '*The*' ; IIIb, 3: no '*Allegro*' over *Gc* '*The*' (**C**) ; I, 2: '*Solo*' over *Gc* '*In*' ; 3: '*Allegro*' over *Gc* '*The*' (**D**) ; Ia, 2: text of other voice '*the*' beneath *m-rest* ; IIa, 1: no *Gm* beneath pauses ; IIIb, 1: '*Chorus Allegro*' over *Gc* '*The*' ; IVb: resorted to 19 Bass Cantoris '*The Heavens Are Telling*' (**G**) ; IVa, 2: starching around *Gc* '*The*' ; III, 1: uses Hadyn text for the chorus (**O**) ; I, Ia, 1: uses Haydn's text from *Gc* '*The*' marked *Pui [sic] Allegro* (**R**)

/123, IIIb, 1-2: text '*telling*' deleted in pencil and '*-clare*' inserted under *Bm.* ; 3: text '*the*' manipulated in pencil to read '*thy*' beneath *Dc* (**C**) ; Ia, 1: *Cm* '*-ment*' manipulated in pencil to read *Bm* IVb, 1-2: *Cc* tied to *Ec* '*glo-*' (**G**) ; Org. Tr., 1: '*Verse*' in pencil over *Cm* (**L**)

/123-213, IIIa: crossed out in red pencil and pasted over with an insert 31cm x 10cm (C)

/123-319, IIa: crossed out in red pencil (C)

/125, IIIa, 1-2: no slur from *Em* to *Dm* 'God-' (G) ; Org. Tr., 1i: 'Organ' in pencil over *Cm* ; 4: g.ns *DsqCsqBsq* deleted in pencil before *Cc* (K) ; Org. Tr., 1: 'Sym.' before *Cm* (L)

/125-223, IIa: covered over with an insert 33cm x 23cm (C)

/127, Org. Tr., 1: g.ns *FsqAsqBsq* deleted by pencil stroke before *Dm* (K)

/128, Org. Tr., 3: inked stroke over *Ac* (K) ; Ib, 2: 'cres.' in pencil over *m-rest* (R)

/129, IIb, 4: *Gq* 'The' ; Ia, 3-4: *Gq* slurred to *Aq* 'the' ; IIa, IIb, 4: *Gq* 'The' not *Gc* (C) ; Org. Tr., 3: 'Without Organ' in pencil from *Gq* (K)

/130-136, IVb: repeated twice (C)

/131, Org. Tr., 1i-iii: 'Without Organ' in pencil from *Fm.Dm.Gm.* (K) ; Org. B., 1: 'nat.' in pencil beneath *Bc* ; 4: 'nat.' in pencil before *Cc* (L) ; Ib, 2: *Bc* covered over by papyrus 'the' (R)

/133, Org. Tr., 4: 'Organ' in pencil over *Gq* (K) ; Org. Tr., 4-5: 'Sym.' over *Gq Aq* ; Org. B., 2: 'nat.' in pencil before *Bq* (L)

/135, Org. Tr., 6: 'Without Organ' in pencil from *Gq* (K)

/136, Ib, 1-3: no phrase from *Bc* 'stars' (E) ; Org. Tr., 1-2: *Cq* slurred to *Bq* over *Gc* ; 3-4: *Dq* slurred to *Cq* over *Gc* ; 5-6: *Eq* slurred to *Dq* over *Gc* ; 7-8: *Fq* slurred to *Eq* over *Gc* (K)

/139, Org. Tr., 2: 'Organ' in pencil over Gc, 'pia' under Gc ; 4ii: 'Sym.' under Cc, no 'pia cantabile' (**K**) ; Org. Tr., 2-4i-ii: 'p Sym.' with phrase mark beneath GcEc GcCc ; Org. B., 1-3: no 'pia cantabile' over Cc c-rest m-rest (**L**)

/143, I, 3: 'Solo' over Gc 'The' (**D**) ; Org., 1-3: '1 2 3' in pencil over Cc Gc Ec ; Ia, 4: text 'To' deleted in 'The' inserted in pencil (**G**) ;

/143, Org. Tr., 4: 'Trio' over Cc (**K**) ; Org. Tr., 3: 'Verse' over Ec (**L**)

/143-147: marked 'Without Organ' in pencil and text 'Today that is coming speak it the day' (**K**)

/144, Org. Tr., 4: no tie from Fc to following bar (**K**)

/145, Ib, 1: the head of Gm '-ment' is penciled in (**C**)

/146, Org. Tr., 4: 'Without Organ' in pencil over c-rest (**K**)

/147, Org. Tr., 4i marked 'Sym.' over Gc marked 'Organ' in pencil (**K**)

/145-159, IIIa: tenor verse not included (**G**)

/152, Org. Tr., 1i: 'Bass only' in pencil over Ebc (**K**)

/158, IVa, 4: 'Più Allegro' over Gc 'The' (**C**)

/159, IIb, 3: 'Chos' over Ac 'The' ; IIIa, 3: Dc 'The' ; IVb, 3: 'Chos' in pencil over Gc 'The' ; IVa, 1-2: Cc slurred to Gc 'Hea-' (**C**) ; I, 3: 'for' over Cc 'The' (**D**) ; Org. Tr., 1i: 'Chorus' over Enat.q ; 5i: 'Bass' in pencil over Bq with staccato (**K**) ; Org. Tr., 1i: 'Chorus over Enat.q (**L**)

/160, Org. Tr., 5-8: staccato from Fq (**K, L**)

/162, Org. Tr., 1-4: staccato over Bq Cq Dq Eq ; 5-8: staccato over Fq Gq Aq Bq (**K, L**)

/163, IVb, 1-2: Cc slurred to Gc ‘Glo-‘ (**C**) ; Org. Tr., 1-4: Cq Gq Eq Dq ; 5: Cc (**K**)

/163-167, IIIb: text torn away (**G**)

/164, IIb, 1: ‘Lead’ in pencil over *m-rest* ; 3: ‘Lead’ in pencil over Gc ‘The’ (**G**)

/175, Org. Tr., 1: ‘Sym.’ over Cm. ; 2: ‘p’ beneath *c-rest* (**L**)

/176-180, Org.: an extra seven bars. See **Musical Illustration, Fig. 1 (a)** (**K**)

/176, Org. Tr., 1: ‘Organ’ in pencil over Gc ; Org. B., 2-4: inked strokes beneath BcGc (**K**)

/178, Org. Tr., Iii: ‘pia’ beneath Gsb (**J**) ; Org. Tr., 2: ‘Trio’ over Gc (**K**)

/180-217, IIIa: tenor verse not included (**G**)

/181, Org. Tr., Ii: ‘Organ’ in pencil over Ec (**K**) ; Org. Tr., Ii: ‘Swell’ in pencil over Ec (**L**)

/182, Org. B., 1-4: staccato over Gc Bc Bc Bc (**K**)

/184, Org. Tr., Ii: ‘Without Organ’ in pencil from Dc (**K**)

/185, Org. Tr., Ii-4i: ‘Organ’ in pencil over Ec Fc Gc Ec (**K**) ; Org. Tr., 1-3: no phrase marks over Ec Fc Gc (**L**)

/188, Org. Tr., 3i: ‘Organ’ in pencil over Dc (**K**)

/189, Org. Tr., 1: ‘Organ’ in pencil over *m-rest* (**K**)

/192, Org. Tr., 2: ‘Organ’ in pencil over Aq ; Org. B., Ii: ‘Sym.’ over Cm. (**K**)

/196, Ib, Org. Tr., 2-3: ‘Stop’ in pencil over Aq Gq (**L**)

/198, Org. Tr., 1-3: illegible pencilled commentary over *Ec Aq Gq* (**L**)

/197-199, Ib: crossed out in pencil (**C**)

/198, I, 1-2: *Cm.* with pause '*fir-*'; 2: *Cc* '*-ma-*' pasted over by papyrus 8cm x 3cm (**D**)

/203, Org. Tr., 1: 'tr.' over *Gsb*, *c-rest m-rest* after *DcBc* (**K**)

/205, Org. Tr., 1, 'tr.' over *Gm*; 2: 'No Organ' in pencil over *Dc Bc* (**K**); Org. B., 1: *BcGc*  
*BcGc* over *m-rest* (**L**)

/209, Org. B., 1iv: '*ff*' beneath *Cc* (**L**)

/212, Org. Tr., 3: *m-rest* with pause; Org. B., 3: pause over *m-rest* (**K**)

/213-320, IIIa: crossed out in red pencil (**C**)

/214, Org. Tr., 1ii: '*p*' beneath *Ac* (**K**); Org. Tr., 1i: '*p*' over *Dc* (**L**)

/215, I, 1: *Cm* '*stood*'; 2: *c-rest* (**D**); IIIb, 1-2: '*Più Allegro*' in pencil deleted in pencil  
over *m-rest c-rest* '*wonder of*' text of other voice (**G**); Org. B., 4: 'Organ' in pencil over  
*Gc* marked '*ff*' (**K**); Org. Tr., 1ii: 'Great D Pedals' in pencil beneath *Bc*; Org. B., 4: '*for*'  
beneath *Gc* (**L**)

/216, IIb, 3: *Cc* '*The*'; IVb, 3: '*Più Allegro*' over *Gc* '*The*' (**C**); IIb, 1: *Cm* with pause in  
pencil over *m-rest*; 2: '*f*' in pencil against *c-rest* (**G**); Org. Tr., 1iii: '*ff*' beneath *Cq*; 1i-ii-  
8i-ii: staccato from beneath *EqCq* (**K**); Org. Tr., 1: '*Più Allegro*' over *Cc*; 5i-8i: staccato  
over *Fq Gq Aq Bq* (**L**)

/220, IIIb, 1-3: *Dm Dc Dc* '*-ling the*'; IIIa, 1-3: *Dm Dc Dc* '*telling the*' (**C**); Org. Tr., 1i-ii-  
8i-ii: staccato from beneath *FcBq*; Org. B., 8: *Fq* (**K**); Org. Tr., 5-8: staccato over *Fq Gq*  
*Aq Bq*; Org. B., 1-8: *Gm* tied to *Gc Ac Bq* in pencil over *Gq Aq Bq Cq Dq Eq Fq Gq* (**L**)

/223, Org. Tr., 1-2: no slur from Gq to Fq ; 3-4: no slur from Aq to Gq (**L**)

/226, Org. B., 2: 'Sym.' over Bc (**K**)

/228, Org. Tr., 6: '*ff*' beneath Gc (**K, L**) ; Org. B., 2: '8va' in pencil beneath Gc (**L**)

/229, Org. B., 1-5: '8va' in pencil in pencil beneath F#c Fnat.c g.n. Fq Ec Dq Cq (**L**)

/233, Org Tr., 5: staccato over Cc (**K**) ; Org. Tr., 6: Dc 8ve below (**K, L**)

/234, Org. Tr., 1-5: 8ve below (**K**)

/235, Org. Tr., 1-5: 8ve below (**K**)

/236-317, IIb: crossed out in pencil (**C**)

/237, Org. Tr., 6ii: inked stroke beneath Cc (**K**)

/238, Org. Tr., 1-4: inked strokes from beneath Fnat.cDc (**K**)

/241, Org. B., 2i-ii-4i-ii: inked strokes from beneath BcGc (**K**)

/248, Org. B., 1i-4i: inked strokes over Dc Cc Bc Ac (**K**)

/251, IIb, 4: no barline after Dc 'the' (**C**)

/249, Org. Tr., 2-4: staccato beneath Cc Dc Ec (**K**)

/253, Org. B., 1: '*fz*' beneath Am. (**K**)

/258-260, IIa: deleted in pencil (**G**)

/260, Org. B., 3: 'nat.' before Dc (**L**)

/261, IIb, 1: Gm. '-plays' (**C**)

/266, Ia, 3: '*Allegro*' in pencil over Gc '*The*' ; IVa, 3: '*Allegro*' in pencil over Gc '*The*' (G)

/265, Org. Tr., 1: 'Sym.' beneath F#c (K)

/267, IIIa, 3: '*Allegro*' in pencil over Bc '*The*' (G)

/268, Ib, 2: Cc '*the*' (G)

/269, Org. Tr., 7ii: '*b*' before Bc (L)

/272, IVa, 1: starching of original text '*-lays*' beneath Fm (G)

/273, IIIb, 3: Gc with illogical penciled symbol above '*the*' (G)

/274, IVb, 3-4: Gq Aq '*the*' (C) ; Ia, 3: '*fast*' in pencil over Cc '*The*' ; Ib, 2: penciled symbol over Cc '*the*' ; IVb, 2: *c-rest* deleted in pencil (G)

/275, Ia, 1-3: '*as you like*' in pencil over Cm Cc Cc '*heavens are*' ; IIb, 1: encircling in pencil around *m-rest* (G)

/276, IVa, 3-4: Gq Aq '*The*' (C) ; Ia, 1: '*Mick*' in pencil over Cm '*tel-*' ; 2: pause in pencil over Cc '*ev-*' ; Ia, 2-3: Dq slurred to Eq '*the*' ; IVb, 3-4: Gq Aq '*the*' (G) ; Org. Tr., 1ii: '*ff*' beneath Cq (J) ; Org. Tr., 1ii: '*ff*' beneath Cq (K, L)

/279, IIb, 2: Bc '*-ry*' (C)

/279, IIIa, 1: Em '*-ry*' ; 2: Cm '*of*' (C) ; Org. Tr., 1: Dq beneath F#q with Cq inserted in pencil, '*6*' in pencil beneath ; 2-3: Cq in pencil beneath F#qDq ; 5: Cq in pencil beneath F#qDq ; 7-8: Cq in pencil beneath F#qDq (K) ; Org. Tr., 1-2: no slur from F#qCq to F#q ; 5-6: no slur from F#qCq to F#q (L)

/280, Org. Tr., 5iii: Gm tied to following bar (L)

- /281, IIb, 1: erased pencil on *m-rest* (G)
- /282, Ia, 2-3: *Cq* slurred to *Dq* 'the' (G) ; Org. Tr., 1i: *Cm* in pencil over *Ac* ; 2iii-3iii: *Bq* *C#q* in pencil beneath *Eq* ; 4: g.n. *Cc* in pencil before *DcFnat.c* over *Cc* in pencil over *Dc* (K) ; Org. Tr., 1iii: tie from previous bar to *Gc* (L)
- /283, IIIa, 4-5: Org. Tr., 2: '#' in pencil over *Cq* ; 4: *Cq* ; 6: 'nat.' in pencil before *Cq* (K)
- /288, IVb, 3: 'nat.' before *Ec* '-ven's' (C)
- /290, IIb, 3: *Ac* blotched 'of' (C) ; Ia, 1-3: 'a tempo' in pencil over *Dc Ec Fc* with phrase 'ev-' (G)
- /293, IIb, 1: *Fm* '-plays' (C)
- /294, IIb, 3: *Dc* '-ma-' (C)
- /295, IIIa, 2-3: original *Cc Cc* manipulated in pencil to read *Cc. Cq* '-ling the' (G)
- /296, IIb, 3: starching and correction to original text *Cc* 'the' ; IIIa, 2-3: *Dc Dc* '-ling the' ; IVb, 3-4: phrase over *Ec Fc* 'hea-' (C)
- /297, Org. B., 4i: 'ff' over *Cq* (K, L) ; Org. B., 1: 'Add Cornets' in pencil over *Cc* (L)
- /299, IIb, 1: note space of *Gm* penciled in '-ing' (C)
- /302, Org. B., 2-4: no '3' over *Gq* (K)
- /304, IIIa, 2: original '#' starched away and 'nat.' inserted in pencil before *Fm* '-der' (G)
- /304-321, IVb: covered over by an insert 14cm x 7cm 'See page 45 in this Book' (C)
- /305, IIIa, 1: 'nat.' in pencil before *Fsb* 'of' (G)

/306, IIb, 1: note space of *Gm*. 'won-' penciled in (C)

/307, Org. Tr., 2: '8-' beneath *Cq*, no lower *Cq* ; Org. B., 2: '8va' beneath *Aq* (K) ; Org. B., 2: '*pia*' in pencil beneath *Cq* , '8va' beneath *Cq* (L)

/308, Org. B., 2: '8va' ends beneath *Am* (K)

/309, Org. Tr., 1i: no *Enat.q* over *CqGq* ; 3: no *Eq* over *CqGq* ; 4i-ii: *CqGq* over *Eq* ; 6: no *Eq* over *CqGq* (K) ; Org. Tr., 1iii: no *Enat.q* beneath *CqGq* (written beneath) (L)

/311-321, IIIa: covered over with an insert 10cm x 4cm (C)

/312, IIa, 3-4: original *Ac Fc* manipulated in pencil to read *Gc Gc* '-vens are' (G)

/314, Ib, 3: starched accidental before *Bc* 'won-' ; IIa, IIb, 4i: *Gc* over *Fc* '-ma-' (C) ; Org. Tr., 5ii: '*rall*' in pencil beneath *Eq* (K)

/315, Ia, 1: ends after *Csb* with pause '-ment' and signatory symbol of John Grey ; IIa, IIb, 1: *Gm* over *Em* '-ment' ; IIIb, 3: no barline after *Gm* '-der' (C) ; Ia, 2: pause over *m-rest* ; IIIa, 2: ends after *m-rest* ; IVb, 1: 'Verse' in pencil over *Cm* '-ment' (G)

/316, IIa, IIb, 1: pause beneath *m-rest* marked '*ad lib.*' ; IIb, 3ii: *Ec* beneath *Gc* 'the' ; IIIa, 1: '*ad lib.*' over *m-rest* with pause (C) ; I, 1: no '*ad lib.*' over *m-rest* with pause ' 3: '*ad lib.*' over *Cc* 'The' (D) ; Ia, 3: 'Slow' over *Cc* 'the' ; 1-3: *m-rest Cc Cc* 'the' deleted in original hand ; IIIb, 1i-ii: ends after *EsbCsb* with pause '-ment' with signatory symbol of John Grey ; IVb, 1: *m-rest* with db lines in pencil ; 3: 'Slow' over *Cc* 'The' (G) ; Org. Tr., 3iv: '*ad lib.*' deleted in pencil beneath *Cc* ; Org. B., 3: *Cc* deleted in pencil (K)

/316-318, IIb: these bars are deleted in pencil '*The firmament*' ; IIIa: no section marked 'Slow' (G) ; Org.: deleted in pencil (J, K)

/317, IIa, 1: pause over *Am.* 'fir-' ; IIb, 1-2: starching of *Em.* *Ec* 'fir-ma-' ; IIIa, 1ii: pause beneath *Cm.* 'fir-' (**C**) ; Org. Tr., 1iv: pause in pencil beneath *Cm* marked 'rall' in pencil (**K**) ; Org. Tr., 1i-ii: *Gm.Gm.* in pencil ; Org. B., 1ii-iii: *Cm.Cm.* in pencil beneath *Fm.* (**L**)

/318, Ib, 1: ends after *Csb* with pause '-ment' and signatory symbol of John Grey ; IIa, 1: ends after *Gsb* with pause '-ment' and signatory symbol of John Grey ; IIb, 1ii: starching of *Esb* beneath *Gsb* with pause '-ment', ends after signatory symbol of John Grey ; IIIa, 1i-ii: ends after *EmCm* '-ment' without pause and signatory symbol of John Grey ; IIIb, 1i-ii: ends after *EsbCsb* with pause '-ment' and signatory symbol of John Grey ; IVa, 1: ends after *Csb* with pause '-ment' with signatory symbol of John Grey marked 'J G ~' in pencil ; IVb, 1: ends after *Csb* with pause '-ment' with db lines and no signatory symbol (**C**) ; I, 1: ends after *Csb* with pause '-ment' (**D**) ; Ia, 1: ends after *Csb* with pause '-ment' and signatory symbol of John Grey ; Ib, 1: ends after *Csb* with pause '-ment' and signatory symbol of John Grey ; IIa, 1: ends after *Bsb* with pause '-ment' ; IIb, 1: ends after *Gsb* with pause '-ment' with signatory symbol of John Grey ; IVb, 1: ends after *Csb* '-ment' with db lines (**G**) ; Org. Tr., 1i-iv: ends with *CsbGsbEsbCsb* with pause and db lines ; Org. B., 1: ends after *Csb* with pause and db lines (**J**) ; Org.: a thirteen-bar section follows deleted in original hand. See **Musical Illustration, Fig. 1 (b)** ; Org. Tr., 1i-iv: ends with db lines and no sig. after *CsbGsbEsbCsb* with pause ; Org. B., 1: ends with db lines and no sig. after *Csb* with pause (**K**) ; Org. Tr., 1i-iv: ends after *CsbGsbEsbCsb* with pause and double barlines ; Org. B., 1: ends after *Csb* with pause and double barlines (**L**) ; Ia, 1: ends *Cm* '-ment' with unidentified signatory symbol and '60 page ex'd by me G. F. Apthorp succentor' (**O**) ; I, 1: ends *Cm* '-ment' with unidentified signatory symbol marked '60 pages ex'd by me G. L. Apthorp Succentor ; Ib: ends '50 pages exam'd by me G. L. Apthorp Suctr' (**R**)

## **12b. *In the Beginning***

*c.1819*

### **List of Sources**

*Source 1: (A), (front)*, pp. 79-101

*Source 2: (C), viii, (reverse)*, pp. 56-60; *ix, (front)*, pp. 46-49; *x, (reverse)*, pp. 48-51; *xi, (reverse)*, pp. 45-48; *xii, (reverse)*, pp. 57-60; *xiii (reverse)*, pp. 46-49; *xiv, (reverse)*, pp. 48-51, *xv (front)*, pp. 44-48

*Source 3: (D) i, (front)*, pp. 48-52; *ii, (front)*, pp. 48-52; *iii, (front)*, pp. 25-34; *iv, (front)*, pp. 20-29

*Source 4: (E), ii, (reverse)*, pp. 188-193; *iii, (reverse)*, pp. 130-135; *xvii, (reverse)*, pp. 26-31; *xviii (reverse)*, pp. 26-31

*Source 5: (J), vi, (front)*, pp. 234-243

### **Scoring**

*In the Beginning* [after *c.1819*] is scored for solo countertenor, tenor, bass, chorus and organ accompaniment. It adheres to the following order: I= Tr. ; II. = C.T. ; III = T. ; IV = B.

### **Copy text**

#### *Phase Two: c.1819*

The copy text and later sources use Dr. Elrington's translation and can be dated after 1819<sup>18</sup>:

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<sup>18</sup> Dr. Elrington's translation of Haydn's original text was admired by Bumpus: 'These lines it will be surely admitted are far superior to the miserable nonsense by way of a translation to which we are accustomed to

The heavens declare thy glory Lord.  
The stars express their great creator's skill.  
The day fresh beams of knowledge brings.  
From darkest night divine instruction springs  
'Tis nature's voice and understood alike by all mankind.'

### **Variant readings and dating**

Source **1** is Christ Church Cathedral Score Book R.C.B. C6/1/24/1/29. It is called **(A)** in the **List of Sources**. Its entry can be dated *c.*1819 because, along with a statement from the copyist referred to earlier, it contains Elrington's translation of the Haydn chorus 'The heavens declare' beginning at the upbeat to bar 122. All the sources listed above are consistent with this copy text.

Source **2: (C) viii-xv** refers to Christ Church Cathedral part-books. Treble Decani R.C.B. C6/1/24/3/29 is **viii**. It begins on p. 56 and is entitled '*In the Beginning* by Haydn.' The entire entry is crossed out in blue pencil. A note after the title states 'The Heavens Are Telling Version On P. 13.' There is an insert of four staves measuring 12cm x 22cm between pages 56 and 57 entitled '*In the Beginning* Haydn' and includes notation and text to 'And the Spirit of God moved'. See **Musical Illustration, Fig. 5 (a)**. 'Beautiful' is written in pencil over the semi-chorus 'The heavens declare' at up beat bar 122. It ends on p. 60 with the signatory symbol of John Grey. The nearest date appears after Stevenson's *O*

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hear the same chorus. It is high time a re-adaptation of the whole of the words of *The Creation* were undertaken.' See John Skelton Bumpus, *A Memoir of Sir John Stevenson*, (London: T.B Bumpus, 1893), 35.

*Lord Our Governor* on p. 79. It follows the signatory symbol of John Grey and in his hand states 'Paid 1820'. Alto Decani R.C.B. C6/1/24/3/30 is **ix**. It begins on p. 46 and is entitled '*In the Beginning* by Haydn'. There is pencilled addition of notation and a three-staved insert entitled '*In the Beginning* Haydn' between pages 46 and 47. It measures 11cm x 22cm and sets the text 'And the Spirit of God.' See **Musical Illustration, Fig. 5 (b)**. There are numerous incidents of starched text, five instances of pencilled phrasing over notation on p. 47 and 48, while there are seven incidents of starched text. The final three bars 'Creator's skill' bars 316-318 are deleted in pencil. It ends on p. 49 with an unidentified signatory symbol. The nearest date follows Greene's *O Lord Grant the King* on p. 45 where together with the signatory symbol of John Grey it reads: 'Paid Nov. 1816.' Tenor Decani R.C.B. C6/1/24/3/31 is **x**. It begins on p. 48 and is entitled '*In the beginning* Haydn'. There are incidents of various pencilled commentaries beneath, which include 'Recit Tacet', with 'Bass' entered in pencil. Others include 'Ten & Bass', 'Rec[i]t Tacet' and 'Alto'. There are various pencilled phrase marks and an insert on similar manuscript but in heavier ink. This insert measures 9cm x 21cm and is entitled '*In the Beginning* Haydn.' It provides notation to the text 'And the spirit of God moved' between pages 48 and 49. It ends with double bar lines and without a signatory symbol on p. 49. There is starching and erased pencil marking. An illegible pencilled comment marks a pencilled drawing, possibly of one of the tenors, huddled and posing with prominent wide eyes and thick eyebrows. Dynamics such as '*f*' are added in pencil above the notation. The three bars of '*ad lib.*' from bars 316-318 'Creator's skill' are allowed to stand. It ends on p. 51 with the signatory symbol of John Grey. Evidence for dating occurs on the page before the anthem begins: John Grey signs 'Paid Nov. 1816' after his signatory symbol on p. 48 after Greene's *O Lord Grant the King*.' Bass Decani R.C.B. C6/1/24/3/32 is **xi**. It begins on p. 45 and is entitled '*In the beginning* Haydn'. Before the entry, an insert of six bars is also entitled '*In the beginning*

Haydn' but the notation only covers 2¾ staves with plain manuscript on reverse. Another insert separates p. 44 from page 45. It has six staves, measures 15cm x 23cm and is entitled '*In the Beginning Haydn*' and presents notation to the text 'And the spirit of God moved.' See **Musical Illustration, Fig. 5 (d)**. Dynamics such as '*p*' are entered in pencil. There is starching to the original text and phrasing is entered in pencil. Text and notation is entered in pencil beneath rests of other voice parts. There is alteration to text in pencil. The '*ad lib.*' section from bars 316-318, 'Creator's skill', is deleted in pencil. It ends on p. 48 with the signatory symbol of John Grey. Evidence for dating occurs on the page before, following Greene's (spelt 'Green') *O Lord Grant the King* on p. 44: 'Paid Nov. 1816' is entered in Grey's hand after his signatory symbol. Treble Cantoris R.C.B. C6/1/24/3/33 is **xii**. It begins on p. 57 and is entitled '*In the Beginning Haydn*'. 'Go to page 13 for Chorus – The Heavens Are Telling' is entered in blue pencil. Page 57 bears an insert measuring 30cm x 23cm. The manuscript of this insert would appear to be newer than the rest of the copy. 'Bass Tacet' is deleted and 'Alto Solo' entered in pencil. Pages 57-60 are deleted in blue pencil. Slurs are entered in pencil while some bars are crossed out in the original hand. 'Quicker' is added in pencil. The final three bars 316-318 'Creator's Skill' marked '*ad lib.*' are deleted in pencil. It ends on p. 60 with the signatory symbol of John Grey. A four-staved insert measuring 30cm x 23cm and with notation to the text 'And the Spirit of God moved' appears between pages 56-57. It is entitled '*In the Beginning Haydn*' and ends with double bar lines. There are instances of pink pencilled blotching and dynamics such as '*ff*' in pencil. There is nothing on the reverse of this insert. The only evidence for dating in this source occurs after Handel's Grand Funeral Anthem on p. 77. It is in the hand of Mathias Crowley and dated 'Paid 1823.' Countertenor Cantoris R.C.B. C6/1/24/3/34 is **xiii**. It begins on p. 46 and is entitled '*In the Beginning Haydn*'. There is starching and correction in pencil and pencilled ties added to notation. A four-staved insert measuring 11cm x 22cm

separates page 46 from page 47. It is entitled '*In the Beginning*' and bears notation to the text 'And the Spirit of God moved.' The standard copy continues on p. 47. Here, original flat signs are manipulated to read 'flat'. The '*ad lib.*' section of three bars 'Creator's skill' bars 316-318 is deleted in pencil. It ends on p. 49 with the signatory symbol of John Grey. The nearest date is on p. 76 after Stevenson's *I Looked and Lo* after double bar lines and reads 'Paid 1822 J. G(ray in pencil.) Tenor Cantoris R.C.B. C6/1/24/3/35 is **xiv**. It begins on p. 48 and is entitled '*In the beginning* Haydn.' '“Stevenson”?' is presented in pencil after the composer's name. Phrasing, slurring and ties are presented in pencil. A three-staved insert measuring 16cm x 22cm separates page 48 from page 49. It is entitled '*In the beginning* Haydn' and presents notation to the text 'And the Spirit of God moved.' See **Musical Illustration, Fig 5 (c)**. The dynamic marking '*p*' is entered in pencil. Text is underlined in pencil. There is plain manuscript on reverse. The final three bars 'Creator's skill' marked '*ad lib.*', bars 316-18, are deleted in pencil. It ends on p. 51 with the signatory symbol of John Grey. The nearest date occurs after Stevenson's *I Looked and Lo* where, together with Grey's signatory symbol, it is stated 'Paid 1822 J. Grey.' Bass Cantoris R.C.B. C6/1/24/3/36 is **xv**. It begins on p. 44 and is entitled '*In the Beginning* by Haydn.' There is a three-staved insert measuring 11cm x 22cm separating page 44 from page 45. It presents notation to the text 'And the Spirit of God moved'. It is entitled '*In the Beginning* Haydn'. There is nothing on the reverse. There is starching to the original text with correction in faded pencil. There is pencilled phrasing over the notation and the section of three bars marked '*ad lib.*' 'Creator's skill' is deleted from bars 316-318 in pencil. It ends on p. 48 with the signatory symbol of John Grey. The nearest date occurs after Stevenson's *I Looked and Lo* on p. 72 where, together with the signatory symbol of John Grey, is written 'Paid 1822 J. G.'

Source **3: (D)** is Christ Church Cathedral Loft New Books **i-iv**. Treble Loft New Book R.C.B. C6/1/25/5/1 is called **i**. It begins on p. 48 and is entitled 'In the Beginning Haydn and Sir J. Stevenson'. 'Bass', 'Chos' and '2 basses' are entered in pencil while dynamics such as '*pp*', '*f*', '*ff*' and phrasing are entered in pencil. There is pencilled alteration to the text and pencilled drawings of faces entered by one of the choirboys. 'Verse' is deleted in pencil. Other pencilled markings include '*Adagio*' and 'Quick' with pencilled numbering over the bars. There are incidents of pencilled deletion of text, for example 'the stars' is regularly deleted by pencil or starched. The '*ad lib.*' section from bars 316-318 'Creator's Skill' is deleted in pencil. It ends on p. 52 with the signatory symbol of John Grey. The nearest date occurs after Handel's Grand Funeral Anthem on p. 74 with Grey's signatory symbol and 'Paid 1821.' Countertenor Loft New Book R.C.B. C6/1/25/5/3 is **ii**. It begins on p. 13 and includes an insert measuring 3cm x 2cm. It is pasted over the original title and reads 'In the beginning the 1<sup>st</sup> Chapter of Genesis Haydn and Sir J. Stevenson'. 'Verse' is deleted in pencil while accents such as '>' are entered in pencil over notation. Grace notes are deleted in pencil. There is alteration to text in pencil while pencilled pauses are inserted over notes. 'The heavens declare' is crossed out in pencil. There are various attempts to delete through starching and scribbling in pencil. Phrasing is entered and text deleted in pencil. It ends on p. 34 with the signatory symbol of John Grey. The nearest date is entered after Croft's *O Give Thanks* on p. 84 dated 'Nov. 1816 following the signatory symbol of John Grey. However, it includes the text 'The heavens declare' at up beat bar 122. Tenor Loft New Book R.C.B. C6/1/25/5/4 is **iii**. It begins on p. 25 and bears an insert measuring 3½cm x 25cm entitled 'In the Beginning Haydn and Sir J. Stevenson the first chap of Genesis'. There is starching and correction to the original notation in original hand. There is alteration to the notation in pencil. There is pencilled addition of pauses, accidentals, *crescendo* signs, dynamics and performance

markings such as ‘*dim.*’, ‘*rall.*’, ‘tr.’, ‘*ff*’ and ‘*p*’. Accents are inserted in pencil to denote the tenor line. There is starching and alteration to text in pencil. There is deletion of text in pencil while pencilled ties are added to the notation. ‘The heavens declare’ is crossed out in pencil from pages 30-31. The final ‘*ad lib.*’ section, ‘The Creator’s skill’ bars 316-318, is deleted in pencil. The source ends on p. 34 with the signatory symbol of John Grey. The nearest date occurs after Boyce’s *O Where Shall Wisdom Be Found* where, together with the signatory symbol of John Grey, the date ‘Paid Nov. 1816’ is entered. Bass Loft New Book R.C.B. C6/1/25/5/5 is **iv**. It begins on p. 20 and is entitled ‘*In the Beginning* Haydn and Sir J. Stevenson the first chap of Genesis.’ An insert of 3cm x 23cm is pasted over the title. There are various dynamics and performance markings entered in pencil. *Crescendo* signs, *decrescendo* signs and dynamic marking ‘*p*’ are added in pencil while grace notes are deleted. Text is manipulated in pencil. There is pencilled alteration to original notation. ‘The heavens declare thy glory’ on p. 25-27 is deleted in pencil. The text ‘the stars express’ is allowed to stand in this copy.<sup>19</sup> A repeat sign in pencil is added over ‘The heavens declare’ from bar 216. The ‘*ad lib.*’ section ‘Creator’s skill’ bars 316-318, is deleted in pencil and marked ‘impudence’ in pencil in Stewart’s hand. It ends on p. 29 with double bar lines. The final twenty-six bars are an insert of five staves over the original. The nearest date appears after Stevenson’s *I Looked and Behold* on p. 41 where, together with his signatory symbol, John Grey states: ‘Examined and paid for thus far Nov. 1812 J. Grey.’

Source **4: (E), ii-iii** and **xvii-xviii** refer to Trinity College Chapel part books. They are represented by the following: I/1 = Tr. ; I/2 = Tr. ; Ia = Tr. [cant.], Ib = Tr. [dec.]

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<sup>19</sup> One of the striking features of Stevenson’s adaptation using Elrington is the sheer wordiness and repetition of the text. It is no wonder this version of the anthem did not survive.

Trinity College Chapel First Treble MS 4758 MUN V/ 90e/15 is **ii**. It presents ‘The Heavens Declare Thy Glory Lord by Sir J. Stevenson from Haydn’ on p. 188 where it concludes on p. 193 with an unfamiliar signatory symbol. The only evidence for dating occurs after Spray’s *O Lord I Will Praise Thee* on p. 12 where together with the signatory symbol of John Grey it is written ‘Paid 1821 J.G.’ Trinity College Chapel Second Treble is **iii**. It presents ‘The Heavens Declare Thy Glory Lord by Sir J. Stevenson from Haydn’ on p. 130 where it concludes on p. 135 with double bar lines. The ‘*ad lib.*’ and final three bars to text ‘Creator’s skill’ are deleted in pencil in this copy. The only evidence for dating is the inclusion of Smith’s *Come Holy Ghost* which is marked ‘Composed for the consecration of the Lord Bishop of Cork 1831’ on p. 85. Trinity College Chapel Treble [Primo] MS 4769 MUN V/90e/26 is **xvii**. It is referred to as ‘I/1’ in the order of parts and in the **Textual Commentary**. It presents ‘The Heavens Declare Thy Glory Lord Sir J. Stevenson/Haydn’ on p. 52 where it concludes on p. 57 with the signatory symbol of John Grey. The only evidence for dating refers to performance and occurs on p. 49 after Greene’s *Thou O God* where it is signed in later hand ‘Nov. 6 [18]58’. Trinity College Chapel Treble Primo is **xviii**. It is referred to as ‘I/2’ in the order of parts and in the **Textual Commentary**. It presents ‘The Heavens Declare Thy Glory Lord Sir J. Stevenson’ on p. 26 where it concludes on p. 31 with an unfamiliar signatory symbol. The only evidence for dating refers to performance and occurs on p. 23 after Greene’s *Thou O God* where it is signed in later hand ‘Nov. 6 [18]58’.

Source **5: (J) vi** is Christ Church Cathedral Organ Book R.C.B. C6/1/24/7/4. It begins on p. 234. This copy presents both the treble part with the Elrington text and the organ accompaniment. It is entitled ‘In the begining [*sic*] selected from the *Creation* and partly composed by Sir J. Stevenson first chaptr. of Genesis.’ It states “ ‘Rec[ita]t[i]v[e]

Bass Tacet ends ‘and darkness was on the face.’ ” Pencilled additions include ‘semi chorus’ and ‘*pia*’ in pencil. There is pencilled addition of numbering over the bars perhaps to help with timing. It ends on p. 243. The page number is in pencil and alters an original page number 183 as the contents of this source were not entered chronologically. Pencilled numbering was imposed at a later date. The ‘*ad lib.*’ section ‘Creator’s skill’ from bars 316-318 is deleted in pencil. It ends with the signatory symbol of John Grey. There is no further evidence for dating but a performance date in pencil occurs on the top of page 220 of Stevenson’s *O Lord Our Governor*. It is in the hand of Billy Mullen and reads: ‘Now sung by Tenor and Bass Nov. 1841 B.M.’.

### Textual Commentary

*c.1819*

/1, II, 1: ‘Verse’ deleted in pencil over *sb-rest* (D)

/2, Org.: omitted original bracket markings (A) ; IIIa, 2: ‘*p*’ in pencil over *Am* ‘*And*’ (C)

/4, IV, 1: corrected text ‘*Earth*’ to read ‘*earth*’ lower case beneath *Em* (A)

/8, IV, 1: corrected text ‘*Earth*’ to read ‘*earth*’ lower case beneath *Am* (A) ; II, 3: ‘*p*’ over *Cq* ‘*Let*’ ; III, 3: ‘*p*’ over *Cq* ‘*Let*’ (D)

/10, IV, 1: ‘*b*’ in heavy ink before *Gm* ‘*void*’ (A) ; IV, 1: ‘*b*’ originally altered in pencil erased before *Gm* ‘*void*’ (D)

/11, II, 1: ‘*for*’ over *Gsb* ‘*light*’ with pause in pencil above ; III, ‘*for*’ over *Enat.sb* ‘*light*’ (D)

/17, Org., 1-8: inserted staccato marks to bass stave to match treble (A) ; I/1, 2: 'Full Lead' over Ec 'And' ; I/2, 1: 'Lead' over Ec 'And' marked 'p' ; Ib, 2: 'Verse Full' in pencil over Ec 'And' (E)

/18, Ia, 2: 'Chos' and 'p' over Ec 'And' (C) ; I, 1: 'Verse' deleted in pencil over *m-rest* 'Chos' '2 beats' in pencil above ; 2: 'pp' over Ec 'And' in pencil (D) ; Org. B., 2: 'Semi Cho' in pencil over Ec 'And' with 'pia' beneath in pencil (J)

/19, Ib, 2: pink penciled stroke over Bm '-rit' (C)

/20, II-IV, 4-5: corrected original rhythm from *qq* to *sq sq* 'upon' (A) ; Ib, 2: erased barline after Bc 'mov'd' ; 3: pink penciled blotch before text 'up' beneath Bc (C)

/21, IIIb, 2-3: no 'moved' Gsq Gsq, Gsq 'mov'd', Gsq 'up-' (C) ; IV, 2: text 'mov'd' beneath Dsq (D)

/25, Ia, 3: 'p' over Cq 'Let' ; IIIb, 3: 'p' over Cq 'Let' (C)

/27, Ia, 1: 'p' over Gm 'And' (C) ; I, 1: 'f' in pencil over Gm 'and' (D) ; Ib, 1: no 'f' over Csb 'light', 'Chos' in pencil above (E)

/28, Ia, 1: 'ff' over Csb 'light' with 'ff' in pencil added to 'ff' ; IIIb, 1: 'ff' over Enat.sb 'light' (C) ; I, 1: 'fff' in pencil over Csb 'light' ; IV, 1: 'for' over Csb 'light' (D) ; I, 1: 'ff' over Csb 'light' (J)

/32, Org. Tr., 2i: omitted original bracket marking from Gc (A) ; Ib, 2: insert ends after *c-rest* with pause and db lines marked 'Go to page 13 – for *The Heavens are telling*' (C)

/33, III, 1: inserted 'nat.' before Am 'good' originally omitted ; 1: 'nat.' sign entered in later hand onto fourth line before Am 'good' ; Org. Tr., 2i: inserted 'nat.' before Ac originally

omitted ; 2iii: inserted 'nat.' before *Ac* originally omitted; 2i-iii: bracket marking from *Anat.c* omitted (A)

/34, III, 1: 'nat.' in pencil before *Am* 'good' (D)

/37, II, 1: 'Composed by Sir J. Stevenson' over *m-rest* ; Org. Tr., 1i: 'pianists' in pencil over *Gc* (A)

/40, IV, 1 '<' in pencil over *Dc*. 'God' (D)

/40-41, III, IV: aural indirect 5ths following c-rest in vocal bass (A)

/50, III, 1: *Cq*. manipulated in pencil to read *Dq*. 'form-' ; 5: '<' in pencil from *Cq* 'which' (D)

/51, III, 1: '<' in pencil to *Fm*. '-bove' ; IV, 1-3: '<' in pencil over *Aq*. *Asq Am* 'firmament' (D)

/52, III, 1: 'ff' in pencil over *D#q*. 'fir-' ; 1-3: '<' in pencil over *D#q*. *Dsq Dc* 'firmament' ; 3: inked stroke over *Dc* '-ment' (D)

/53, III, 1: *Am*. 'it' manipulated to read *Bm*. in pencil ; 1-2: '>' in pencil over *Am*. *F#c* 'it was' ; IV, 1: '>' in pencil over *Bm*. 'it' (D)

/54, III, 1: starched g.n. *Ac* before *Gm* marked 'p' in pencil above 'so' ; IV, 1: g.n. *F#c* deleted in pencil before *Em* 'so' (D)

/56, IV, 1: g.n. *Ec* deleted in pencil before *Dm* 'said' (D)

/57, III, 1: starched g.n. *Cc* before *Bm* 'said' ; IV, 1-2: '' in pencil over *Gm*. slurred to *Fc* 'God' (D)

/58, IV, 1: g.n. *Fc* deleted in pencil before *Em* 'said' ; 3: 'p' in pencil over *Cq* 'let' (D)

/59, III, 3: 'cres.' in pencil over *Dc* '-ters' ; Org. Tr., 3iii: 'cres.' in pencil beneath *Fm* ; IV, Org., 1: inserted *cresc.* markings to match voice parts (A) ; III, 1-2: '<' in pencil over *Ec* slurred to *Dc* 'wa-' (D)

/61, Org. B., 2: inserted '#' before *Fm* originally omitted , 2: '#' in pencil before *Fm* (A) ; III, 3-4: '<' in pencil over *Dc Gc* '-der the' (D)

/62, III, 1: '<' over *F#m* 'Heav'ns' ; 3: 'p' in pencil over *Dc* 'be' ; IV, 3: 'p' in pencil over *Fc*, no '#' 'be' (D)

/63, III, 1-2: original *Dc C#c* manipulated to read *Dc. C#q* 'gather-' (D)

/64, Org. Tr., 1ii: 'pp' in pencil beneath *Gc* (A) ; III, 1: *Dc* manipulated in pencil to read *Ec* '-ge-' (D)

/65, IV, 2: 'p' in pencil over *Bm* 'to' (D)

/66, III, 1: g.n. *Bc* starched before *Am* 'place' (D)

/68, III, 4: 'cres.' in pencil over *Bq* 'land' (A) ; III, 1: starched g.n. *Gc* before *F#m* '-pear' (D)

/69, III, 2-3: removed original slur from *Gq* to *Eq* '-pear' (A) ; III, 5: text 'ap-' deleted in pencil beneath *Gq* and 'the' inserted in pencil (D)

/70, III, 1: 'pia' in later hand over *Dm.* 'it' (A) ; 1: text '-pear' deleted in pencil beneath *Gm* with tie and 'dry' inserted in pencil ; 4: text 'and' deleted in pencil and 'land' inserted in pencil beneath *Cq* (D)

/71, III, 2: 'dim.' with '>' over *F#c* 'was' ; IV, 1: '>' in pencil over *Dm.* 'it' (D)

/72, III, 3: 'p' in pencil over Gc 'and' (D)

/73, IV, 1: 'p' in pencil over Gc 'and' (D)

/76, III, 1: original Gm deleted in pencil and Gc. Eq inserted over text 'gathering' entered in pencil (A) ; III, 3: 'ff' in pencil over Gq. 'and' (D)

/77, III, 1: original Gm slurred to Ec in pencil 'ga-' ; 2: 'tr.' in pencil over Cc. '-thring' ; IV, 3: 'p' in pencil over Eq. 'and' (D)

/78, III, 3: corrected text 'he' to read 'He' upper case beneath Em (A) ; III, 1: 'p' in pencil over Bbq 'wa-' (D)

/79, III, 1: corrected text 'Seas' to read 'seas' lower case beneath Fm. , g.n. Gc deleted in pencil before Fm. 'seas' ; IV, 3: corrected text 'he' to read 'He' upper case beneath Fm (A) ; IV, 3: '<' in pencil over C#c 'ca-' (D)

/80, IV, 1: corrected text 'Seas' to read 'seas' lower case beneath Gm (A) ; III, 1: g.n. Gc deleted in pencil before Fm. 'seas' ; IV, 1: '>' in pencil over Dc. 'cal-' (D)

/81, IV, 3: 'p' over Gc 'the' (D)

/82, III, 3: corrected text 'he' to read 'He' upper case beneath Ec (A)

/83, IV, 3: corrected text 'he' to read 'He' upper case beneath Gc (A)

/84, III, 1: 'pia' in pencil over Gc. 'cal-' ; III, IV, 3: corrected text 'he' to read 'He' upper case beneath minims (A)

/85, Org. Tr., 1i-iii-4i-iii: corrected original GcEcCc to read GcDcBc (A)

/87, IV, 3: 'cres.' in pencil over Gc 'and' (D)

/89, III, 1: g.n. Bq slurred in pencil to Am 'good' (D)

/91, III, 1: 'f' in pencil over Gm 'saw' ; 2: g.n. Fq in pencil and deleted in pencil before Ec 'saw' ; 3: g.n. Dq in pencil deleted in pencil before Cc 'that' (D)

/95, Org. Tr., 7: inserted 'nat.' before Gq (A)

/96, Org. Tr., 1-8: removed original notation Fq G#q Aq Fq Dq F#q Gq Fnat.q, a repeat of the organ treble of bar 95 and an obvious scribal error. Took the reading from Source (V) iii and inserted Eq Cq Eq Gq Cq Gq Eq Cq (A)

/98, IV, 4: corrected original text 'that' to read 'God' ; original text 'that' deleted in pencil beneath Ec and text 'God' inserted in pencil, corrected original Ec to read Fc 'God' (A)

/99, IV, 1: corrected original text 'it' under Gm. to read 'saw' ; 2: inserted text 'that' beneath Gc , original text 'it' deleted in pencil and text 'saw' inserted beneath Gc (A) ; III, 1: '<' in pencil over Dc. 'saw' ; 3-4: Gq Fq 'saw' ; 5: Dc manipulated in pencil to read EqDq marked 'God' in pencil beneath ; 5: 'rall' in pencil over Eq in pencil over 'God' in pencil ; IV, 4: original text starched away and 'God' inserted in pencil beneath Fc, original Ec starched and manipulated in pencil to read Fc (D)

/99-100, III, 3-0: removed original slur from Ec to Dm. 'that it' (A)

/100, III, 1-2: text 'saw' in pencil beneath Gm Fc ; 1-2: Gm slurred in pencil to Fc ; 3: text 'that' in pencil beneath Ec ; IV, 1-2: original text starched and 'saw that' inserted in pencil beneath Gm. Gc (D)

/101, Org. Tr., 1: 'pia' in later hand beneath Cm (A) ; III, 1: text 'it' in pencil beneath Dm. ; 2: 'tr.' over Cc with Dc in pencil above 'was' ; IV, 1: text 'it' in pencil beneath Gm. (D)

- /102, Org. Tr., 7: inserted 'nat.' before Gq (A)
- /103, Org. Tr., 1ii: 'dim.' in later hand beneath Cc (A)
- /104, Org. Tr., 1ii: 'ppp' in later hand beneath Em. (A)
- /105, II, 1: marked 'Sir J. Stevenson' in pencil over *m-rest* (A)
- /106, II, 4: '>' in pencil over Eq 'God' (D)
- /107, II, 3: corrected text 'our' to read 'Our' upper case beneath Gc. (A)
- /108, II, 1: '>' in pencil over Ac. 'man' (D)
- /109, II, 6: corrected text 'he' to read 'He' upper case beneath Gc (A)
- /110, II, 3: corrected text 'he' to read 'He' upper case beneath Gc (A)
- /111, Org. Tr., 1: inserted 'Largo' over *q-rest* originally omitted ; 2: 'Smooth' in later hand beneath Gq (A)
- /112, II, 1: 'Largo' over Gsb with '<' in pencil 'breath'd' (D)
- /113, II, 4: corrected text 'he' to read 'He' upper case beneath Fc (A)
- /117, Org. Tr., 1iii: '< >' in later hand beneath Csq (A)
- /118, Org. Tr., 1: 'presto' in later hand beneath *q-rest* (A) ; II, 1: pause in pencil over Bbc. 'breath-' ; 2-3: Gsq Esq deleted in pencil 'breath-' (D)
- /119, Org. Tr., 2iii: 'loud organ' beneath Aq (A)
- /120, II, 6: Aq inserted in pencil beneath Dq 'be-' (D)
- /121, Org. Tr., 1iii: 'p' in later hand beneath Dm (A)

/122 (Up bt.), Ib, 1: '*pia*' over Gc '*The*' ; IIb, 1: '*pia*' over Gc '*The*' ; IIa, 1: '*Chorus piano*' over Gc '*The*' ; IIIa, 1: '*piano*' over Gc '*The*' (C) ; I, 1: '*pia*' over Gc '*The*' ; II, 1: '*Chorus piano*' over Gc '*The*' ; III, 1: '*Verse Allegro*' over Gc '*The*' ; IV, 1: '*piano*' over Gc '*The*' (D) ; I, 1: '*Allegro Moderato*' over Gc '*The*' (J)

/122, I-IV, 1: corrected text '*Heav-*' to read '*heav-*' lower case beneath minims (A) ; IVb, 1: '*p*' in pencil over Cm '*hea-*' ; IIIa, 1-3: pencilled phrase over Dc Cc Bc '*stars*' ; 2-3: starched text beneath Cc Bc ; IVb, 1: '*p*' in pencil over Cm '*hea-*' (C)

/122-216, III: deleted in pencil with Xs (D)

/122-248, IV: deleted in pencil with Xs (D)

/122-260, Ia: crossed out in blue pencil on an insert, original page removed, p. 57-58 (C)

/122-318, II: deleted in pencil (D)

/123-125, I, 1: '*Hayden [sic] Allegro Moderato*' over Gc '*The*' (A)

/123, I-IV, 2: corrected text '*thy*' to read '*Thy*' upper case beneath crotchets (A)

/129, I-IV, 3: corrected text '*The*' to read '*the*' lower case (A) ; Ia, 3-4: Gq slurred to Aq '*the*' (E)

/130, Ib, 1-3: pencilled phrase on Bc Cc Dc '*stars*' ; IIIb, 1-3: pencilled phrase over Dc Cc Bc '*stars*' ; 2-3: starched text beneath Cc Bc ; IVb, 1-3: no phrase mark over Fc Ec Dc '*stars*' ; 2-3: starched text beneath Ec Dc ; IVa, 1-3: pencilled phrase over Fc Ec Dc '*stars*' ; 2-3: original text starched beneath Ec Dc (C) ; I, 1-3: pencilled slur over Bc Cc Dc '*stars*', starched text beneath ; III, 1-3: pencilled phrase over Dc Cc Bc '*stars*' ; 2-3: '*the stars*'

deleted in pencil beneath Cc Bc ; IV, 1-3: text '*stars the stars*' beneath Fc Ec Dc (**D**) ; Ia, 1-4: no phrase from Bc '*stars*' (**E**)

/133, Ib, 3-4: Cc Bc '-ator's' (**C**)

/135, I-IV, 3: corrected text '*The*' to read '*the*' lower case (**A**) ; Ia, 3-4: Gq slurred to Aq '*the*' (**E**)

/136, Ib, 1-3: pencilled phrase mark over Bc Cc Dc '*stars*' originally omitted (**C**) ; Ia, 1-4: no phrase from Bc '*stars*' (**E**)

/136-140, IIIb: repeated twice (**C**)

/138, Ia, 1: original Bc starched and Dc inserted in pencil '*great*' (**C**)

/143, Ib, 1: '*pia*' over Gc '*The*' (**C**) ; IV, 3: '*Verse*' over Gc '*The*' (**D**) ; Org. Tr., 1-3: no phrase beneath Ec Gc Ec ; 4: no '~' over Cc (**J**)

/144, IV, 3: original Fc starched and Dc inserted in pencil '*fresh*' (**D**)

/145, Ib, 1: Dm. '-clare' (**C**)

/154, IVb, 1-3: Fc Gc Gc in pencil marked '*divine instruction*' in pencil beneath (**C**)

/160, III, IV, 2: corrected text '*thy*' to read '*Thy*' upper case beneath crotchets (**A**)

/161, I, II, 2: corrected text '*thy*' to read '*Thy*' upper case beneath crotchets (**A**)

/162-163, I, IV: consecutive 8ves (**A**)

/163, III, IV, 1: corrected text '*Stars*' to read '*stars*' lower case beneath crotchets (**A**)

/164, I, IV, 1: corrected text '*Stars*' to read '*stars*' lower case beneath crotchets (A) ; IVb, 1-3: no phrase mark over Fc Gc Ac, one inserted in pencil '*stars*' ; 2-3: starched text beneath Gc Ac (C) ; IV, 1-3: '*stars the stars*' beneath Fc Gc Ac (D)

/165, II, III, 1: corrected text '*Stars*' to read '*stars*' lower case (A) ; IIIa, 1-3: pencilled phrase over Ec Cc Gc '*stars*' ; 2-3: starched text beneath Cc Gc ; 4-5: no slur from Aq to Gq '*ex-*' (C)

/166, I, IV, 1: corrected text '*Stars*' to read '*stars*' lower case ; Org. Tr., 8: corrected original Aq to read Bq (A) ; I, 1-3: no slur, pencilled phrase over Fc Gc Ac '*stars*', starched text (D)

/166-168, II: starched and deleted in pencil (D)

/167, IIIa, 2: Am tied in pencil to following bar (C)

/168, IIIa, 1: Ac tied in pencil to previous bar (C)

/171, II, III, 1: corrected text '*Stars*' to read '*stars*' lower case (A) ; IIIb, 1-3: pencilled phrase over Ec Cc Gc '*stars*' ; 2-3: starched text beneath Cc Gc ; IIIa, 1-3: pencilled phrase over Ec Cc Gc ; 2-3: starched text beneath Cc Gc (C) ; I, 1-2: '1 2 3' in pencil over *m-rest* *c-rest* ; 3: '4' in pencil over Ec '*The*' ; III, 2-3: text '*the stars*' deleted in pencil beneath Cc Gc (D)

/172, I, IV, 1: corrected text '*Stars*' to read '*stars*' lower case beneath crotchets (A) ; Ib, 1-3: pencilled phrase mark over Fc Gc Ac '*stars*' (C)

/178, III, 2: 'lead' over Gc '*Tis*' (D)

/180, I, 2: 'Verse' in pencil over Gc 'Tis' ; I, 2-4: original text 'from east to' over Gc Gc Gc starched and 'Tis nature's voice' inserted in pencil (D)

/186, Org. Tr., 1i: inserted Dc over Bc ; 1ii: deleted original Dc beneath Bc (A)

/187, IV, 3: corrected original Gc to read Ec 'by' (A)

/189, I, 3-4: *q-rest* Eq deleted in later hand, III, 3: *q-rest* deleted in later hand ; 4: corrected original Cq to read Gq 'a-' in keeping with writing in bar 206 ; IV, 3: *q-rest* deleted in later hand ; 4: corrected original Gq to read Cq 'a-' in keeping with writing in bar 206 (A)

/201, III, 2-3: text 'by all' deleted in pencil beneath Cc Dc (D)

/202, III, 1: Cc 'all' ; 2: Gc 'man-' ; 3: Ec '-kind' ; IV, 1: Ec in pencil over blotched original 'all' ; 1-3: 'all mankind' beneath Ec Gc Cc (D)

/204, IV, 3: corrected original Gc to read Ec 'by' (A)

/206, I, 3: Ec 'a-' (D)

/211, I, III, IV, 3: original fermatas positioned over *c-rest* have been repositioned over *q-rest* to match organ ; 4: corrected text 'tis' to read 'Tis' upper case beneath quavers (A)

/212, III, IV, 1: inserted [fermatas] over note 'na-' to match organ (A) ; I, 2: 'Adagio' in pencil over Cc '-ture's' ; III, 1: pause over Cm. 'na-' ; IV, 1: pause over Cm. 'na-' (D)

/213, I, 1: 'Quick' in pencil over Dc 'na-' (D)

/215, IVb: Gm. in pencil over *m-rest c-rest* 'under-' 'stood' in pencil (C)

/216, II, 3: 'ff' beneath Cc 'the' ; III, 2: 'ff' over Ec 'de-' (D)

/217, III, IV, 2: corrected text '*thy*' to read '*Thy*' upper case beneath crotchets ; Org. B., 4i: positioned stem downwards on Gc ; 4ii: removed original Ec beneath Gc (A)

/218, I, II, 2: corrected text '*thy*' to read '*Thy*' upper case beneath crotchets (A)

/219, IVa, 2: faded penciled '*thy*' over Gc text '*the*' (C)

/220, III, IV, 1: corrected text '*Stars*' to read '*stars*' lower case beneath crotchets (A)

/221, I, IV, 1: corrected text '*Stars*' to read '*stars*' lower case beneath crotchets (A)

/222, II, III, 1: corrected text '*Stars*' to read '*stars*' lower case (A)

/223, I, IV, 1: corrected text '*Stars*' to read '*stars*' lower case beneath crotchets (A)

/224, Ib, 2: '# ' before Cc '*their*' (C)

/225, II, 2: corrected original Ec to read Dc '*Cre-*' (A) ; IIa, 2: Dc '*cre-*' (C)

/230, IV, 3: corrected text '*The*' to read '*the*' lower case beneath Cc (A)

/231, IV, 1: corrected text '*Stars*' to read '*stars*' lower case beneath Dc (A)

/233, III, 1: corrected text '*Stars*' to read '*stars*' lower case beneath Ac (A) ; III, 2-3: text '*the stars*' deleted in pencil beneath Bc Cc (D)

/235, IIIa, 1: Cc '*great*' ; 2-4: '*Creator's*' Bc Ac Dc ; IIIb, 1-3: no phrase over Cc Bc Ac '*great*' ; 1: Cc '*great*' ; 2-4: '*Cre-a-tors*' beneath Bc Ac Dc (C) ; III, 1: Cc '*great*' ; 2: Bc '*cre-*' ; 3: Ac '*-a-*' ; 4: Dc '*-tors*' (D) ; I, 1: '9' in pencil under Cc '*great*', note & text of countertenor (J)

/236, I, 2: corrected text '*The*' to read '*the*' lower case beneath Gc ; 3: corrected text '*Stars*' to read '*stars*' lower case beneath Ac (A)

/237, II, 3: corrected text *'The'* to read *'the'* lower case beneath Cc (A) ; IIb, 1: *'più Allegro'* over Cc *'The'* ; IIIa, 1: Bc *'skill'* ; 2-4: Bc Cc Dc *'Creator's'* (C) ; III, IIIa, IIIb, 1: Cc *'skill'* (C, D)

/238, II, 1: corrected text *'Stars'* to read *'stars'* lower case beneath Dc (A)

/239, Ia, 1: Cc *'great'* ; 2: Bc *'Cre-'* ; 3: Ac *'-a-'* ; Ib, 1-3: *'great Cre-a-'* beneath Cc Bc Ac ; 4: *'-tors'* beneath BqGq ; IIb, 1-3: no original phrase mark, pencilled phrase mark over Dc Ec Fc *'stars'* ; 2-3: original text starched away beneath Ec Fc ; IIa, 2-3: text starched beneath Ec Fc (C) ; I, 1: penciled phrase to Cc with '>' in pencil above and starched text *'stars'* beneath ; 2: Bc *'cre-'* ; 3: Ac *'-a-'* ; 4-5: Bq slurred to Cq *'-tor's'* (D)

/240, Ib, 1-4: *'skill Creator's'* beneath Dc Ec Fc Dc (C)

/241, III, 3: corrected text *'The'* to read *'the'* lower case beneath Gc ; IV, 2: corrected text *'The'* to read *'the'* lower case beneath Gc ; 3: corrected text *'Stars'* to read *'stars'* lower case beneath Ac (A) ; Ib, 1: Cm. *'Lord'* (C)

/242, III, 1: corrected text *'Stars'* to read *'stars'* lower case beneath Ac (A)

/243, II, 2-3: corrected text *'The Stars'* to read *'the stars'* lower case beneath Ec F#c (A)

/244, I, 3: corrected text *'The'* to read *'the'* lower case beneath Fc (A)

/245, I, 1: corrected text *'Stars'* to read *'stars'* lower case beneath Ec (A)

/246, III, IV, 1: corrected text *'Stars'* to read *'stars'* lower case beneath crotchets (A) ; Ib, 3: '#' before Cq *'their'* (C)

/247, Ia, 1: Dc *'great'* ; 2: Cc *'Cre-'* ; 3: Bc *'-a-'* (C) ; I, 1: Dc *'great'* ; 2: Cc *'Cre-'* ; 3: Bc *'-a-'* ; 4: Ac *'-tor's'* (D)

/248, IV, 1: corrected text '*Stars*' to read '*stars*' lower case beneath Bc (A) ; I, 1: Gc '*skill*'  
(D)

/249, II, 2-3: corrected text '*The Stars*' to read '*the stars*' lower case beneath Cc Dc (A) ;  
III, 2-3: text '*the stars*' deleted under Dc Cc in pencil (D)

/250, III, 1: corrected text '*Stars*' to read '*stars*' lower case beneath Ac ; III, 2-3: text '*the stars*' deleted in pencil beneath Gc Fc (D)

/252, IIIb, 1: Dc '*great*' ; 2-5: '*Creator's*' beneath C#q Dq Ec Dc (C) ; III, 1: Dc '*great*' ;  
2-3: C#q Dq '*Cre-*' ; 4: Ec '*-a-*' ; 5: Dc '*-tor's*' (D)

/253, I, 2-3: corrected text '*The Stars*' to read '*the stars*' lower case beneath Ac Bnat.c ; Ib,  
4: starching of text beneath C#c '*stars*' ; IIIb, 1: text '*skill*' beneath C#c (C) ; I, 1: pencilled  
phrase over Ac Bnat.c '*stars*', starched text beneath (D)

/254, II, 1: corrected text '*Stars*' to read '*stars*' lower case beneath Ac (A)

/255, I, 3: corrected text '*Stars*' to read '*stars*' lower case beneath Ac ; III, 1: corrected text  
'*Stars*' to read '*stars*' lower case beneath Bm (A)

/257, IV, 3: corrected text '*Stars*' to read '*stars*' lower case beneath Ac (A)

/258, I, 3: Am '*great*' no tie to the following bar (J)

/259, II, 3: corrected text '*Stars*' to read '*stars*' lower case beneath C#c (A)

/261, I, 3: corrected text '*Stars*' to read '*stars*' lower case beneath Dc (A)

/262-320, Ia: crossed out in blue pencil (C)

/262, IIIa, IIIb, 1: Bc 'great' ; 2-4: Cc Dc Bc 'Creator's' (C) ; III, 1: Bc 'great' ; 2: Cc 'Cre-' ; 3: Dc '-a-' ; 4: Bc '-tor's' (D)

/264, Org. B., 2: Em (J)

/267, I, II, IV, 1: corrected text 'Stars' to read 'stars' lower case beneath crotchets (A)

/268, III, 1: corrected text 'Stars' to read 'stars' lower case beneath Cc (A)

/269, I, II, IV, 1: corrected text 'Stars' to read 'stars' lower case beneath crotchets (A)

/273, III, 3: corrected text 'the' to read 'The' upper case beneath Gc (A)

/274, I, IV, 3: corrected text 'the' to read 'The' upper case (A)

/275, II, 3: corrected text 'the' to read 'The' upper case beneath Cc ; III, 3: corrected text 'thy' to read 'Thy' upper case beneath Cc (A)

/276, I, IV, 2: corrected text 'thy' to read 'Thy' upper case (A)

/277, II, 2: corrected text 'thy' to read 'Thy' upper case beneath Gc (A) ; I, 1: BbqAq GqFq in pencil over Cm. 'glo-' ; 2: EqDq CqBq in pencil over Cc. '-ry' (D)

/278, I, 1ii: Am. in pencil beneath Cm. 'Lord' ; 2: Ac in pencil beneath Cc 'the' (D)

/279, I, III, IV, 1: corrected text 'Stars' to read 'stars' lower case beneath dotted minims (A) ; I, 1: Abm. in pencil beneath Cm. 'stars' ; 2: Ac in pencil beneath Cc 'ex-' (D)

/281, Ib, 5: C#c '-tor's' (C)

/282, II, 1: corrected text 'Stars' to read 'stars' lower case beneath Fc (A) ; IIb, 1-4: no original phrase, inserted in pencil instead over Fc Dq Eq Fc 'stars' ; 2-3: Dq slurred to Eq

with starched text ; 4: starched text beneath Fc (C) ; II, 1: Fc 'stars' ; 2-3: Dq Eq 'the' ; 4: Fc 'stars' (D)

/288, I, II, IV, 1: corrected text 'Stars' to read 'stars' lower case beneath crotchets (A) ; Ia, 1-3: pencilled phrase over and beneath Ac Bc Cc 'stars' ; 2-3: starched text beneath Bc Cc ; Ib, 1-3: pencilled phrase over Ac Bc Cc 'stars' ; 4: pencilled phrase to Dc, starched text beneath ; IIa, 1-3: pencilled phrase over Cc Dc Ec ; 2-3: starched text beneath Dc Ec ; IIb, 2-3: no original phrase mark over Dc Ec 'stars', pencilled phrase inserted ; 2-3: starched text beneath Dc Ec ; IVa, 1-3: pencilled phrase over F#c Fnat.c Ec 'stars' ; 2-3: starched text beneath Fnat.c Ec ; IVb, 1-3: no phrase mark over F#c Fnat.c Ec 'stars', one entered in pencil ; 2-3: starched text beneath Fnat.c Ec ; IVa, 1-3: pencilled phrase over F#c Fnat.c Ec ; 'stars' ; 2-3: starched text beneath Fnat.c (C) ; I, 1-3: pencilled phrase over Ac Bc Cc 'stars' ; 2-3: 'the stars' deleted in pencil under Bc Cc ; II, 1-3: pencilled phrase over Cc Dc Ec 'stars' ; 2-3: 'the stars' deleted in pencil beneath Dc Ec ; IV, 1-3: 'stars the stars' beneath F#c Fnat.c Ec (D)

/289, III, 1: corrected text 'Stars' to read 'stars' lower case beneath Cc (A)

/290, I, II, IV, 1: corrected text 'Stars' to read 'stars' lower case beneath crotchets (A)

/292, III, 2: Bbm in pencil over Am 'Cre-' (D)

/294, III, 2: corrected text 'the' to read 'The' upper case beneath Gc (A)

/295, I, IV, 3: corrected text 'the' to read 'The' upper case (A) ; Ia, 1: 'Quicker' in pencil over Cm 'skill' ; Ib, 1-3: 'Quicker' in pencil over Cm c-rest Cc 'skill the' (C) ; IIa, 2: text manipulated in pencil beneath Gc to read 'heav'ns' ; IIIa, 1-2: Cm tied in pencil to Cc

'heavens' ; IIIb, 1: 'f' in pencil over Cm 'hea-' (C) ; I, 1: 'Quicker' in pencil over Cm.  
'skill' (D, J)

/295-320, IV: pasted over by an insert entered in original hand (D)

/296, II, 3: corrected text 'the' to read 'The' upper case beneath Cc ; III, 2: corrected text  
'thy' to read 'Thy' upper case beneath Cc (A) ; I, 1: EcFc in pencil 'hea-' over Cm ; 2: Gc  
in pencil over Cc '-vens' ; 3: Ac in pencil over Cc 'de-' (D)

/297, I, IV, 2: corrected text 'thy' to read 'Thy' upper case (A) ; II, 1: 'X' over Gm 'hea-'  
(D)

/298, Ib, 2: Ec 'their' (C)

/300, I, 1: corrected text 'Stars' to read 'stars' lower case beneath Em (A)

/300-301, III, 1-2: removed original slur from Csb to Bnat.m 'Lord' (A)

/301, II, 2: corrected text 'thy' to read 'Thy' upper case beneath Bnat.m ; IV, 1: corrected  
text 'Stars' to read 'stars' lower case beneath Bnat.sb (A) ; IIa, 2: 'nat.' deleted in pencil  
before Bm 'thy' (C)

/302, III, 1: corrected text 'Stars' to read 'stars' lower case beneath Gsb (A)

/303, IV, 1: corrected text 'Stars' to read 'stars' lower case beneath C#m. (A)

/304, III, 2: removed unnecessary 'nat.' before Fm 'ex-' (A) ; II, IIa, 1: Asb not tied to  
following bar 'Lord' (C, D)

/305, IIa, Gm tied to previous bar, Am starched 'Lord' (C)

/306, II, 1: corrected text 'Stars' to read 'stars' lower case beneath Gm. (A)

/316, Ia, 1: ‘*ad lib.*’ over *m-rest* with pause ; 3: *Cc* deleted in pencil ‘*Cre-*’ ; Ib, 1: ‘*ad lib.*’ over *m-rest* ; IIa, 1: ‘*ad lib.*’ over *m-rest* with pause ; 2: *Gc* ‘*cre-*’ deleted in pencil ; IIb, 1: ‘*ad lib.*’ over *m-rest* with pause ; 3: *Gc* ‘*Cre-*’ deleted in pencil ; IIIa, 1: ‘*ad lib.*’ over *m-rest* with pause ; IVa, 1: ‘*ad lib.*’ over *m-rest* with pause (C) ; I, 1: ‘*ad lib.*’ in pencil beneath *m-rest* with pause ; II, 1: ‘*ad lib.*’ over *m-rest* with pause ; IV, 3: ‘*ad lib.*’ over *Cc* ‘*Cre-*’ ; (D) ; I, 1: no pause over *m-rest* ; 3: ‘*ad lib.*’ over *Cc* ‘*cre-*’ ; I, Org. B., 1: no pause over *m-rest* (J)

/316-318, I-IV, Org.: text ‘*Creator’s skill*’ deleted in pencil in *ad lib.* section (A) ; Ia: deleted in pencil ; Ib: deleted in pencil ; IIa: deleted in pencil ; IIb: pencilled deletion of these bars ; IIIa: deleted in pencil ; IIIb: deleted in pencil ; IVa: deleted in pencil ; IVb: deleted in pencil (C) ; I, III: deleted in pencil ; IV: deleted in pencil marked ‘*impudence*’ above (D) ; I, Org.: deleted in pencil (J)

/317, Ib, 1: ‘*tr.*’ in pencil over *Bm.* ‘*-a-*’ ; 1-2: *Bm. Bc* ‘*-a-tors*’ (C) ; III, 1: no pause over *Fm.Cm.* ‘*-a-*’ ; 2ii: *Cc* beneath *Fc* ‘*-tor’s*’ (D)

/318, Ia, 1: ends after *Csb* with pause ‘*skill*’ with signatory symbol of John Grey marked ‘*Finis*’ ; Ib, 1: ends after *Csb* with pause ‘*skill*’ ; IIa, 1: ends after *Gsb* with pause ‘*skill*’ and signatory symbol of John Grey marked ‘*Fine*’ ; IIb, 1: ends after *Gsb* with pause ‘*skill*’ ; IIIa, 1: ends after *Esb* with pause ‘*skill*’ and signatory symbol of John Grey marked ‘*Finis*’ ; IIIb, 1: ends after *Esb* with pause ‘*skill*’ and signatory symbol of John Grey marked ‘*finis*’ ; IVa, 1: ends after *Csb* with pause ‘*skill*’ and signatory symbol of John Grey ; IVb, 1: ends after *Csb* with pause ‘*skill*’ and signatory symbol of John Grey marked ‘*finis*’ (C) ; I, 1: ends after *Bsb* with pause ‘*skill*’ and signatory symbol of John Grey ; II, 1: ends after *Gsb* with pause ‘*skill*’ and signatory symbol of John Grey ; III, 1: ends after *Cm* beneath *Em* ‘*skill*’, no pause ; IV, 1: ends after *Csb* with pause ‘*skill*’ with db lines marked ‘*Finis*’ (D) ;

I, 1: ends after *Csb* with pause '*skill*' with signatory symbol of John Grey marked 'Finis' ;

Org. B., 1: ends after *Csb* with pause and signatory symbol of John Grey (**J**)

### 13. *I Will Magnify Thee O Lord*

*pre-1812*

#### List of Sources

*Source 1: (U), (front), pp. 174-196*

*Source 2: (K), ii, (front), pp. 29-47*

#### Critical Commentary

##### Scoring

*I Will Magnify Thee* is scored for solo treble tenor and bass, chorus and organ accompaniment. In this edition the voices are indicated thus: I = Tr. ; II = C.T. ; III = T. ; IV = B. ; Org. Tr. ; Org. B.

##### Copy text

Source **1: (U)** *Morning and Evening Services and Anthems* (1825) is the copy text for *I Will Magnify Thee*. It is called *Source 1* in the **List of Sources** and **(U)** in the **Textual Commentary**. This is the only full score copy for this anthem. It presents *I Will Magnify Thee* from pages 174-196.

### **Variant readings and dating**

Source **2: (K) ii** is St. Patrick's Cathedral Organ Book Vol. 81. It presents the earliest surviving record of the anthem *I Will Magnify Thee*. The copy text dating from 1825 contains 391 bars, whereas this organ copy contains 451 bars, reflecting eleven instances of editorial cuts that were subsequently made to this pre-1812 edition. These deletions were made throughout the piece. This sixty bar reduction affected three bars at bar 47, four bars after bar 127, six bars at bar 163, six bars at bar 200, two bars at bar 216, eight bars at bar 235, three bars at bar 272, twelve bars at bar 294, three bars at bar 321, six bars at bar 344 and seven bars at bar 380. See **Textual Commentary** and **Musical Illustration**. Even in its 1825 version, it is certainly one of the longest of Stevenson's anthems, so it is perhaps not surprising that these deletions took place.

**Source (K) ii** presents '*I Will Magnify Thee O Lord*, anthem composed by Sir J. A. Stevenson' on p. 29 in the hand of John Grey, ending with double bar lines at p. 47. The nearest evidence for dating occurs on p. 73 after Stevenson's Anthem for Trinity Sunday where, together with John Grey's signatory symbol, 'Examined by Mr. J. Mathews and paid for thus far 17 Nov. 1812 J. G.' is written. Therefore, a date of '1812 or earlier' can be applied.

### **Textual Commentary**

/1, Org. Tr., 1: '*Moderato*' over Fc, no '*Andante Swell Diapason & Principal*' ; 2-3: Csq Bsq, no slur from Csq to Bdsq ; 4-5: no slur from Aq to Cq ; Org. B., 2-3: Csq Bsq, no slur from Csq to Bdsq ; 4-5: no slur from Aq to Cq (**K**) ; Org. Tr., 1: removed '*Swell Diapason & Principal*' and positioned between staves ; Org. B., 1: removed '*Sym.*' and placed over Fc. of organ treble (**U**)

/2, Org. Tr., 2-3: *Asq Bsq*, no slur from *Asq* to *Bsq*; 5-6: *Csq Bsq*, no slur from *Csq* to *Bsq*;  
7-8: no slur from *Aq* to *Cq* ; Org. B., 2-3: *Fsq Gsq*, no slur from *Fsq* to *Gsq*; 5-6: *Asq Gsq*,  
no slur from *Asq* to *Gsq*; 7-8: no slur from *Fq* to *Aq* (**K**)

/3, Org. Tr., 2-3: *Bsq Asq*, no slur from *Bsq* to *Asq*; 5-6: *Gsq Asq*, no slur from *Gsq* to *Asq*;  
Org. B., 2-3: *Gsq Fsq*, no slur from *Gsq* to *Fsq*; 5-6: *Esq Fsq*, no slur from *Esq* to *Fsq* (**K**)

/4, Org. B., 4: deleted unnecessary original stem on *Aq* (**U**)

/5, Org. Tr., 2-3: *Asq Bsq*, no slur from *Asq* to *Bsq* ; 5-6: *Esq Dsq*, no slur from *Esq* to *Dsq*  
; 7-8: no slur from *Aq* to *Cq* ; Org. B., 2-3: *Fsq Gsq*, no slur from *Fsq* to *Gsq* ; 5-6: *Asq*  
*Gsq*, no slur from *Asq* to *Gsq* ; 7-8: no slur from *Fq* to *Aq* (**K**)

/8, Org. Tr., 5: *Gc* with 'tr.', no *Eq. Fsq* beneath (**K**)

/10, III, 1: 'Solo Tenor' over *Fq* '*I*' ; Org. B., 1-2: no slur from *Fq* to *Aq* ; Org. Tr., 1-3: no  
slur from *Cc* to *Dsq* ; 4-5: no slur from *Cq* to *Bq* (**K**)

/11, III, 3: corrected text '*thee*' to read '*Thee*' upper case beneath *Fc* (**U**)

/16, III, 3: corrected text '*thee*' to read '*Thee*' upper case beneath *Gc*. ; Org. B., 4: corrected  
stemming to position downwards on *Cc* (**U**)

/17, Org. B., 1: no *Fm* over *Fm* ; Org. Tr., 2-3: no slur from *Fq* to *Asq* (**K**)

/19, I, 3: corrected text '*thee*' to read '*Thee*' upper case beneath *Fc* (**U**)

/23, I, 3: corrected text '*thee*' to read '*Thee*' upper case beneath *Bnat.c* (**U**)

/26, Org. B., 4: *Ec* beneath *Gc* not *Cc* ; 4ii: '6' beneath *GcEc* (**K**) ; IV, 3: corrected text  
'*thee*' to read '*Thee*' upper case beneath *Cc* (**U**)

/27, Org. B., 3: 'nat.6' beneath Bnat.sq over Fc ; 5: '5' beneath Bq over Dc ; 5-6: no slur from Bq to Aq (**K**)

/31, Org. Tr., 5: 'Trio' over Gc (**K**) ; IV, 4: corrected text 'thee' to read 'Thee' upper case beneath Gc (**U**)

/32, III, 1: corrected text 'thou' to read 'Thou' upper case beneath Ec. (**U**)

/33, Org. Tr., 1: g.n. Bq before Ac. over Fm (**K**) ; I, 1: corrected text 'thou' to read 'Thou' upper case beneath Ac. (**U**)

/34, Org. B., 1: g.n. Ebq before Dc. (**K**)

/36, Org. B., 1: no tie from Cm. to following bar (**K**) ; I, III, 1: corrected text 'thou' to read 'Thou' upper case (**U**)

/37, Org. B., 1: no tie from previous bar to Cm (**K**)

/38, Org. B., 3-4: Fq Dq, no slur from Fq to Dq (**K**)

/41, Org. Tr., 5: Gc, not Aq (**K**)

/42, Org. B., 1-2: corrected original stemming to position upwards on Cm Cc (**U**)

/43, Org. Tr., 3: no Gc beneath Ec, no tie from Ec to following bar (**K**)

/45, Org. Tr., 1: no tie from previous bar to Fm (**K**)

/47, Org. Tr., 4: this bar marks the beginning of a three bar symphony part dated pre-1812 which is omitted from the 1825 copy text. See **Musical Illustration, Fig. 1** ; 4i-iii: Chorus part takes up from Cq.Aq.Fq. ; Org. B., 2: Fq. (**K**) ; Org. Tr., 4iii: deleted 'Chorus' beneath Fq. (**U**)

/49, I-IV, 3: corrected text *thee* to read *Thee* upper case ; II, 1: inserted dot after Bq *-fy* originally omitted (U)

/51, I-IV, 3: corrected text *thee* to read *Thee* upper case (U)

/52, Org. Tr., 3: Bc tied to following bar (K)

/54, Org. B., 1: '7' beneath Dm ; 2: 'nat.' beneath Gc (K) ; I-IV, 1: corrected text *thou* to read *Thou* upper case (U)

/55, Org. Tr., 3i-ii-4i-ii: no slur from AqFq to GsqEsq (K)

/67, Org. Tr., 5: inserted 'Sym.' over Fq, deleted beneath Ac (U)

/68, Org. Tr., 2-3: no slur from Bsq to Adsq ; 5-6: no slur from Gsq to Fdsq ; 8-9: no slur from Esq to Ddsq (K)

/71, Org. Tr., 1ii: no 'Soft' beneath DmFm (K) ; Org. Tr., 1ii: corrected original 'Soft' to read 'p' beneath DmFm ; Org. B., 1i: deleted original Am (U)

/72, Org. Tr., 2: no tie from g.n. Eq to Dq (K)

/73, I, 3: corrected text *thee* to read *Thee* upper case beneath Fc (U)

/76, II, IV, 3: corrected text *thee* to read *Thee* upper case ; Org. B., 4: corrected stemming to position downwards on Cc (U)

/79, Org. Tr., 2-3: no phrase from Eq to Gq over GcBnat.c ; Org. B., 1: '7-' beneath Dc ; 2: 'nat.' beneath Gc (K) ; Org. Tr. 2: corrected original Gc to read Ac ; Org. B., 2: inserted *c-rest* originally omitted (U)

/80, Org. Tr., 1i-ii-3i-ii: no phrase from EcGc to CcEc (K)

- /81, I, IV, 3: corrected text '*thee*' to read '*Thee*' upper case (U)
- /82, Org. Tr., 2: *Ec* (K) ; Org. B., 2: corrected stemming to position downwards on *Cc* (U)
- /83, III, 1: corrected text '*thou*' to read '*Thou*' upper case beneath *Ac*. (U)
- /84, Org. Tr., 1: *Em.* with tie beneath *c-rest* ; 3: no 'Swell' beneath *G#q* (K)
- /85, Org. Tr., 1: tie from previous bar to *Em.* beneath *Aq* (K)
- /86, Org. Tr., 4: no 'nat.' sign before *Bc* under *Eq.* (K)
- /91, Org. Tr., 1-5: no phrase from *Ec* to *Aq* over *Am Cq* (K)
- /94, III, 2: inserted 'nat.' before *Bsq* '-*ver*' (U)
- /96, Org. Tr., 1i: no '*cres.*' over *EcCc* (K)
- /98, Org. Tr., 2i: 'Chorus' over *Cq.Aq.Fq.* (K)
- /100, I-IV, 3: corrected text '*thee*' to read '*Thee*' upper case (U)
- /102, I-IV, 3: corrected text '*thee*' to read '*Thee*' upper case (U)
- /103, Org. B., 1: no tie from *Cm.* (K)
- /104, Org. Tr., 3i-ii-4i-ii: no slur from *BqGq* to *AsqFsq* ; Org. B., 1: no tie to *Cm.*, no tie from *Cm.* (K) ; I, II, 1: corrected text '*thou*' to read '*Thou*' upper case (U)
- /105, Org. Tr., 1i-ii-2i-ii: no slur from *AcFc* to *GcEc* ; 3-4: no slur from *Fq* to *Esq* ; Org. B., 1: no tie from previous bar to *Cm* (K)
- /108, Org. Tr., 4: no *Gc* (K) ; Org. Tr., 1: inserted *m-rest* originally omitted (U)

/113, Org. Tr., 4: 'Verse' over Cc (**K**) ; III, 4: removed 'Solo' over Cc 'not' ; IV, 4: removed 'Solo' over Ac 'not' (**U**)

/115, I, 3: removed 'Solo' over Gc 'not'; Org. Tr., 1: removed 'Solo' over Gc (**U**)

/116, Org. Tr., 1i: no 'Solo' over Ac.Fc. (**K**)

/117, Org. Tr., 4i: no 'Chorus' beneath CcCc (**K**) ; Org. Tr., 4ii: deleted 'Chorus' beneath Cc (**U**)

/118, Org. Tr., 4: Bm tied to following bar over Bq (**K**) ; Org. Tr., 8-9: corrected Esq Fsq to read Csq Bbsq (**U**)

/119, Org. Tr., 1: tie to Bc over Eq ; 4: tie from Am over Cq ; Org. B., 7: '6' under Cq (**K**)

/120, Org. Tr., 1: tie from previous bar to Ac over Fq (**K**)

/126, Org. Tr., 1i: pause over GcFm (**K**)

/127, Org., 4: this symbol marks the beginning of a four bar symphony dated pre-1812 omitted from 1825 copy text. See **Musical Illustration, Fig. 2** ; Org. Tr., 4ii: 'Sym.' beneath CcCc ; Org. B., 4: 'Sym. ' over Fq (**K**)

/128, Org. B., 1-3: no phrase from Bc (**K**)

/129, Org. Tr., 1: 'Flute' over Fq, no 'Stop Diapason' ; Org. B., 1: no phrase from previous bar to Bm (**K**)

/130, Org. Tr., 1: no g.n. Bq tied to Ac (**K**)

/132, Org. Tr., 1: no g.n. Eq tied to Dc (**K**)

/133, Org. Tr., 1-6: no phrase from *Fq* to *Bq* ; Org. B., 1: no phrase from previous bar to *Bm* (**K**)

/134, Org. Tr., 1-2: no slur from *Cq* to *Gsq* ; 3-4: no slur from *Ac* to *Bq* (**K**)

/135, Org. Tr., 2-3: *Bq Dq* (**K**)

/137, Org. Tr., 2: no 'Sym.' beneath *Fq* (**K**) ; Org. Tr., 2: removed 'Sym.' beneath and inserted above *Fq* (**U**)

/138, Org. Tr., 1i: no 'p' beneath *Gq* over *Bm* (**K**)

/143, Org. Tr., 1: *Bm* ; 2i: 'Sym.' '*pia*' over *FcDc*, no 'Soft'; Org. B., 1: *Bm.* tied to following bar (**K**) ; I, 1: corrected text '*thee*' to read '*Thee*' upper case beneath *Bm.* ; Org. Tr., 2ii: corrected original 'Soft' to read as 'p' under *FcDc* (**U**)

/144, Org. Tr., 1ii: no 'Swell' beneath *Gq.Eq.* ; Org. B., 1: tie from previous bar to *Bm*, tie from *Bm.* (**K**)

/145, Org. B., 1: tie from previous bar to *Bm* (**K**)

/146, Org. B., 1: '6' beneath *Em* ; 2: '5' beneath *Enat.c* (**K**)

/147, Org. Tr., 1i-iii: *Fm.Am.Fm.* tied to following bar; Org. B., 3: 'tr.' over *Aq.* (**K**) ; I, 1: corrected text '*thee*' to read '*Thee*' upper case beneath *Fm.* (**U**)

/148, Org. Tr., 1i: *Fm.* over *Dm.Fm.* tied to previous bar, tied to following bar (**K**)

/149, Org. B., 1i: *Fm* over *CmAm* tied to previous bar (**K**)

/150, Org. B., 2i-ii: *CcEnat.c* tied to following bar (**K**)

/151, Org. B., 1i-ii: *CmFm*, *CmFm* tied to previous bar (**K**)

/155, I, 1: corrected text '*thee*' to read '*Thee*' upper case beneath Cm. (U)

/157, Org. B., 2-4: no phrase from Dq to Bq (K)

/158, Org. Tr., 1ii: no Am beneath Ac (K)

/163, I, 1: corrected text '*thee*' to read '*Thee*' upper case beneath Fm (U)

/164, Org. : this bar marks the beginning of an additional section of six bars in the pre-1812 edition which was succeeded by bar 164 of the copy text. See **Musical Illustration, Fig. 3 (K)** ; I, 1: corrected text '*thou*' to read '*Thou*' upper case beneath Dc. (U)

/166, I, 1: corrected text '*thou*' to read '*Thou*' upper case beneath Ec. (U)

/167, Org. Tr., 1-3: notation of treble ; 4ii-iii: no FcBc beneath Bc ; Org. B., 1: Fm ; 3: '6' beneath Dc (K) ; I, 3: full stop after text '*me*' beneath Fc (U)

/168, Org. Tr., 3: no tie from g.n. Bq to Aq (K) ; I, 1: corrected text '*thou*' to read '*Thou*' upper case beneath Cq. (U)

/169, I, 1: full stop after text '*me*' beneath Bm (U)

/174, Org. B., 6: inserted Gq originally omitted (K)

/178, Org. Tr., 1-2: no EqDq, no slur from Gq to Fq ; 3i-ii-6i-ii: no phrase from EqGq to BqDq (K)

/179, Org. Tr., 1: no tie from g.n. Bc to AmCm ; 2: no Ac beneath Cc ; 2: '*ad lib.*' over Cc (K) ; I, 1: corrected text '*thee*' to read '*Thee*' upper case beneath Am (U)

/180, I, 1: corrected text '*thou*' to read '*Thou*' upper case beneath Dbm (U)

/182, I, 1: corrected text '*thou*' to read '*Thou*' upper case beneath Fc (U)

- /184, Org. Tr., 2ii: *Bq.* beneath *Bq.* , ‘Sym.’ beneath *Bq.Bq.* (**K**)
- /185, Org. Tr., 6: corrected original *Fq* to read *Gq* (**U**)
- /187, Org. Tr., 3: no ‘tr.’ over *Dc* ; 4: no ‘tr.’ over *Cc* (**K**)
- /188, Org. Tr., 1: no *FmDm* beneath *Bm* with pause (**K**)
- /189, Org. Tr., 1i: ‘*Largo Expressivo*’ over *GqDq*, no ‘Swell Diapasons’ beneath (**K**)
- /191, Org. Tr., 2i: no ‘tr.’ over *F#q.* ; Org. B., 2i: *Ac* over *Dq*, no ‘*cres.*’ over *AcDq* (**K**) ;  
Org. Tr., 1ii: changed ‘#’ to read ‘nat.’ before *Cm* (**U**)
- /192, Org. Tr., 3i: no ‘tr.’ over *Aq.F#q.* (**K**)
- /195, Org. B., 4i-ii: *BmGm* over *Gm* marked ‘*p*’ (**K**)
- /196, Org. Tr., 4: ‘*for*’ beneath *Bq* (**K**)
- /197, Org. Tr., 1-8: no phrase from *Fq* to *Bc* ; Org. B., 1-8: no phrase from *Fq* to *Bc* (**K**)
- /198, Org. Tr., 1: no ‘*p*’ beneath *FmDm* (**K**)
- /199, Org. B., 5: ‘*Vivace*’ over *q-rest* (**K**)
- /200, Org.: this bar begins a six-bar variant. See **Musical Illustration, Fig. 4** ; Org. B., 1: ‘*for*’ beneath *Gc Cq* ; 2: ‘*p*’ over *Ec* (**K**) ; IV, 1: removed ‘a little faster’ over *Ec* ‘*them*’ (**U**)
- /200-201, Org.: notation values halved (**K**)
- /201, Org. B., 1: ‘*for*’ over *Bq*; 2: ‘*p*’ over *Dq* (**K**)
- /202, IV, 7: removed ‘#’ before *Csq*, 8: removed ‘nat.’ sign before *Bsq* ; 9: corrected original *Bc* to read as *Ac* (**U**)

/205, Org.: this is an extra bar of symphony omitted in the 1825 edition (**K**) ; Org. Tr., 2i: inserted 'nat.' before *Gsq* (**U**)

/206, Org. : this bar agrees with the pre-1812 edition following the six-bar variant (**K**)

/207, IV, 3, 5: deleted unnecessary commas after text '*Thou*' (**U**)

/208, IV, 6: inserted '*b*' before g.n. *Asq* (**U**)

/209, Org. Tr., 1: '*ff*' beneath *Cq*. ; 8: no '*p*' under *c-rest* (**K**)

/210, Org. Tr., 1iii: no '*p*' under *AmEmCm* (**K**)

/212, Org. Tr., 2-3: tie from *Cc* to *Cc.*; 4: no '*p*' beneath *Fq* ; Org. B., 3ii: '*for*' beneath *AqFq* ; 6: '*p*' beneath *Fq* (**K**)

/213, Org. Tr., 2-3: *Bc* tied to *Bc.*; 3ii: '*for*' beneath *GcEq*; Org. B., 6: '*p*' beneath *Eq* (**K**)

/214, Org. Tr., 2ii: *Ec* beneath *Em* ; Org. B., 5-6: no phrase from *F#sq* to *Dq* (**K**)

/215, Org. Tr., 1ii: '*p*' beneath *GmDm* (**K**)

/216-218, Org.: this marks the beginning of a five-bar variant in the pre-1812 edition resulting in two extra bars and is immediately followed by bar 219 of the copy text. See **Musical Illustration, Fig. 5 (K)**

/219, Org. Tr., 3i: '*Trio Larghetto*' over *Dq.Fq.* (**K**)

/221, IV, 1-3: deleted original notation *Fc.* slurred to *Eq Dc* and inserted *Fm* '*thanks*', *Gc* '*give*' as in organ bass (**U**)

/223, I, III, IV, 3: corrected text '*thee*' to read '*Thee*' upper case (**U**)

/226, Org. Tr., 1: no tie from g.n. *Bc* to *Am* (**K**)

/227, Org. Tr., 1i-ii-2i-ii: no slur from *DcBc* to *CcAc* ; 3ii-4ii: no *Aq Asq* beneath *Cq Csq* ;  
Org. B., 1: ‘64-3’ beneath *Fm* (**K**) ; I, III, IV, 3: corrected text ‘*thee*’ to read ‘*Thee*’ upper  
case (**U**)

/228, Org. Tr., 1ii-iii: no *GmCm* beneath *Cc* ; 2-4: no phrase from *Dq* to *Bq* ; 2-3: *Dq Cq* ;  
Org. B., 1: ‘6’ beneath *Enat.c* ; 3: ‘6-5’ beneath *Ec* (**K**) ; I, 4: corrected text ‘*thy*’ to read  
‘*Thy*’ upper case beneath *Bsq* (**U**)

/230, Org. Tr., 2: no ‘nat.’ sign before *Eq* (**K**) ; III, 2: placed ‘nat.’ before *Eq* ‘*de-*’ ; 4:  
corrected text ‘*thy*’ to read ‘*Thy*’ upper case beneath *Bsq* ; Org. Tr., 3-4: corrected *Fq Gq* to  
read *Fq. Gsq* to match tenor (**U**)

/231, Org. Tr., 1: no tie from g.n. *Fc* to *Enat.m* (**K**) ; III, 2: inserted ‘nat.’ sign before *Ec*  
‘truth’ (**U**)

/233, Org. Tr., 1: g.n. *Bc* before *AmFm* (**K**)

/235, Org. B., 4: *Esq* (**K**) ; I, III, IV, 3: corrected text ‘*thee*’ to read ‘*Thee*’ upper case (**U**)

/236, Org.: this bar marks the beginning of an eight bar variant in the pre-1812 edition  
followed by bar 236 of the copy text. See **Musical Illustration, Fig. 6 (K)**

/238, IV, 2: corrected text ‘*thy*’ to read ‘*Thy*’ upper case beneath *Bc* (**U**)

/241, Org. Tr., 1i: no ‘nat.’ sign before *Bc* over *Dc* (**K**)

/243, Org. B., 1: *Bm* not *Fm* with tie (**K**)

/247, Org. Tr., 1-2: no slur from *Dq* to *Csq* over *Bm* ; 4-5: no ‘Voices only’ beneath *Bq Asq*  
over *Fc* (**K**) ; I, III, IV, 3: corrected text ‘*thee*’ to read ‘*Thee*’ upper case (**U**)

/251, Org. Tr., 4: 'Sym.' beneath Bq (**K**) ; I, III, IV, 3: corrected text '*thee*' to read '*Thee*' upper case (**U**)

/253, Org. Tr., 1: no g.n. Bsq tied to Aq (**K**)

/254, Org. Tr., 3: no Ac. beneath Cc. (**K**)

/255, Org. Tr., 1: Bm. with pause (**K**)

/257, Org. Tr., 3ii: no 'Swell Diapason' beneath DcBc (**K**) ; Org. Tr., 3i: removed 'Swell Diapason' over Dc and inserted between staves (**U**)

/258, Org. B., 2-3: no slur from Aq to Gsq (**K**)

/260, Org. B., 2: no Fc beneath Ac, '6' beneath Fc (**K**)

/261, Org. Tr., 1: no 'tr.' over Gq, no '*res.*' beneath ; 1-2: Gq F#q (**K**) ; Org. Tr., 2: inserted '#' before Fsq (**U**)

/262, Org. Tr., 1: '#' before Fq ; 2: '*b*' before Eq (**K**) ; Org. Tr., 1: inserted '#' before Fq ; 2: inserted 'nat.' sign before Eq (**U**)

/263, Org. Tr., 5: 'tr.' over Ac (**K**)

/264, Org. B., 1: Gm 8ve below, no Bm ; 2-3: Bq Aq; 2: '*pia*' beneath Bq (**K**)

/266, III, 1: corrected text '*thee*' to read '*Thee*' upper case beneath Dm. (**U**)

/268, Org. Tr., 1-2: F#q Aq, no slur from F#q to Aq ; Org. B., 1: Dm ; 3: notation of tenor (**K**)

/270, III, 1: corrected text '*thee*' to read '*Thee*' upper case beneath Fm. (**U**)

/272, Org. Tr., 1: 'tr.' over Cq. ; 2: Asq (**K**)

/273, Org.: this bar marks the beginning of a three-bar variant followed by bar 273 of the copy text. See **Musical Illustration, Fig. 7 (K)** ; III, 1: corrected text '*thee*' to read '*Thee*' upper case beneath Gc. (U)

/276, Org. Tr., 2-3: Gq Eq (K)

/278, Org. Tr., 4-5: Bq Asq (K)

/279, Org. B., 1: 'Sym.' beneath Dc over Gm ; 3: no Ec beneath Eq ; 3-4: no slur from Eq to Asq (K)

/280, Org. Tr., 1ii-2ii: no Ec Dc beneath Cc Bc ; no slur from Cc to Bc ; 3: no Bc beneath Fq ; 3-4: no slur from Fq to Bq (K)

/282, Org. Tr., 1-2: Dq Cq ; Org. B., 1-2: Bc Bc; 3: Bc 8ve below (K)

/283, III, 1: corrected text '*hear*' to read '*Hear*' upper case beneath Dc. (U)

/287, Org. B., 2: Ec (K)

/291, Org. Tr., 1: no tie from g.n. Fq to Enat.c (K)

/294, Org. Tr., 2: 'Swell' over Aq., 'Sym.' beneath; 2: Cq. marks the beginning of a twenty-bar variation and extension. See **Musical Illustration, Fig. 8** ; 3: Fnat.sq not Gsq (K)

/296, III, 3: corrected '*Espress*' to read '*espress*' lower case over Fq. (U)

/301, III, 1: removed unnecessary comma after text '*Lord*' beneath Bc (U)

/303, Org.: the twenty-bar extension of pre-1812 is an elaboration of bars 294-302 of the copy text *c.*1825 followed by bar 303 of the copy text ; Org. Tr., 1: tie from *Fm.* to the following bar (**K**)

/306, Org. Tr., 3: 'Swell' over *Fq.* Org. B., 1: no *Bm*, *BcBc* over *Bm* (**K**)

/308, Org. Tr., 3: 'Swell' over *Eq.*, not *Fq.* (**K**)

/309, Org. Tr., 1-2: *Dq Cq*, no slur from *Dq* to *Cq* ; 4-5: notation of tenor ; Org. B., 1i: no *Bm* over *Em*, '6' beneath *Em* ; 2: '7' beneath *Fc* (**K**)

/310, Org. B., 1: notation of tenor over *Gm* (**K**)

/311, III, 1: removed unnecessary comma after text '*Lord*' beneath *Ec* (**U**)

/312, Org. Tr., 1: pause over *Fm* (**K**)

/313, Org. B., 1ii: pause beneath *BmFm* (**K**)

/321, Org.: this bar marks the beginning of a seven-bar variation dated pre-1812 and is an elaboration of bars 321-324 of the copy text *c.*1825. See **Musical Illustration, Fig. 9** (**K**)

/325, Org. B., 3: agrees with the copy text at *Cc* (**K**)

/326, Org. Tr., 1i-ii: *FcAc* marked '*pia*'; Org. B., 2: no '*Stop Diapason and flute*' (**K**)

/327, Org. Tr., 7ii: *Cc* beneath *Fc* tied to following bar ; Org. B., 2ii: 'nat.' sign beneath *Bnat.cGc* (**K**) ; IV, 2: inserted 'nat.' before *Bq* '*of*' (**U**)

/328, Org. Tr., 1ii: tie from previous bar to *Fc* beneath *Gq.* over *Dc* (**K**) ; III, 3: corrected text '*thy*' to read '*Thy*' upper case beneath *Eq* (**U**)

/329, Org. Tr., 1ii: no 'p' beneath CcFc (**K**) ; I, III, IV, 3: corrected text 'thy' to read 'Thy' upper case (**U**)

/331, I, III, IV, 3: corrected text 'thy' to read 'Thy' upper case (**U**)

/335, Org. Tr., 1iii: Em not Dm beneath CcAc ; 1i-ii-2: no slur from CcAc over Em to Bnat.c G#c ; 2iii: no Dc beneath Bnat.cG#c (**K**) ; I, III, IV, 3: corrected text 'thee' to read 'Thee' upper case ; Org. Tr., 1iv: corrected original Dm to read as Em (**U**)

/336, Org. Tr., 4i: no g.n. Fsq before EcG#c (**K**)

/338, I, III, IV, 3: corrected text 'thee' to read 'Thee' upper case (**U**)

/339, Org. Tr., 5: no tie from Cm to following bar (**K**) ; I, IV, 4: corrected text 'for' to read 'For' upper case (**U**)

/340, Org. Tr., 1ii: no tie from previous bar to Cm beneath Bq (**K**)

/341, III, 4: corrected text 'for' to read 'For' upper case beneath Dq (**U**)

/342, Org. Tr., 1: no tie to Eb from previous bar (**K**)

/344, Org. Tr., 7: c-rest, no Cc ; Org. B., 3-4: no Ac, q-rest Cq marked '8...' marks the beginning of a nine-bar variation in the pre-1812 edition. See **Musical Illustration, Fig. 10** (**K**)

/345-346, III, IV, 8: consecutive 5ths 'thanks' (**U**)

/348: nine bar extension and variation reduced to three bars in 1825 copy text is followed immediately by bar 348 ; Org. Tr., 1i-ii-2i-ii: AcGc over FcEc ; 3: Cc after Fm ; Org. B., 1: Cc ; 2i-ii: BcCc ; 3i: Ac over Fm (**K**) ; I, III, IV, 3: corrected text 'thee' to read 'Thee' upper case (**U**)

/351, Org. Tr., 5: no '*ad lib.*' beneath *q-rest* with pause (**K**)

/352, Org. Tr., 1i: pause over *AcFcCm* ; Org. B., 5: *Cq*, notation of bass marked 'Chorus full' (**K**) ; I, III, IV, 4: corrected text '*thee*' to read '*Thee*' upper case (**U**)

/353, Org. B., 6: *Cq* not *Eq* (**K**)

/354, IV, 3: corrected text '*thy*' to read '*Thy*' upper case beneath *Bq* (**U**)

/355, III, 3: corrected text '*thy*' to read '*Thy*' upper case (**U**)

/356, II-IV, 3: corrected text '*thy*' to read '*Thy*' upper case (**U**)

/357, I-IV, 3: corrected text '*thy*' to read '*Thy*' upper case (**U**)

/359, Org. B., 4: *Ac*, not *AqDq* (**K**)

/361, Org. Tr., 4ii: no '#' before *Cq* under *Eq*; 7iii: '#' before *Cq* under *CqEq* (**K**) ; IV, 3: inserted dot after *Dc* originally omitted '*God*' (**U**)

/363, I-IV, 2: corrected text '*thee*' to read '*Thee*' upper case (**U**)

/364, Org. Tr., 1iii: no *Dm* beneath *AqFq* ; 7iii: no *Dq* beneath *AqF#q* (**K**)

/365, Org. B., 5: no '*b*' before *Ec* over *Ebc* (**K**) ; II, 6: corrected original *Gc* to read *Ac* '*un-*' (**U**)

/366, I-IV, 3: corrected text '*thee*' to read '*Thee*' upper case ; II, 6: corrected original *Gq* to read *Fq* '*give*' ; III, 3: corrected original *Bq* to read *Bc* '*Thee*' ; 4: removed original *q-rest* (**U**)

/367, IV, 1: inserted *q-rest* originally omitted (**U**)

/369, Org. Tr., 5i-iii: CcGcEc tied to following bar (**K**) ; I-IV, 4: corrected text '*thee*' to read '*Thee*' upper case ; 5: corrected text '*for*' to read '*For*' upper case ; Org. B., 1i: corrected original B*m* to read C*m* (**U**)

/370, Org. Tr., 1i: Cc over Fc tied to previous bar (**K**) ; IV, 1: corrected text '*for*' to read '*For*' upper case beneath D*m* (**U**)

/372, Org. B., 4i-ii: AcAc (**K**)

/374, Org. B., 1-2: Gc Ec (**K**)

/375, I-IV, 2: corrected text '*thee*' to read '*Thee*' upper case (**U**)

/380, Org. Tr., 6i-ii-7i-ii: FqEq over CcFc ; Org. B., 6: Ac not Ec ; marks the beginning of a nine-bar variation in the pre-1812 edition, see **Musical Illustration, Fig. 11 (K)**

/382, Org.: this nine-bar variation reduced to two bars in the 1825 edition is followed immediately by bar 382 of the copy text (**K**)

/385, Org. B., 3: no phrase from F*m* ; 4: Dc over F*m* (**K**)

/391, I-IV, 1: corrected text '*thee*' to read '*Thee*' upper case (**U**)

**An Edition of the Cathedral Works of  
Sir John Andrew Stevenson**

**Elaine Marie Sherwin**

**Volume 2b: L-W**

**PhD in Musicology**

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NUI MAYNOOTH  
Ollscoil na hÉireann Má Nuad

**An Edition of the Cathedral Works of  
Sir John Andrew Stevenson**

In five volumes

**Volume 2b: L-W**

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## Volume 2b: L-W

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**14. Lord, How Are They Increased That Trouble Me**

*Psalm 3*

*Composed for the suppression of the insurrection of Robert Emmet 1803*

**List of Sources**

*Source 1: (A), (front), pp. 27-52.*

*Source 2: (E), i, (reverse), pp. 116.*

*Source 3: (K) ii, (front), pp. 172-88.*

*Source 4: (D), ii, (front), pp. 84-92; iii, (front), pp. 74-86; iv, (front), pp. 94-106.*

*Source 5: (C), viii, (reverse), pp. 32-5; ix, (front), pp. 49-52; x, (reverse), pp. 51-54;*

*xi, (reverse), pp. 48-51; xii, (reverse), pp. 32-5; xiii, (reverse), pp. 49-52; xiv, (reverse), pp. 51-54; xv, (front), pp. 48-51.*

*Source 6: (C), xxx, (front), pp. 235-238*

*Source 7: (J), i, (reverse), pp. 157-169; iii, (front), pp. 91-108*

*Source 8: (G), i, (reverse), pp. 17-20; ii, (reverse), pp. 16-19; iv, (reverse), pp. 14-22;*

*v, (reverse), pp. 29-31; vi, (reverse), pp. 26-38; vii, (reverse), pp. 31-4; ix, (front), pp. 26-37.*

*Source 9: (L), i, (front), pp. 45-58*

*Source 10: (E), ii, (reverse), pp. 3-5; iii, (reverse), pp. 3-5; iv, (front), pp. 12-18;*

*v, (reverse), pp. 3-5; vi, (front), pp. 10-21; vii, (reverse), pp. 3-5; viii, (reverse), pp. 7-17;  
ix, (reverse), pp. 3-6.*

*Source 11: (F), i (front), pp. 14-27*

*Source 12: (U), (front), pp. 77-95*

*Source 13: (O), i, (front), pp. 128-133; iii, (front), pp. 139-142; viii, (reverse), pp. 206-  
208; ix, (front), pp. 96-100*

*Source 14: (P), v, (front), pp. 23-36; ix, (front), pp. 77-95*

*Source 15: (V), v, (front), pp. 1-18*

## **Critical Commentary**

### **Scoring**

*Lord, How Are They Increased that trouble me* is scored for countertenor, tenor and bass solo voices, chorus and organ accompaniment. In this edition, the voices are indicated thus:

I = Tr. ; II = C.T. ; III = T. ; IV = B.

## Copy text

*Lord, How Are They Increased that trouble me* was composed for the occasion of the thanksgiving for the suppression of Robert Emmet's insurrection in 1803.<sup>1</sup> This extended solo anthem lasts for 374 bars and includes solo sections for trio comprising countertenor, tenor and bass voices and sections for chorus. Christ Church Cathedral Score Book 29, R.C.B. C6/1/24/1/29 (the copy text) is called Source **1: (A)**. It presents the anthem on p. 27 and concludes on p. 52 with an unidentified signatory symbol consistent with the rest of the entries into Source **1: (A)**.

## Variant readings and dating

Source **2: (E) i** is Trinity College Chapel Part-book MS 4780, MUN V/90e/38 Anthem Book 6. It is referred to as an untitled treble part-book, whether *cantoris* or *decani* is not clear. In the **Textual Commentary** this treble voice-part is simply referred to as 'I (I=Tr.)'. This treble copy is believed to be the earliest known source. It presents the anthem on p. 116. Bars 375-79 are extra bars forming an *Amen* section which are not recorded in the copy text. The argument for calling this an earlier source than other part-books is the fact that this *Amen* section was not deleted. At the foot of bar 5 of the *Amen* section on the last bar, it is stated: 'Paid so far Nov. 10th 1807', signed by 'G.H.' in pencil. In other words, this treble part was transcribed into the part-book four years after the anthem's original composition. It also includes the final chorus section: 'Salvation belongeth unto the Lord', bars 331-74. After the title of the anthem, the letter 'A' for Andrew is scribbled in, in pencil (later hand) into the composer's name which is given in the original hand. Bars

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<sup>1</sup> Grindle, W.H. *Irish Cathedral Music*, 250.

334-335 are torn away. The next examinable bar was 336 on page 119. This treble part-book belonging to the Trinity Chapel collection is earlier than the other Trinity Chapel sources which were examined. These have been named Source **10** and will be discussed below.

Source **3: (K) ii** refers to St. Patrick's Cathedral Organ-book 81. It presents the anthem on p. 172 and concludes on p. 188 with the signatory symbol of John Grey. This copy is notable in that it gives penciled suggestions for organ performance of this anthem omitted from the copy text but suggested in later sources by their copyists. In other words, these penciled suggestions have been noted by later observers and survive in ink. Evidence for dating occurs on p. 195 after Stevenson's *O God My Heart Is Ready* where together with the signatory symbol of John Grey it is written 'Examined J.M. 1815.'

Source **4: (D) ii-iv** refer to Christ Church Cathedral Loft New Books, Christ Church, Dublin 1797, R.C.B. C6/1/25/5/3-5. They are referred to as: II = C.T. ; III = T. ; IV = B.

Christ Church Cathedral Loft New Book Christ Church, Dublin 1797 R.C.B. C6/1/25/5/3 is **ii**. It presents the anthem on p. 84 where it is subtitled '3d Psalm'. Following the first chorus, 'Lord, Lord, how are they Increased', the next section, Duet: 'Tenor and Bass tacet' is crossed out in blue pencil. Stresses are inserted over notation in blue pencil to bring attention to the first set of staves while a bar of the bass is shaded in pencil marked in pencil 'Sing out'. A bass clef is inserted in pencil, dynamic marking '*f*' inserted in pencil, '*cres.*' is entered in faded pencil while there is smudging to notation in pencil. Before bar 192 when the countertenor solo begins, there is a diagram of bars showing the layout for the different sections which succeeded. The final chorus section bars 331-74 'Salvation belongeth unto the Lord', is deleted by pencil in a later hand. It ends on p. 92 with the

signatory symbol of John Grey. The copy does not contain an *Amen* section at the end, nor does it suggest how the anthem should end having omitted Stevenson's conclusion. Interestingly this signatory symbol is followed by a statement in pencil in a later hand 'May 28 1916 19 Minutes Decani'. The date is evidence that *Lord, How Are They Increased* was performed at Christ Church on that Sunday just two weeks after the last of the leaders of the Easter Rising were executed. Given that the anthem was composed in thanksgiving for the suppression of the insurrection of Robert Emmet in 1803 and the fact that it was performed in such a turbulent period in Irish politics, highlights the political association of the anthem with establishment and re-assertion. It is also evidence that there was an interest as to how long the anthem was lasting and suggests that some later performer/musical director considered it to be too lengthy and cut out the end section bars 331-74 as a result. Evidence for dating of this copy occurs before the anthem begins after Croft's *O Give Thanks* on p. 84 where together with the signatory symbol of John Grey it is written 'Paid Nov. 1816' in Grey's hand. Christ Church Cathedral Loft New Book Christ Church, Dublin 1797 R.C.B. C6/1/25/5/4 is **iii**. It presents the anthem on p. 74 where it is subtitled '3d Psalm'. Alterations to the original include starching and correction in pencil, the addition of stresses in pencil to denote when the tenor is to sing, some highlighting and alteration to rhythm in red pencil, the entry of 'T' and 'Ten' in pencil with dynamic marking '*p*' and '*pp*' and '*mf*' also in pencil. Stresses are entered in blue and grey pencil over bars while correction to notation in pencil bears the corrected note above. Grace notes and phrase marks are entered in pencil over notation. There is the insertion of penciled notation over staves while performance instructions '*rall.*', 'lead' and '*ritard.*' are entered in pencil. At bar 198, a bar for the organ to play is deleted by pencil with 'Out' pencilled over it by a later hand. Bar 198 of the copy text continues after this. The final chorus section bars 331-74 'Salvation belongeth unto the Lord' is deleted by pencil in a later hand while the final

seventeen bars are allowed. Along with this, 'Not Sing' is stated in pencil by a later hand. This copy does not contain an *Amen* section at the end, nor does it suggest how the anthem should end having omitted Stevenson's conclusion. It concludes on p. 86 with the signatory symbol of John Grey. Evidence for dating occurs before the anthem begins after Boyce's *Oh Where Shall Wisdom Be Found* on p. 74 where together with the signatory symbol of John Grey, it is written 'Paid Nov. 1816.' Christ Church Cathedral Loft New Book Christ Church, Dublin 1797 R.C.B. C6/1/25/5/5 is **iv**. It presents the anthem on p. 94 subtitled '3d Psalm'. The statement '18 minutes' is entered in a later hand after the title, 'Duet: Tenor and Bass'. 'Grave' with an asterisk is marked beside it. Beneath the stave, 'Repeat duet *pp*' is written in pencil by a later hand. This suggests there was an interest as to how long the anthem was lasting and that that was the reason for omitting bars 331-74. Instructions for performance include '*pp sempre*' '*p*', '*p*'[*ia*], '*mf*', '*for*'[*te*] and '*f*' in pencil. There is starching to original text, the insertion of penciled ties, deletion by crossing out to original notation, the penciled insertion of '*tr.*', slurring, '*ad lib.*', '*ral.*', '*a tempo*', '*cres.*', '*dim.*', the addition of penciled accents, correction to original notation and to text with the addition of text in pencil. At bar 198, in R.C.B. C6/1/25/5/4-5, a bar for the organ to play is deleted by pencil with 'Out' penciled over it by a later hand. Bar 198 of the copy text continues after this. The final chorus 'Salvation belongeth' bars 331-74 are deleted by penciled stroke. It ends on p. 106 with the signatory symbol of John Grey. Evidence for dating occurs before the anthem begins after Croft's *O Give Thanks* on p. 94 where together with the signatory symbol of John Grey it is written 'Paid Nov. 1816'.

Source **5: (C) viii-xv** refer to Christ Church Cathedral part-books, R.C.B. C6/1/24/3/24-36. They are represented thus: Ia= Tr. [cant.] ; Ib = Tr. [dec.] ; IIa = C.T.

[cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb= T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

R.C.B. Treble Decani C6/1/24/3/29 is **viii**. It presents the anthem on p. 32 where the ink on ‘Stevenson’ has faded. This copy includes this five bar *Amen* section and although it too is deleted by original hand, it can just about be deciphered and matches that of Source **2: (E) i**. There are corrections made to the anthem in blue and grey pencil while ‘Stevenson’ is signed in gold ink and ‘No. 37’, pencilled in. At bars 373-4 the pause signs needed to end the anthem in true Stevensonian-style, a copied Haydnesque ‘Slow and pause ending’, are omitted.<sup>2</sup> Instead there is an *Amen* section, although it is crossed out by ink in the original hand. It ends on p. 35 with the signatory symbol of John Grey. Evidence for dating occurs after Shenton’s *Beauty of Israel* where together with the signatory symbol of John Mathews it is written ‘Paid June 1797.’ No further evidence for dating exists. R.C.B. Alto Decani C6/1/24/3/30 is **ix**. It presents the anthem on p. 49. This copy is notable in that it does not contain deletions and its opening verse is marked ‘*Grave*’. It ends on p. 52 with the signatory symbol of John Grey. Evidence for dating occurs after Greene’s *O Lord Grant the King* where together with the signatory symbol of John Grey it is written ‘Paid Nov. 1816.’ R.C.B. Tenor Decani C6/1/24/3/31 is **x**. It presents the anthem on p. 51 where ‘Psalm 3d’ and ‘No. 351’ is entered in pencil. Like part book **ix**, it too does not contain deletions and its opening verse is marked ‘*Grave*’. Alterations include smudging to original text with starching and correction in original hand. There are also various illogical drawings unrelated to the music. It ends on p. 54 with the signatory symbol of John Grey. Evidence for dating occurs on p. 48 after Greene’s *O Lord Grant the King* where together with the

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<sup>2</sup> Stevenson may have borrowed the three bar approach in the conclusions to some of his anthems, clearly evident in Haydn’s *Creation* and in Stevenson’s adaptation *In the Beginning* where bar 316 is treated with a pause for minim duration, bar 317 is marked ‘*ad lib.*’ with pause and bar 318, the final bar is given a pause.

signatory symbol of John Grey it is written 'Paid Nov. 1816.' R.C.B. Bass Decani C6/1/24/3/32 is **xi**. Like part-books **ix-x**, this too does not contain deletions and its opening verse is marked '*Grave*'. It presents the anthem on p. 48 where it concludes on p. 51 with the signatory symbol of John Grey. Evidence for dating occurs on p. 44 after Greene's *O Lord Grant the King* where together with the signatory symbol of John Grey it is written 'Paid Nov. 1816.' R.C.B. Treble Cantoris C6/1/24/3/33 is **xii**. It presents the anthem on p. 32 where alterations to the title include the insertion of '3rd Psalm' and 'Sir J.' before 'Stevenson' in pencil while there is starching to the title and composer's name. Corrections made in pencil include the entry of 'Tenor' and 'Bass' beneath bars of rest while correction to bars of another voice part are altered in blue pencil. Text is inserted in pencil while original text and notation is corrected in pencil. There is also the addition of notation in pink pencil while grace notes are added to original notation in pencil. At bar 373 there is no pause sign over the first beat *Dm* on syllable '-mong', or at bar 374, the second beat on *Bm* for '-ple'. The reason for this is that a bar of rest follows with a pause sign above it succeeded by a four bar section entitled 'Slow'. This forms an *Amen* section. Although this copy includes the five bar *Amen* section at the end of the anthem, it is deleted by black ink by original hand and is illegible. As evidenced by Source **2: (E) i**, this *Amen* section existed in 1807 but was not recorded in the copy text. This source must date later than 1807 as although the *Amen* section is included, a decision was made to delete it at the time of transcription. It ends on p. 35 with the signatory symbol of John Grey. Evidence for dating occurs on p. 77 after Handel's Grand Funeral Anthem where together with the signatory symbol of Mathias Crowley it is written 'Paid 1823.' R.C.B. Contra-tenor Cantoris C6/1/24/3/34 is **xiii**. It begins on p. 49 where '3<sup>rd</sup> Psalm' is entered in pencil after the title. Alterations to the original include the addition of sharps. The final chorus section 'Salvation belongeth unto the Lord' (bars 331-74) is deleted by pencil in a later hand with

‘Not Sing’ also added in pencil by a later hand. Perhaps this deletion was carried out to reduce the overall length, as with Source **4: (D), ii-iv**. It ends on p. 52 with the signatory symbol of John Grey. Evidence for dating occurs after Greene’s *O Lord Grant the King* where together with the signatory symbol of John Grey it is written ‘Paid Nov. 1816’.

R.C.B. Tenor Cantoris C6/1/24/3/35 is **xiv**. It presents the anthem on p. 51. Alteration to the original includes starching which has caused a hole to bore. The final chorus *vivace* section ‘Salvation belongeth unto the Lord’ (bars 331-74) is deleted by pencil in a later hand marked ‘Not Sing’ as in Source **4**. Yet it does not suggest how the anthem should end. This deletion may have been carried out to reduce the overall length, as with Source **4: (D) ii-iv**. It ends on p. 54 with the signatory symbol of John Grey. Evidence for dating occurs on p. 47 after Greene’s *O Lord Grant the King* where together with the signatory symbol of John Grey it is written ‘Paid Nov. 1816.’ R.C.B. Bass Cantoris C6/1/24/3/36 is **xv**. The final chorus *vivace* section ‘Salvation belongeth unto the Lord’ (bars 331-74) is deleted by pencil in a later hand as in Source **4: (D) ii-iv**. Yet they do not suggest how the anthem should end. It ends on p. 51 with the signatory symbol of John Grey. Evidence for dating occurs on p. 44 where together with the signatory symbol of John Grey it is written ‘Piad [sic] Nov. 1816.’

Source **6: (C) xxx** refers to R.C.B. C6/1/24/3/51 Treble Cantoris. It presents the anthem on p. 235. This copy does not contain an *Amen* section, and is believed to be later in date than the other part books of Source **5: (C)**. This voice-part is referred to here as ‘I’ (I = Tr.). There are corrections made to the anthem in blue and grey pencil. At the end of page 237, it is stated: ‘Finis.....the end in sight - Amen’, from what appears to be made by a childish, instructed hand. Yet an *Amen* section is not recorded here as in the treble recordings for Sources **2** and **5**. By the time this treble part was transcribed, a decision had

been made not to include the *Amen* section. This source is closest in structure to the copy text. It ends on p. 238 with an unfamiliar signatory symbol. No evidence for dating exists.

Source **7: (J) i** and **iii** refer to Christ Church Cathedral organ books. They are represented thus: Org. Tr./1 = Org. Tr. ; Org. B./1 = Org. B. ; Org. Tr./2 = Org. Tr. ; Org. B./2 = Org. B.

Christ Church Cathedral Organ Book 1797 R.C.B., C6/1/24/2/11 is **i**. Its recordings are represented by Org. Tr./1 and Org. B./1 in the **Textual Commentary**. It presents the anthem on p. 157 where it is subtitled '3d Psalm'. Interestingly, the title is followed by the statement 'A wrong copy. Go to Vol. 16 pages 91-'. Every page of this copy is crossed out in pencil. It supplies the organ parts to the *Amen* section bars 375-79. See **Musical Illustration, Fig. 5**. It ends on p. 169 with the signatory symbol of John Grey. No evidence for dating exists. Christ Church Cathedral [Organ Book] Anthems and Services R.C.B. C6/1/24/2/16 Vol. 16 is **iii**. Its recordings are represented by Org. Tr./2 and Org. B./2 in the **Textual Commentary**. It presents the anthem on p. 91. On p. 95 a statement in brown pencil in the hand of Stewart reads: 'To shake in octaves!! As here enjoined would have bothe[?]. Ev'n the clever organist of the day (1821) Billy Warren!'. Stewart's hand appears again on p. 107 where 'Omitted' is written in blue pencil while the music beneath is crossed out in grey pencil. It ends on p. 108 with the signatory symbol of John Grey. Evidence for dating occurs on p. 90 before the anthem begins after Stevenson's *I Looked and Lo* where together with the signatory symbol of John Grey it is written 'Paid 1821'.

Source **8: (G), i-ii, iv-vii** and **ix** refer to St. Patrick's Cathedral Castle Chapel part books, vols. 1-2, 10, 15-16, 19 and 21. The order for the part-books of Source **8** is as follows:

Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; II = Alto [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.].

Generally, the treble part-books do not contain an *Amen* section or mention its existence. None of the other part-books suggest omitting the final chorus section ‘Salvation belongeth unto the Lord’, bars 331-74. It should be noted that this source of part-books date c.1814, some eleven years after the anthem’s composition. Castle Chapel 1 Treble Decani is **i**. It presents the anthem on p. 17. On page 19, text ‘I will not be afraid to fail’ is written in pencil by a later hand to the left-hand side beside Blake’s *I Have Set God Always Before Me*. The manuscript page recording bars 297-9 was damaged as was the case with bars 365-6, which were completely unreadable. It ends on p. 20 with the signatory symbol of John Grey. Evidence for dating relates to performance where the date ‘Jan. 1854’ is entered in pencil on p. 2 after Stevenson’s *Grant to Us Lord* and on p. 2 after Stevenson’s *The Heavens Are Telling* where the date ‘1<sup>st</sup> Jan. 1854’ is entered in pencil. Castle Chapel 2 Treble Cantoris is **ii**. It presents the anthem on p. 16, where an insert intercepts page 16 from page 17. The signatory symbol of Jonathan O’Rorke appears on this later page implying a correction to the copy in the early 1860s. A performance date is given over bar 2 at text ‘Lord....’ where ‘19 October 1825’ is entered in pencil by later hand. Interestingly by c.1814 there is no record or mention of the *Amen* section. It ends on p. 19 with the signatory symbol of John Grey. No evidence for dating exists. Castle Chapel 10 Alto Decani is **iv**. It presents the anthem on p. 14. Alterations to the original include the use of penciled joins to the staves on p. 19 of the part-book. It concludes on p. 22 with the signatory symbol of John Grey. Castle Chapel 15 Tenor Cantoris is **v**. It presents the anthem on p. 29 where it concludes on p. 31 with the signatory symbol of John Grey. The only evidence for dating occurs on p. 84 after the Stevenson/Robinson edition of *I Am Well*

*Pleased* where together with the signatory symbol of O'Rorke it is stated 'Paid up to this August 1863 J. O'Rorke'. Castle Chapel 16 Tenor Decani is **vi**. It presents the anthem on p. 26 where it states 'Duet: Tenor and Bass and Organ Bass' and presents both tenor and bass parts. It ends on p. 38 with the signatory symbol of John Grey. No evidence for dating exists. Castle Chapel 19 Bass Cantoris is **vii**. It presents the anthem on p. 31 where it concludes with an unfamiliar signatory symbol on p. 34. Evidence for dating occurs on p. 88 after Greene's *Lord Let Me Know Mine End* where together with the signatory symbol of O'Rorke it is written 'Paid up to this Aug. 1863 J. O'Rorke.' Castle Chapel 21 Bass Decani is **ix**. It presents the anthem on p. 26 where both bass and tenor parts are at times written. It concludes on p. 37 with the signatory symbol of John Grey. No evidence for dating exists.

Source **9: (L) i** refers to D4 11 Castle Chapel Organ Book. It presents the anthem on p. 45 where it ends on p. 58 with the signatory symbol of John Grey. There is no evidence for dating.

Source **10: (E) ii-ix** refers to the Trinity College Chapel part books, Anthem Book 1, MS 4754-61, MUN V/90e/11-18. They are ordered as follows: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

They do not include an *Amen* section or suggest omitting the final chorus section bars 331-74. Trinity College Chapel Treble Cantoris MS 4758 MUN/V/90e/15 is **ii**. It presents the anthem on p. 3 where it concludes on p. 5 with the signatory symbol of John Grey. Evidence for dating occurs on p. 12 after Spray's *O Lord I Will Praise Thee* where together with the signatory symbol of John Grey it is written 'Paid 1821 J.G.' Trinity College Chapel Treble Decani MS 4759 MUN/V/90e/16 is **iii**. It presents the anthem on p.

3 where it concludes on p. 5 with the signatory symbol of John Grey. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* 'Composed for the consecration of the Lord Bishop of Cork 1831' on p. 85. Trinity College Chapel Contra-Tenor Cantoris MS 4760 MUN/V/90e/17 is **iv**. It presents the anthem on p. 12 where it concludes with the signatory symbol of John Grey on p. 18. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* marked 'Composed for the consecration of the Lord Bishop of Cork' in 1831 on p. 126. Trinity College Chapel Contra-Tenor Decani MS 4761 MUN/90e/18 is **v**. It presents the anthem on p. 3 where it concludes on p. 5 with the signatory symbol of John Grey. Evidence for dating occurs after Spray's *O Lord I Will Praise Thee* on p. 11 where together with the signatory symbol of John Grey it is written 'Paid 1820 J.G.'. Trinity College Chapel Tenor Cantoris MS 4756 MUN/V/90e/13 is **vi**. It presents the anthem on p. 10 where it ends on p. 20 with double bar lines. 'Slow' is stated to the left side of the anthem. Evidence for dating occurs on p. 41 after Sprays' *O Lord I Will Praise Thee* where together with the signatory symbol of John Grey it is written 'Paid 1821 J. Grey'. Trinity College Chapel Tenor Decani MS 4757MUN/V/90e/14 is **vii**. It presents the anthem on p. 3 where it concludes on p. 5 with the signatory symbol of John Grey. Evidence for dating occurs on p. 11 after Stevenson's *I Looked and Lo* where together with the signatory symbol of John Grey it is written 'Paid 1821 J. Grey'. Trinity College Chapel First Bass MS 4754 MUN/V/90e/11 is **viii**. It presents the anthem on p. 7 entitled '*Grave*'. It concludes on p. 17 with the signatory symbol of John Grey. Evidence for dating occurs on p. 39 after Spray's *O Lord I Will Praise Thee* where it is written 'Paid 1821 J.G.'. Trinity College Chapel Second Bass MS 4755 MUN/V/90e/12 is **ix**. It presents the anthem on p. 3 where bar 350 and the succeeding bar are crossed out in original hand followed by correct bar 350. It concludes on p. 6 with the signatory symbol of John Grey.

The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* 'composed for the consecration of the Lord Bishop of Cork' in 1831 on p. 78.

Source **11: (F) i** refers to the Trinity College Chapel Organ Book, MS 4749, MUN V/90e/1. It presents the anthem on p. 14. This source respects the composer's intentions. Unlike Source **3: (K) ii**, which deletes by pencil and marks sections 'Out' in a later hand, Stevenson's original notation is allowed to stand. If sections are not desired for performance, they are notated in red, the desired notes in black ink. It is unusual in that the organ's first twelve bars from the opening 'Duet: Tenor and Bass' are presented as a solo-introduction before the anthem begins. This was not originally intended by Stevenson. For this opening twelve bar section (the Introduction) only the lower bass line is presented in black ink. The remaining lines were presented in red ink. These have been marked with asterisks if referred to in the **Textual Commentary**. The organ solo introduction having ended, bars 1-12 of the copy text then begin entitled '*Grave*'. This source is presented in a clearer manner than Source **3: (K) ii**. Here the entries given in original hand, illustrate which notes although composed by Stevenson, were omitted in performance, whereas the latter's suggestions are given in pencil by a later hand. As evident for example at bar 12, the middle lines are often omitted (thus presented in red ink). Here, the tenor line of the organ bass stave - 'Dc Dm' was presented in red ink. Therefore, the organ part only performs the voice lines, acting as a support for the soloists. In Source **3: (K) ii** a later hand comments in pencil 'Out' and deletes but here the transcriber gave the statement below the title: 'The red notes are not to be played'. The copyist and others have decided to omit these notes in performance but record them anyway thus respecting Stevenson as a composer. It concludes on p. 27 with the signatory symbol of John Grey. No evidence for dating exists.

Source **12: (U)** is the printed edition *Morning and Evening Services and Anthems* (1825) volume two. It presents the anthem from pages 77-95. It is consistent with the copy text but includes extra phrasing, slurring and dynamics.

Source **13: (O), i, iii** and **viii-ix** refer to Cashel Cathedral sources. They are represented thus:

II= C.T. ; III= T. ; IV/1 = B. ; IV/2 = B.

Tenor Cashel Cathedral is **i**. It is referred to as ‘III’ in the order of parts and in the **Textual Commentary**. It presents the anthem on p. 128 with ‘By Stevenson’ in brackets. Alterations to the original include the penciled addition of dynamic markings such as ‘*p*’, *crescendo* and *decrescendo* markings, mordents, sharps and the penciled addition of notation beneath the staff. Approximately twenty bars are crossed out on p. 130. It ends on p. 133 with a signatory symbol similar to that of Francis Mathews. [Cashel] Cathedral Bass is **iii**. It is referred to as ‘IV/1’ in the order of parts and in the **Textual Commentary**. It presents the anthem on p. 139 where it is pre-titled ‘Anthem for two voices Sir J. Stevenson’. It concludes on p. 142 with a Mathews’ signatory symbol. No evidence for dating exists. Cashel Cathedral Bass is **viii**. It is referred to as ‘IV/2’ in the order of parts and in the **Textual Commentary**. It presents the anthem on p. 206 where it ends on p. 208 with double bar lines. No evidence for dating exists. However the copy is in the hand of one of the Mathews and the entry which follows, Boyce’s *O Where Shall Wisdom Be Found* clearly concludes on p. 210 with a Mathews’ signatory symbol. Cashel Cathedral Contra-tenor is **ix**. It is referred to as ‘II’ in the order of parts and in the **Textual Commentary**. It presents the anthem on p. 96 where it is subtitled ‘3<sup>rd</sup> Psalm 171’ in pencil. After the chorus *vivace* section ‘Salvation belongeth’, bars 331-374, ‘on the close’ is written in pencil. Alterations to the original include the addition of notation with dynamic

markings ‘*f*’ and ‘*p*’ in pencil. The statement ‘After Ten. Solo’ is also entered in pencil. It ends on p. 100 with a Mathews’ signatory symbol. Evidence for dating relates to performance. Penciled dates are made to Greene’s *O Sing Unto God* on p. 38 where ‘Nov. 12<sup>th</sup> 1837, Aug. 5<sup>th</sup> 1838, June 7<sup>th</sup> 1840, Nov. 1<sup>st</sup> [year erased]’ appear in pencil.

Source **14: (P) v** and **ix** refer to Cloyne Cathedral sources. Cloyne Cathedral Score Book is **v**. The voices are indicated thus: I = Tr. ; II = C.T. ; III = T. ; IV = B.

It presents the anthem on p. 23 where the composer’s name is spelt ‘Stephenson’ without ‘Sir’. It is marked ‘Copied for Mr. Fred[eric]k Daly Cloyne [in darker ink] by J. Magrath Cashel’. Interestingly bars 185-330 are omitted and marked in the hand of Magrath ‘*Trio* follows which is omitted at Cashel Cathedral in consequence of making the anthem much too longer’. Alterations to the original include corrections in blue and grey pencil. It ends on p. 36. No evidence for dating exists. The printed edition *Morning and Evening Services and Anthems* (1825), volume two is **ix**. The parts are indicated thus:

I = Tr. ; II = C.T. ; III = T. ; IV = B. ; Org. Tr. ; Org. B.

Although this source appears as Source **12: (U)**, brown and grey penciled markings made to this printed copy at Cloyne were of interest and recorded here under the letter **(P)**. The commentaries only relate to treble and organ parts and are recorded thus in the **Textual Commentary**: I/1 = Tr. 1 ; Org. Tr./1 = Org. Tr. ; Org. B./1 = Org. B.

Source **15: (V) v** refers to the printed edition *Sacred Music by the late Sir John Stevenson, M.D., consisting of Anthems, Morning and Evening Services* edited by Joseph Robinson. It follows the order: I = Tr. ; II = C.T. ; III = T. ; IV = B. ; Org. Tr. ; Org. B.

This printed source dating after 1840 is very much Robinson's creation so its notational recordings have not been noted. Its suggestions for tempo/metronome, dynamics and its alterations to the anthem's structure are concentrated upon instead. This source can be ignored as it does not respect what the composer intended originally but reflects how the anthem was performed after c.1840. It also conveys the extent to which the anthem has modified. All references to this source have been marked (V). The final chorus section, bars 331-74, have been omitted and Robinson includes his own suggestion as to how the anthem should end - See **Musical Illustrations, Fig. 4**. Perhaps, it depended on the occasion or the director whether 'all' of the anthem should be performed, that is whether or not to perform bars 331-74. It could also have depended on 'time' as in Source **4: (D), ii-iv**. All sources record its existence, bar this printed source. Nevertheless, the editor confesses that he has omitted it in a comment at the end of the anthem justifying the addition of his own ending - *Thy blessing is among thy people*. Before the anthem begins, it is stated '*Andante Affettuoso* Organ or *P. Forte, 92=c*'. At bar 12, it is stated '2nd time without accompaniment and the first two bars '*ad lib.*'. Bar 43 is marked: 'But thou O Lord, No. 2; Solo Bass 104=c, *Moderato*'. Upbeat bar 120 is marked: 'I did call upon the Lord, No. 3 Solo Tenor, *Andante Sostenuto, 66=c*'. Bar 185 is marked : 'I will not be afraid, No. 4 *Trio* and Chorus, Organ or *P. Forte, Allegro Moderato, 92=m*'. Finally bar 309 is marked : 'Salvation belongeth unto the Lord, No. 5, *Trio 72=c*.' Underneath this, there is the following statement marked with an asterisk: 'This trio is usually sung without accompaniment'. In his edition, Robinson has omitted bars 331-74, the final chorus section 'Salvation belongeth unto the Lord'. It will be noted that Source **4: (D) ii-iv** and the *cantoris* versions of voices II, III, IV in Source **5: (C) viii-xv** had this section deleted by pencil in a later hand with usually 'Not Sing' penciled in. It is unclear why this was the case. As argued above, perhaps the anthem was considered to be too long and this is the

reason for its being omitted altogether by c.1840. Of course it cannot be proven who originally decided to omit the chorus section let alone the *Amen* section of Source **2: (E) i** found to exist in 1807. Here, to end the anthem, Robinson has invented a four-bar ending entitled ‘Chorus *Largo Thy Blessing Is Among Thy People*’ (See **Musical Illustrations, Fig. 4**). Underneath, there is a comment from Robinson marked with an asterisk:

The Editor has taken the liberty of adding the last four bars as the long chorus written by Sir John Stevenson as an ending to this anthem, is never performed in the cathedrals.

Since Christ Church Cathedral omitted this final chorus section (bars 331-74) at some stage evident by the penciled lines, how did they end the anthem? No alternative suggestion for an ending survives in any of the part-books. In other words, the contents of the copy text in this case survived. What did not survive was the *Amen* section of Source **2: (E) i**. In the treble part-books of Source **5: (C), viii-xv**, perhaps it was Stevenson himself who deleted this *Amen* section thus preventing its survival into later sources.

### Textual Commentary

/1, Org.: original ‘*pia*’[no] shortened to ‘*p*’ (**A**) ; Org. B., 1ii: no Fm (**F**) ; Org.: no ‘*pia*’[no] (**F**)\* ; Org. Tr./2, 1: ‘*Grave*’ over Dm; Org. B./2, 1i-iii: ‘Bass only’ beneath BmFmBm (**J**) ; III, 1: ‘*Grave*’ over Dm, no accent on ‘*Lord*’ ; IV, 1: no accent on Bm ‘*Lord*’ ; Org. Tr., 1: ‘Stop Diapason’ beneath Dm; Org. B., 1iii: no ‘*p*’ beneath Bm Fm Bm (**U**) ; III, IV, Org. : ‘*p*’ (**V**)

/2, III, 1: Cm in pencil by later hand ‘*Lord*’ ; IV, 1: no accent over Fm ‘*Lord*’ (**D**) ; Org. B., 1i: no A#m (**F**)

/3, Org. Tr., 4i-ii: EcBc (**K**)

/5, Org. B., 2i-ii: AcFc added above Dm (**K**) ; Org. B., 2i-ii: AcFc over Dm (**L**)

/8, Org. B., 1i-2i: no Gm Gc (**F**) ; Org. B., 1i-ii-2i-ii: GmEm tied to GcEc (**K**)

/10, Org. B., 1i-2i: no Fm Gc (**F**) ; Org. Tr., 2-3: In red Dq Cq (**F**)\* ; Org. Tr., 2-3: Dq Cq (**K**) ; III, 4-5: no slur from Dq to Cq 'in-' (**O**)

/11, Org. B., 1-3: Fc. Fq Fc (**F**) ; Org. B., 1: 'Repeat without the organ' beneath Fm (**U**)

/12, Org. B., 1-3: Bc. Bq c-rest (**F**)

/13, Org. B., 1i-ii: 'Organ' beneath DcDc (**U**) ; IV, 1: 'f' on Dq 'Ma-' ; Org., 1: 'mf' beneath DcDc (**V**)

/14, III, 1: 'f' on Aq 'Ma-' (**V**)

/17, III, 1: Fq in red pencil by later hand 'Ma-' ; 2 : Fc. for '-ny' in red pencil by later hand (**D**) ; Org. B/1, 1: Dm marked 'ped' in pencil under Dc (**P**) ; Org. : marked 'p' (**U, V**)

/20, III, IV, 2: 'p', 'there' (**V**)

/21, Org. B., 1 : Bm 8ve higher (**K**) ; III, IV, Org., 2: no *cres.* sign (**V**)

/22, III, IV, Org., 1: 'fz', *decresc.* sign 'help' (**V**)

/24, Org. Tr., 2i-ii: CcA#c in red (**F**) ; Org. B., 1: 'Voices Alone' under c-rest (**U**) ; III, IV, Org., 2: 'p' 'there' (**V**)

/24-7, Org., 2: at 'there is no help for him in his', 'No Organ' in pencil by later hand (**K**)

/25, Org. B., 1: Bm 8ve higher (**K**) ; III, IV, Org., 1: *cres.* sign 'if' (**V**)

/26, III, 1: *cres.* sign & '*rit.*' on Fm '*help*'; IV, 1: '*rit.*' on Dm '*help*'; Org.: *decresc.* sign & '*rit.*' (V)

/26-7, IV: '*pp*' '*sempre*' in pencil by later hand (D)

/27, Org. B., 2ii: added Ec to chord V for a V7 effect as given at bar 23 (A) ; III, 3: '*tr.*' on Cc '*his*' (D) ; IIIa, 3: '*tr.*' on Cc '*his*' (E) ; IVb, 1-3: Fc Fc Fc '*him in his*' (G) ; Org. B., 2ii-iii: EcFc beneath Fc (L) ; IV/1, 1-3: Fc '*him in his*' (O) ; III, 3: '*tr.*' over Cc '*his*' (U)

/28, IV, 1: '*f*' in pencil by later hand (D) ; I: above stave - '*Chos. on close*' in original hand; IIIb, 1: Dm *c-rest* '*Lord*' (E) ; Org.: marked '*Full*' (F) ; II: '*In his God*' in pencil by later hand before this (G) ; Org. B./2, 1i-ii: '*forte*' under BmBm (J) ; II, 1: after '*Chos*', '*on the close*' in pencil over Fm '*Lord*' ; IV/1&2, 1: no Bm. over Bm. '*God*' ; (O) ; I, 1: '*Chorus Same Time*' over Bm '*Lord*' ; Org. B., 1ii: '*Loud Organ*' under BmBm (U) ; I-IV: marked '*Chorus*', '*f*' (V)

/28-9, III, 1-2-1: Dm, *c-rest* /A#m, *c-rest* is given here for '*Lord, Lord*' (C)

/29, Org. Tr., 1ii: transferred '#' from Fm to Am (A)

/30, Org. Tr., 4ii: corrected original Ec to read Gc (A) ; IIIa, 4: g.n. Fq before Ec '*in-*' deleted by pencil in later hand; IIIb, 4: g.n. Fq before Ec '*in*' (C) ; III, 4: g.n. Fq before Ec '*in-*' (D) ; IIIa, IIIb, 4: g.n. Fq before Ec '*in-*' ; (E) ; Org. Tr., 1ii-2ii: Fc Fc (F) ; Ia, 4: original Ac deleted by pencil in later hand '*in-*' ; Ib, 4: Bc '*in-*' (G) ; IV/2, 4: original Fc deleted in pencil and Ec inserted '*in-*' (O)

/31, IV, 1: corrected original Ec. to read Fc. '*-creas-*' ; original Ec. deleted in pencil and Fc. inserted '*-creas-*' ; Org. Tr., 2ii: corrected original Fq to read Eq (A) ; IVb, 1: Fc. for '*-*'

*creas-*' (C) ; IV, 1: Fc. for '*-creas-*' (D) ; IV/2, 1: original Ec. '*-creas-*' deleted in pencil and Fc entered above (O)

/33, IIa, IIb, 1: originally no '#' beside Dq - one given in pencil by later hand '*how*' (C) ; IIb, 1: no '#' on Dq '*how*' (E) ; Org. B., 1: Bm (K) ; Org. B., 2: marked '*ped.*' (V)

/34, I, 2: 'G' is pencilled in by later hand over Gc '*-ed*', (C)

/35, Ib, 4: Fc '*in-*' (E)

/36, I, 1: g.n. Gq slurred to Fc '*-creas*' (C)

/37, IV, 1: corrected original insertion of Ac to read Gc '*-creas-*' (A) ; I, 4: g.n. Dq before Cc '*in-*' ; Ia, 4: g.n. Dq before Cc for '*in-*'; Ib, 4: Cc for '*in-*' marked '*f*' ; IVa, IVb, 1: Gc '*-creas*' (C) ; IV, 1: Gc '*-creas*' (D) ; Ib, 4-5: Dc slurred to Cc '*in-*'; IVa, IVb, 1: Gc '*-creas-*' (E) ; Ia, Ib, 4-5: Dq slurred to Cq '*in-*' ; IVa, IVb, 1: Gc '*-creas-*' (G)

/40, II, IV, 4-6: triple parallel 8ves '*they- in-*' (A) ; IIIa : 3-4, 5-6: Dq slurred to Fq, Eq-Dq '*they*', '*in-*'; IIIb, 3-4: Dq slurred to Fq '*they*' ; IVa, 5-6: Eq slurred to Dq '*in-*' (C) ; III, 3-4: Dq slurred to Fq '*they*' ; 5-6: Eq slurred to Dq '*in-*' ; IV, 5-6: Eq slurred to Bq '*in-*' (D) ; IIb, 4: Fc in original hand '*in-*', correct Gc in pencil by later hand; IIIa, 3-4: Dq slurred to Fq '*they*'; IIIb, 3-4, 5-6: Dq slurred to Fq, Eq slurred to Dq '*they in-*' (E) ; IIIb, 3-4: Dq slurred to Fq '*they*' (G) ; Org. B., 3i: Dc added (K) ; III, 3-4: Dq slurred to Fq '*they*'; 5-6: Eq slurred to Dq '*in-*' (O)

/41, I/1, 3: pause in brown pencil over A#c '*that*'; Org. Tr./1, 3i: pause over A#c in brown pencil ; Org. B./1, 3: pause in brown pencil under Fc (P)

/43, Org. Tr., 1: deleted original '*Moderato*' & inserted '*Larghetto Maestoso*' (A) ; Org. : '*Moderato*' ; Org. Tr., 3: No '*p*' on *Eq.* ; Org. B., 2 : '*pia*'[no] on *Gq.* (F) ; Org. Tr./1 & OrgB./1, 1: '*Larghetto Maestoso*' (J) ; Org. B., 1 : '*mf*'; Org. Tr., 3 : '*mf*' (V)

/43-50, Org., 1: trills on first symbol (V)

/45, Org. Tr., 1: no 'tr.' on *Ec*; Org. B., 1: no 'tr.' on *Cq* (F)

/47, Org. Tr., 1: 'tr.' on *Dc* in blue crayon by later hand (K)

/49, Org. Tr., 1: 'tr.' on *Cc* in blue crayon by later hand (K) ; Org. B., 1: 'tr.' on *Aq* (V)

/51, Org. Tr., 4i : 'tr.' on *Fq.* (F) ; Org. Tr., 4i: 'tr.' on *Fq.D#q.* (K) ; Org. 1: no trills (V)

/52, Org. B., 1i: additional *Gm* (K) ; Org. B., 2: '*P'mo* Swell Diapason & Principal' under *Esq* (U) ; IV, 3: '*p*' on *Ec* '*But*' (V)

/53, Org. Tr., 1-2: *Gm* highlighted in blue pencil over *Bm Ec Bc* ; Org. B., 2-3, *Eq Fq* highlighted in blue pencil (P) ; Org. B., 2 : '*p*' beneath *Esq* (V)

/53-5, Org. B.: 'Bass only' in pencil by later hand (K)

/54, Org. B., 1i-ii: *BmBc* (K) ; Org. Tr., 1: *Fc.* highlighted in blue pencil over *Bc.* (P)

/55, Org. Tr./2, 1: 'Loud' in pencil over *Ec.* ; Org. B./2, 2: '*piano*' under *Eq* (J) ; Org. Tr.: marked 'Sym.' ; IV, 3: after '*-der* in voice-part; Org. resumes, 'Organ' in pencil by later hand (K)

/55-6, Org.: marked 'Sym.' (K)

/56, Org.: marked 'Sym.' (F)

/57, IV, 1: 'p' over Bm in pencil by later hand 'thou' (D) ; Org. B.: 'Bass only' in pencil by later hand (K)

/58, Org. Tr., 1-3: Ac, c-rest, c-rest (F) ; IV, 1: *cres.* sign on Dc. 'Lord' (V)

/59, Org. Tr.: sb-rest (F)

/60, IV, 2: Gc. slurred to Adsq in pencil by later hand 'art my' ; 3: Adsq, separated from Bdsq by pencil in later hand 'my' (D) ; Org. Tr., 1: Dc (L) ; IV, Org., 1: 'p' under first symbol (V)

/61, IV, 1-2: Bq. slurred to Esq 'wor-' (D) ; Org. Tr./2, 1i-ii: 'pia' under GmEm (J)

/62, IV, 2-3: Bc. slurred to Bsq in pencil by later hand 'art my' ; 3: Bdsq separated from Cdsq in pencil by later hand 'my' (D)

/63, Org. B./1, 2-3: penciled markings over Fsq Esq ; 7: penciled 'X' over Aq (P)

/64, IV, 1: 'for'[te] in pencil by later hand over Gq 'lift-' ; (D) ; Org. B./1, 1-6: penciled markings over and under notation from Gq (P) ; Org., 5: marked with *cres.* sign (V)

/65, IVb, 2-3: Dq. Dsq 'of my' (G) ; Org. Tr., 3: 'fz' & *decresc.* sign (V)

/66, Org. B., 3: no 'loud', 'Sym.' over Dq (L) ; Org. B., 3: 'f' beneath Dq (V)

/67, Org. 1: 'f' under first symbol (V)

/67-9, Org. B.: additional pedal line. See **Musical Illustrations, Fig. 1 (K)**

/69, Org. B./1, 4-6: penciled markings over Bq Aq Gq (P)

/70, Org. B./1, 1-2: penciled markings over Eq Dq (P)

/71, Org. Tr., 4: no 'tr.' over Fc (L)

/72, IV, 3: 'p' over Ec 'But' (D) ; IVa, 3: 'p' on Ec 'But' (E) ; IV, 3: 'p' on Ec 'But' (V)

/73, Org.: 'pia'[no], Org. Tr.: *s-rest* (F) ; Org. B./2, 2: 'Bass only' under D#sq (J) ; Org. B.: 'Bass only' in pencil by later hand (K)

/74, IV, 1: 'p' in pencil over Gc. 'Lord' (P) ; IV, 2: *cres.* sign on Gq 'art' (V)

/74-8, Org. Tr., 1: *s-rest* (F)

/75, IV, 1-2: Bc Bm accented '-fender' (V)

/76, Org. Tr., 3: inserted '#' before Csq (A) ; IV/1, 1: Dm in pencil beneath Dnat.m 'Thou' (O) ; IV, 1: 'p' on Dnat.m 'Thou' (V)

/77, IV, 2: *cres.* sign on Dq 'art' (V)

/79, Org. Tr./2, 2i-ii: asterisk in pencil beneath BmBm with 'tr.' reads in pencil: 'To shake in octaves!! As here enjoined would have [?]. Even the [?] organist of the day (1821) Billy Warren! (J) ; IV, 1: 'p' on Fc 'Thou' (V)

/79-80, Org. Tr., 2i-ii-0i-ii: deleted by pencil in later hand (K)

/80, IV, 1-2: no slur from Gq. to Fsq 'wor-' (D) ; IVa, 1-2: no slur from Gq. to Fsq 'wor-' (E) ; IV/1, 1-2: no slur from Gq. to Fsq 'wor-' (O)

/82, Org., 1: *cres.* sign on first symbol ; IV, 4: 'f' on Aq 'and' (V)

/83, IV: 'for'[te], 5-6: Gq slurred to Fq '-ter' (D) ; Org. B.: 'Bass only' in pencil by later hand (K)

/85, Org., 2: marked 'Sym.'; Org. Tr., 1-2: *c-rest*, *c-rest*; 3i-ii: Dc, Fc (**F**) ; Org. Tr., 2: 'Organ' in pencil by later hand (**K**) ; Org. Tr., 2ii: 'f' beneath DcFc; Org. B., 6: 'ped.' beneath Fq (**V**)

/89, IV, 3: '*pia*'[*no*] over Dc 'But' (**D**) ; IV, 3: '*p*' on Dc 'But' (**V**)

/90, Org. Tr., 1: corrected original '*pp*' to read '*p*' beneath Bm. (**A**) ; IV, 2-3: no slur from Bq to Gq '*o-*' (**D**) ; IVa, 2-3: no slur from Bq to Gq '*o-*' (**E**) ; Org., 1: no '*pp*', '*p*' beneath Bm. (**F**) ; Org. B./2, 1: 'Bass only' beneath *c-rest* (**J**) ; Org. Tr., 1: '*p*' beneath Bm.; Org. B., 2: '*mf*' beneath Gsq (**V**)

/91, IV, 1: *cres.* sign on Ec 'Lord' (**V**)

/92, IV, 1-2: Gc-Gm accented '-*fender*' (**V**)

/93, Org.: 'Flute' deleted by pencil in later hand (**K**) ; IV, 1: '*p*' on Bc 'Thou' ; Org. 1: marked '*p*'; Org., 6: marked '*p*' (**V**)

/97, Org. Tr.: *s-rest* (**F**) ; Org. Tr.: notation deleted in pencil by later hand (**K**)

/97-8, Org. Tr., 1i-3ii: notation, slurred (**K**)

/98, IV, 1: 'tr.' on Gq. '*wor-*' (**D**) ; Org.: no '*pp*' (**F**) ; Org. Tr., 1ii: no '*pp*' beneath GmEm (**L**)

/98-100, IV, 1: trilled (**V**)

/98-102, IV: phrasing, '*worship*' (**D**)

/99, IV, 1: 'tr.' on Aq. (**D**)

/100, IV, 1: 'tr.' on Bq. (**D**) ; IV, 6-7: '-*ship*' in pencil under Bq Gq by later hand (**V**)

/101, Org. Tr., 2i: corrected original Gc to read Ac (**A**) ; IV, 1: *cres.* sign beneath Aq ; 5-6: text 'my' beneath Fq Eq in pencil by later hand (**D**) ; IV, 1-2: Cq slurred to Bq and 'Thou' in pencil by later hand; 3-4: Aq slurred to Gq and 'art' in pencil by later hand; 5-6: Fq slurred to Eq and 'my' in pencil by later hand ; Org.: marked with *cresc.* sign & notes staccatoed (**V**)

/102, IV, 1: text 'wor-' beneath Bc in pencil by later hand (**D**)

/103, Org.: original 'for'[te] shortened to 'f' (**A**) ; Org. Tr., 1i: D#m erased in pencil by later hand ; Org. B., 1ii: D#m erased in pencil by later hand (**K**) ; IV, 3-4: 'ad lib.' on Bq Bq 'and the'; Org. Tr., 1i-iii: 'f' & *decresc.* sign beneath D#mBmFm; 2: *decresc.* sign ; 3: 'ad lib.' beneath c-rest (**V**)

/104, IV, 1-2: Em slurred to Gq 'lif-' (**D**) ; Org., 1: marked 'pia'[no] (**F**) ; IV/1, 1: Em beneath Em 'lif-' (**O**)

/105, IV: 'ad lib.' in pencil by later hand (**D**) ; IVa, 1: no pause sign over Bm 'up-' (**E**) ; Org.: no 'p'; Org. Tr., 1i: pause sign over Gm ; Org. B., 1: pause sign over Bm (**F**) ; Org., 1: pause signs included over both staves (**K**) ; Org., 1: marked 'p' (**V**)

/106, IV, 1: Cm accented, 'head'; Org., 1: accented (**V**)

/107, IV: 'p' 'a tempo'; Org.: 'p' 'a tempo' (**V**)

/107-8, IV: 'pia'[no] and 'a tempo' in pencil by later hand (**D**)

/108, IV, 4: marked with *cresc.* sign (**V**)

/109, IV, 1: *cresc.* sign on Eq 'lif-', 1-4: phrasing from Eq 'lif-' (**D**) ; IV/1, 1-4: phrase from Eq 'lif-' ; 5-6: Gq slurred to Aq '-ter' (**O**) ; IV, Org.: marked with *cresc.* sign (**V**)

/110, IV, 1: pause sign on *Bm* in pencil by later hand '*up*' (**D**) ; IV, 1: pause sign on *Bm* '*up*'; Org.: marked '*Adagio*', Org. Tr., 1: marked with pause sign (**V**)

/111, Org. B.: marked '*Sym. Swell*' (**F, K**) ; Org. B., 3: '*mf*' beneath *Eq*(**V**)

/112, IVb: '*Sym.*' over organ stave (**G**) ; Org. B., 1i: '*tr.*' on *Cq.* (**K**)

/112-18, Org., 1: trilled (**V**)

/113, Org. B., 1: '*tr.*' on *Fq.* (**F**) ; Org. B., 1i: '*tr.*' on *Fc.* (**K**)

/115, Org. Tr., 1: no '*tr.*' on *Gq.* (**F**)

/118, Org. B., 1: '*tr.*' on *Aq.* (**F**) ; Org. Tr., 5i: '*tr.*' over *D#c* (**U**) ; Org. Tr., 1: no '*tr.*' on *Cq.* (**V**)

/120 (Up.bt), Org.: marked '*Swell*' & '*pia*'[*no*] (**F**) ; Org. Tr./1, 1: marked '*Larghetto Affetuoso*' over *Aq.* (**J**) ; Org. Tr.: marked '*Swell, Soft*' with large '*pp*' (**K**) ; Org. Tr, 1: '*With feeling but not too slow*' over *Aq.* , '*Swell*' beneath (**U**)

/120, Org. Tr, 4: no *Gc*, *Gc* entered in pencil beneath *Cq.* (**L**) ; Org. Tr., 1: '*Stop Diapason*' beneath *Bc. Am* (**U**)

/122, Org.: marked with *cresc.* sign (**F**) ; Org.: *cresc.* sign in pencil by later hand (**K**) ; Org. Tr., 1: accented with *decresc.* sign (**V**)

/123, Org., 1: accented (**V**)

/124, Org. Tr., 1-2: g.n. *Gsq*, 2-3: g.n.*Gsq* (**F**) ; Org. Tr., 2, 4: g.n. *Gdsq* before *Fsq*, g.n. *Gdsq* before *Fsq* (**K**)

/127, III, 3: 'p' over Aq in blue pencil by later hand 'I' (D) ; Org.: 'pia'[no], 'no organ' in pencil by later hand (K) ; III, 3: 'p' over Aq 'I' (O) ; III, 'p' in pencil over Aq 'I' (P) ; III, 3: 'p' on Aq 'I' (V)

/128, Org.: *sb-rest* (F) ; Org.: 'pia'[no] (K)

/129, Org., 1-2: *c-rest*, *c-rest* (F) ; Org. Tr./1, 2: 'p' over Aq (J) ; Org. B., 2: 'p' over Ac (V)

/129-30, Org.: '+ Organ' in pencil by later hand (K)

/131, Org. Tr., 1-2: *Am c-rest* (F) ; Org. B.: 'Bass only' in pencil by later hand (K) ; III, 3: *cresc.* sign on Aq. 'I' (V)

/132, Org. Tr., 1: *sb-rest* ; Org. B., 1i: no Bm (F)

/133, Org. Tr., 1: *sb-rest* (F)

/134, Org. Tr., 1: *c-rest* ; Org. B., 1: no Gc (F) ; Org.: 'Organ' in pencil by later hand (K) ; III, 1: *cresc.* sign over Em. 'voice' (V)

/135, Org.: no *cresc.* sign (F) ; Org. Tr./1, 1i: 'p' over EmCm (J) ; Org.: marked with *cresc.* sign ; III, 0: *decresc.* sign over Em. 'voice' (V)

/136, III, 3: correct text 'he' to read 'He' upper case beneath Csq (A) ; III, 0: 'pia'[no] over Em (D) ; Org. Tr., 3i: *c-rest* (F) ; III, 1: 'p' on Bq. 'And' ; Org., 2: marked 'p' (V)

/137, Org.: 'Flute' in original hand (F) ; Org. Tr.: marked 'Flute' with 'Organ' in pencil by later hand (K) ; Org., 3: marked 'p' (V)

/138, Org. Tr., 1: *sb-rest* (F) ; III, 3: 'f' over Eq 'I' (O)

/139, IIIa, 4: Fq 'the' (E) ; Org. Tr., 1: *sb-rest* (F) ; Org. Tr.: deleted by pencil in later hand, 'Bass only' in pencil by later hand (K)

/140, IIIa, 3-4: Aq slurred to Gq 'my' (E) ; Org. Tr.: *sb-rest*; Org. B.: just lower bass line (F) ; IIIb, 3-4: Aq slurred to Gq 'my' (G)

/141, III, 4: corrected text 'he' to read 'He' upper case beneath Bsq (A) ; III, 1-2: Gc slurred in pencil by later hand to Fc 'voice' (D) ; Org. Tr., 1-2: *c-rest, c-rest* (F)

/142, III, 1: '<' in pencil over Cc. 'heard' (O) ; III, 1: *cresc.* sign over Cc. 'heard' (V)

/143, III, corrected original Dc to read Ec in keeping with organ treble 'out' (A) ; III, 2: 'Out' over Dc in original hand; 2: Ec in pencil by later hand correcting original Bc 'me' (D)

/144, III, 2: corrected text 'he' to read 'He' upper case beneath Csq (A) ; Org. Tr., 2: Gsq not Gq before Fc. (L) ; III, 3: mordent over D#c. 'Ho-' (O) ; Org.: marked 'p' (V)

/145, Org.: original 'pia'[no] shortened to 'p' (A) ; Org.: no 'Swell' & 'pia'[no] (F) ; Org.: marked 'pia'[no] (K) ; III, 1: *cresc.* sign over Cm. 'hill' (V)

/146, Org.: no *cresc.* sign (F) ; Org.: no *cresc.* sign (K) ; III, 0: *decresc.* sign beneath Em. 'hill' (V)

/148, III, 3: 'p' over Ec 'I' (O)

/149, Org.: no 'pp' ; Org. Tr., 1: *sb-rest* (F) ; Org. Tr.: deleted by pencil in later hand (K) ; Org. B.: marked 'p' (V)

/150, Org. Tr., liii: the original sign beside Dc could not be discerned - edited here as a '#' (A) ; Org. Tr., 1-2: *c-rest, c-rest* (F)

/151, Org. Tr., 1i-iii: 'p' beneath BmFmD#m; Org. B., 1: 'ped.' beneath Em. (V)

/152, III, 4: 'for'[te] over Gq 'rose' (D) ; Org. Tr., 3: c-rest (F) ; Org. Tr., 3: cresc. sign over Cq (V)

/153, IIIa, 3: 'for'[te] over B#q. 'a-' (E) ; Org. Tr.: sb-rest; Org. B.: just lower bass line (F) ; III, 3: mordent over Bc. 'up-' (O) ; III, 1: cresc. sign over Ac 'up-' (V)

/154-5, IIIa: marked with cresc. sign (E)

/155, Org.: no 'Swell' or cresc. sign (F) ; III, 0: decresc. sign over Cm. '-gain' (V)

/156, III, 1: original 'for'[te] shortened to 'f' (A) ; Org. Tr., 2: c-rest ; Org. B.: just lower bass line (F) ; III, 1: no 'f' over Ebq 'for' (O) ; Org. 2: marked 'p' (V)

/157, Org. Tr.: sb-rest ; Org. B.: just lower bass line (F) ; IIIb, 3: 'p' on Fc 'the' (G) ; Org.: marked 'Out' in pencil by later hand (K) ; III, 1: decresc. sign on Ec 'Lord'; 3: cresc. sign on Fc 'the' (V)

/158, III, 2: 'tr.' on D#c 'sus-' (D, U) ; Org. Tr.: sb-rest (F)

/159, Org. Tr./1, 1: 'pp' over Cq. (J)

/160, Org.: no cresc. sign (F, V)

/161, Org. Tr., 6: 'tr.' over D#q. (U)

/162, ; III, 3: 'pia'[no] over Ec 'I' (D) ; Org.: no 'p' (F) ; Org. Tr./1, 2: 'pp' over EcCc (J) ; Org. Tr., 1-2: c-rest, c-rest; 3i-ii: EcCc deleted by pencil in later hand & Ec inserted 'I' marked 'pp' (K) ; Org. Tr., 2i: Ec over Cc (L) ; III, 3 : 'p' on Ec 'I'; Org., 2 : 'p' (V)

/163, Org. Tr., 1i-4i: above original line, Ec. Dq Cq Bq (K)

/164, Org. B. 1: 'ped.' under *Am.* ; Org. Tr., 2ii: no '*pp*' under *Gnat.cEc* (V)

/164-5, Org.: '*ppp*' in pencil by later hand (K)

/164-6, IIIa: marked with *decresc.* sign (E) ; III: marked with *decresc.* sign (V)

/166, III, 0: no *decresc.* sign over *Am* '*slept*' (D) ; Org. B.: just lower bass line (F) ; Org. B., 2ii: '*senza ped.*' beneath *FcCc* (V)

/167, III, 1: *decresc.* sign beneath *Dc.* '*laid*' (D) ; IIIa, 1: *decresc.* sign beneath *Dc.* '*laid*' (E) ; Org. Tr., 1: *sb-rest*; Org. B.: just lower bass line (F) ; Org. Tr., 3: *c-rest* omitted (K) ; III, 1: *decresc.* sign beneath *Dc.* '*laid*' (V)

/168, Org. Tr., 1: *sb-rest*; Org. B.: just lower bass line (F) ; III, 3: '*f*' over *Eq* '*and*', no '*cresc.*' (O)

/169, III, 1: *cresc.* sign over *Am* '*up*' (V)

/170, Org. Tr., 1-2: *Gc* slurred to *Gq* (F) ; III, 1: *decresc.* sign over *Em.* '*-gain*' (V)

/170-1, IIIa: *decresc.* sign (E)

/171, Org. Tr., 2i: *Ac* tied to following bar (F) ; Org.: marked with *cresc.* sign (V)

/172, Org. Tr., 0i: *Ac* tied to previous bar (F) ; III, 2: '*p*' over *Eq.* '*for*' (O) ; III, 2: 'E' with *cresc.* sign marked with blue penciled asterisk over *Eq.* '*for*' (P)

/173, Org.: marked '*pia*'[*no*] (F) ; Org. Tr., 2: '*p*', no 'soft' beneath *Fq* (L) ; III, 1: g.n. *Gq* in blue pencil before *Fc* '*Lord*' (P)

/175, Org.: marked 'Swell' (F) ; Org. Tr., 2i-ii: 'Swell' beneath *AcAm* (K) ; III, 1: accent on *Bc.* '*-tain-*' (V)

/176, III, 1: penciled slurring of g.n. *Ec* to *Dm.* by later hand ; Org. Tr., 1: penciled slurring of g.n. *Ec* to *Dc.* by later hand (A) ; III, 1: g.n. *Ec* in pencil by later hand before *Dm.* ‘*Lord*’ (D) ; Org. B., 2: *cresc.* sign on *Aq* (V)

/176-7, III: tie in pencil by later hand ‘*Lord*’ (D)

/177, III, 3: original ‘*for*’[*te*] shortened to ‘*f*’ (A) ; III, 3: no ‘*f*’ over *Ac* ‘*the*’ (O)

/178, III, 4-5: *F#sq G#sq A#sq Bsq* and *Dq Cq* - an added pencilled suggestion of virtuosity from *Aq* to *Dq* ‘*sus-*’ by later hand (D) ; IIIa: ‘*for*’[*te*] beneath *Fc* ‘*Lord*’ (E) ; III, 1: ‘*ad lib.*’ with accent on *Fc* ‘*Lord*’; 4: ‘*p*’ on *Ac* ‘*sus-*’; Org. B., 1i-ii: *AcDc* accented ; 4: ‘*colla voce*’ over *c-rest* (V)

/179, Org. Tr., 2i: ‘tr.’ over *Gq.* (F) ; III, 2: ‘tr.’ over *Bq.* ‘*-ned*’ (P) ; Org.: marked ‘*p*’ (V)

/180, Org. Tr./1, 1: ‘*Tempo*’ over *Aq.* (J)

/181, Org. Tr., 5ii: ‘Sym.’ beneath *Aq.* (L) ; Org.: marked with *cresc.* sign (V)

/182, Org. Tr./1, 1: *cresc.* sign under *EmCm* (J)

/183, Org. Tr., 2i: no ‘tr.’ on *Bq.* (F) ; Org., 2: marked ‘*p*’ (V)

/184, Org.: marked *Allegro con Spirito*, ‘Sym.’ & ‘*for*’[*te*] (F)

/185-330: omitted and marked in original hand: ‘*Trio* follows which is omitted at Cashel Cathedral in consequence of making the anthem much too longer’ (P)

/185, Org. Tr./1, 1: ‘*Allegro Moderato*’ over *sb-rest*; Org. B./1, 1: ‘Octaves no chords’ under *Dm* (J) ; II, 1: ‘*Trio Allegro*’ over *sb-rest*; Org. Tr, 1: ‘loud organ’ over *Dm* ; Org. B., 1: ‘Bold’ with ‘*for*’ over and under *Dm*; 2: ‘tr.’ over *Ac.* (U) ; Org.1: marked ‘*f*’ (V)

/186-187, Org.: 'Leave Out' in pencil, deleted in pencil (**L**)

/192, Org. Tr., 2: altered original '*pp*' to read '*p*' beneath *Dm* (**A**) ; Org. Tr., 2: '*pia*'[*no*];  
Org. B., 2: '*for*'[*te*] under *Fm* '*I*' (**F**) ; Org. Tr., 2: 'Choir Organ Diapason & Flute' over  
*Dm*, no '*pp*' (**U**) ; III, 2: '*mf*' on *Dm* '*I*' (**V**)

/192-3, III, 2-0: no tie from *Dm* to *Dc* '*I*' (**D**)

/193, III, 1: '*mf*' over *Dc* in pencil by later hand over '*will*' (**D**) ; II, 2: '*mf*' on *Am* '*I*-' (**V**)

/195, III, 2: corrected original *Bc* to read *Ac* '*not*' (**A**)

/196, IIa, 2-3: *Fq* slurred to *Gq* '*-sands*' (**E**)

/197, Org.: 'Loud', [omits 'Org.']] (**F**) ; Org.: following this bar, two bars are deleted by  
original hand (**K**) ; Org. B., 2i-ii: '*f*' under *FqFq* (**V**)

/198, Org. Tr., 1: corrected original '*pp*' to read '*p*' beneath *sb-rest* (**A**) ; II: extra organ bar  
deleted in pencil by later hand, '*Sing out*' in pencil by later hand ; III: extra organ bar in  
original hand deleted in pencil by later hand and 'Out' in pencil over it. Correct bar 198  
follows this. See **Musical Illustrations, Fig. 3** ; IV: extra original bar deleted by pencil and  
'Out' pencilled over the bar by later hand. Correct bar 198 follows marked '*mf*' in pencil  
by original hand over it (**D**) ; Org.: extra bar included followed by correct bar 198. (**K**) ; IV,  
2: '*mf*' on *Am* '*I*-' ; Org. B., 3ii: '*p*' under *AmAm* (**V**)

/199-200, Org. B., 3-4: marked '8va' (**V**)

/200, III, 4-5: *Dq* slurred to *Cq* '*a*-' (**D**)

/202, Org. B., 3: *Ec* 8ve higher (**K**)

/203, IV, 3: '*f*' in pencil by later hand over *Dm* '*I*' (**D, U**) ; III, 2: '*f*' over *Dc* '*for*' (**U**)

/207, IV: the phrase for this voice has been completed by inserting the word 'people' and Gc Gc *m-rest* where the original gave a semi-breve rest for the entire bar (A) ; III, 4: 'pp' in pencil by later hand over Ec 'the' (D) ; III, 4: 'p' over Ec 'the' (U) ; II, 4: 'p' on Gc 'the'; III, 4: 'p' on Ec 'the'; Org. Tr., 4ii: 'p' under GcEc; Org. B., 2: 'p' under Em (V)

/208, IV, 2: 'pp' in pencil over Ac 'the'; 3-4: no slur from Cc to Ac 'people' (D) ; IVa, 3-4: no slur from Cc to Ac 'people' (E) ; Org.: marked 'Loud' (F) ; Org.: marked 'Loud' (K) ; IV, 2: 'pp' on Ac 'the' (V)

/209, III, 3: 'mf' in pencil by later hand over Dc 'for'; IV, 3-4: no slur from Dc to Dc 'people' (D) ; IVa, 3-4: no slur from Dc to Dc 'people' (E) ; Org. B., 2: 'pia'[no] under Cc (F) ; II, 3: *cresc.* sign over Fc 'for'; III, 3: *cresc.* sign over Dc 'for' (V)

/209-10. Org. Tr., 3: marked with *cresc.* sign (V)

/211, IV/1, 1: no phrase mark from Dc 'thou' (O)

/210, IV, 2-3: 'mf' in pencil by later hand 'for ten' (D) ; IV, 2: 'mf' on Ac 'for' (V)

/213, IV, 4: 'dim.' in pencil by later hand over Dc 'I' (D) ; II, 4: 'dim.' on Fc 'I-'; III, 4: 'dim.' on Dc 'I-' ; IV, 4: 'dim.' on Dc 'I-'; Org. Tr., 3i-ii: FmDm accented; Org. B., 2: 'p' under Dm (V)

/214, IIa, 3-4: Ec Dc in original hand, Ec. Dq in pencil by later hand 'be a-' (E)

/215, III, 4-5: Cq slurred to Bq 'ten' (D)

/216, IIa, 2-3: Eq slurred to Dq '-sands' (E)

/217, IV, 4: 'mf' in pencil by later hand over Bq 'that' (D) ; IV, 4: 'mf' on Bq 'that' (V)

/219, IV, 3: *cresc.* sign in pencil by later hand over *Am* 'round' (D) ; Org. B., 3: *Am* tied to following bar (L) ; IV, 3: *cresc.* sign on *Am* 'round' (V)

/219-241, III: deleted in pencil (O)

/220, III, 1: *cresc.* sign on *Ec* 'set' (V)

/221, II, 3: *cresc.* sign on *Aq* 'that' (V)

/222, IIa, 2-3: *Gq* slurred to *Fq* 'them-' (E) ; II, 2-3: *Gq* slurred to *Fq* 'them-'; IVb, 0: *Em* 'round' (G)

/224, III, 1: no 'nat.' on *Cm* 'a-' ; IV, 2-3: *Bq* slurred to *Cq* 'them-' (D) ; IIIa, 1: no 'nat.' to *Cm* 'a-' ; IVa, 2-3: no slur from *Bq* to *Cq* 'them-' (E) ; Org. Tr., 3i: *Dc* in original hand correct corrected in pencil to read *Ec* by later hand (F)

/226, IV, 2: 'dim.' in pencil by later hand over *Ac* (D) ; IV, 2: '*f*' over *Ac* 'I' (U) ; IV, 2: 'dim.' on *Ac* 'I' (V)

/227, II, 2: '*f*' in pencil by later hand over *Dc* 'I' (D) ; Org. B., 1ii: '#' deleted on *Gc* in pencil by later hand (K) ; II, 2: '*f*' over *Dc* 'I' (U) ; II, 1: 'dim.' on *Em.* '-bout' (V)

/230, II, 1-2: no slur from *Aq* to *Gq* 'not' (D) ; IIa, 1-2: no slur from *Aq* to *Gq* 'not' (E)

/231-5, Org. B.: marked 'ped.' (V)

/232, III, 4-5: *Dq* slurred to *Cq* 'the' (D) ; IIa, 4-5: *Fq* slurred to *Eq* 'the' (E)

/233, IV, 3: *cresc.* sign in pencil by later hand over *Gm* 'be-' (D) ; IV, 3: *cresc.* sign on *Gm* 'be-' (V)

/234, II, 2: *Ec* is suggested in later ink over 'not' (A) ; II, 2: original *Dc* deleted in pencil by later hand, *Ec* inserted by later pencil; 4-5: *Dq* slurred to *Cq* 'a-' (D) ; IIa, 4-5: *Dq* slurred to *Cq* 'a-' ; IIIa, 4-5: *Bq* slurred to *Aq* 'a-' (E)

/235, II, 2: '*f*' in pencil by later hand over *Dc* 'for' ; III, 1: g.n. *Ac* before *Gm* '-fraid'; IV, 2: '*p*' in pencil by later hand over *Gc* 'for' (D) ; IIa, 1: g.n. *Cnat.c* before *Bm* '-fraid'; IIIa, 1: g.n. *Ac* before *Gm* '-fraid' (E) ; Org. Tr., 2ii: '*p*' beneath *DcBc* ; Org. B., 2: 'senza ped.' beneath *Gc* (V)

/236, III, 1: no 'nat.' before *Cc* 'thou-' ; IV, 1: g.n. *Fq* omitted before *Enat.c* 'thou-' ; 1: no 'nat.' on *Ec* 'thou-' ; 1: *cresc.* sign in pencil by later hand over *Ec* 'thou-' (D) ; IIIa, 1: no nat. to *Cc* 'thou-' (E) ; II, 1: 'cresc.' over *Gc* 'thou-' (U) ; II-IV, Org.: marked with *cresc.* sign (V)

/237, II, 4: '*f*' in pencil by later hand over *Ac* 'ten' (D) ; II, 4: '*f*' over *Ac* 'the' (U) ; Org. B., 3: '*p*' under *Ac* (V)

/239, Org. B., 3: 'ped.' beneath *c-rest* ; 4: '*mf*' under *Fc* accented (V)

/239-41, II: notation entered in pencil by later hand until Alto part resumes (G)

/240, IV, 1: '*f*' in pencil by later hand over *Bc* 'set'; 1-4: *Bc A#c Bc A#c* staccatoed (D) ; IV/1, 4: '#' before *Ac* 'a-' (O) ; IV, 1-4: '*f*' over *Bc A#c Bc A#c* staccatoed ; Org. B., 1-4: 'ped.' under *Bc A#c Bc A#c* staccatoed (V)

/241, II, III, 3: marked '*f*', Org. B., 1-3: *Bm Bc Fc* staccatoed (V)

/242, II, III: notation staccatoed ; Org. Tr., 2i-ii-3i-ii: *CcA#c* to *DcBc* staccatoed; Org. B., 2: *Bm* staccatoed (V)

/244, II-IV: notation staccatoed ; Org. B., 1: '*senza ped.*' beneath Bc (V)

/247, IV, 1: '*p*' by pencil in later hand over Fc '*T*' (D) ; IV, 1: '*p*' over Fc '*T*' ; Org. B., Iii: '*p*' under A#mFc (V)

/248, II, 4; Org. Tr., 4i: corrected original E#c to read Enat.c, '*be-*'. This error exists in *Source 6* and *Source 8* but not in others ; III, 5: '#' before Dc inserted in gold ink (A) ; Iia, 4: '#' on Ec '*be-*' (E) ; I; Org. Tr., 4i : '#' added to Ec '*be-*'; 5ii, '#' added to Dc in pencil by later hand (K) ; II, 1: '*cres.*' over D#c '*T*' (U) ; I, III, 1: marked '*p*', Org. B., 2: '*p*' beneath *m-rest* (V)

/249, IV, Org. B., 5: '#'s are erased by pencil (A) ; IV, 1: *cresc.* sign in pencil by later hand over Ec '*T*' (D) ; Org. B., 1: '*Loud*' under Ec ; 4: '*Soft*' under Fc (F) ; IV, 1: *cresc.* sign under Ec '*T*' (V)

/250, Org.: marked '*crescendo*' (V)

/251, IV, 1: '*f*' in pencil by later hand over Dc '*T*' (D) ; Org. B., 1: '*Loud*' under Dc; 4: '*Soft*' under Dc (F) ; IV, 1: '*f*' on Dc '*T*' (V)

/252, IV, 3: '*f*' in pencil by later hand over Gc '*ten*' (D) ; II, 2: '*for*' in pencil over Fc '*for*' (O) ; II, 2: '*f*' over Fc '*for*' (U) ; II-IV: '*f*' on text '*for*' (V)

/253, II, 2-3: Bq slurred to Aq '*-sands*' (D) ; Org. Tr., 4i-ii, 5i-ii: Gc.Ec. FqDq (F) ; Org. Tr., 4i-ii, 5i-ii: Gc.Ec. FqDq (K)

/254, Org. Tr., Ii-ii: corrected original FcDc to read AcF#c (A) ; IV/1, 3: '*p*' in pencil over Fq '*that*' (O) ; II, 4: '*p*' over Aq '*that*' (U)

/255, II, 2-3: Gq slurred to Fq 'them-' (D) ; IIa, 2-3: Gq slurred to Fq 'them-' (E) ; II, 5: 'f' in pencil over Fq 'a-' ; III, 2-3: Eq slurred to Dq 'them' (O)

/256, III, 4: g.n. Fq before Ec (D) ; IIa, 3-4: g.n. Aq before Gc 'me' (E)

/258, Org. B., 2: original 'for'[te] shortened to 'f' (A) ; III, 3-4: 'rall.' in pencil by later hand over Fq Fq 'that have'; IV, 3: 'f' in pencil by later hand over Dq 'that' (D) ; Org. B., 1i-ii: no 'for'[te] under AmDq ; 6 : no 'p' under Eq (F) ; II, 3: 'f' over Aq 'that'; Org. B., 5: no 'p' under Dq (U) ; II-IV, 3: 'f' on 'that' ; Org. Tr., 1ii: 'f' beneath FmDm ; 3ii: 'p' beneath AqFq (V)

/259, III, 2-3: Eq slurred to Dq 'them-' (D) ; IIa, 2-3: Gq slurred to Fq 'them-' (E) ; Org. Tr., 1iii: additional Dm (F) ; Org. Tr., 1iii: additional Dm (K) ; Org. B., 1: 'p' beneath Bm (V)

/260, IV/1, 2: corrected original Fm to read Dm 'me' (A) ; IV, 2: original Fm deleted in pencil by later hand and corrected to read Dm (D)

/261, II, 1-2: no slur from Fm to Ec. 'round'; III, 1: no pause sign over Dm 'round'; 2: 'tr.' over Cc; IV, 1: no pause sign over Am 'round' (D) ; IIa, 1: no pause sign on Fm 'round'; IIIa, 1: no pause sign over Dm 'round'; IVa, 1: no pause sign on Am 'round' (E) ; II, 2: no 'tr.' over Ec. 'round' (O) ; II, 2: 'tr.' over Dc. 'round' (U)

/262, Org.: original 'for'[te] shortened to 'f' (A) ; Org.: to left: 'Chorus-Same Time', no 'f' (F) ; II, 1ii: '#' inserted by pencil in later hand to Dm '-bout' (G) ; Org. Tr., 1i: 'Chorus' over Dc (L) ; I, 1: 'Chorus Same Time' over Dc ; Org. Tr. 1iii: no 'f' under DcAcFc (U) ; I-IV: marked 'f', Org. B., 1: 'ped.' beneath Dc (V)

/264, I, 2-3: Eq. Esq 'will not' (C)

/265, I, 3: corrected original Dq to read Cq, 'ten'. In the treble [cant.] part-book of *Source 7* the error also exists (A) ; I, 1: g.n. Ec slurred to Dm '-fraid' ; Ia: corrections are made to this. The Dm is deleted in pencil by later hand. 'For ten' is presented as Dc Cc in orange pencil above the notes. The g.n. Ec before the first beat Dm '-fraid' has been given a crotchet duration and forms a top line of Ec Dc Gc Gc '-fraid for ten'; Ib: g.n. Ec is pencilled in and slurred to Dm '-fraid'. This bar was altered in pencil by later hand. There was later blue pencil on Dm (C) ; Org. Tr., 1i-ii: g.n.Ec g.n. Gc before Dm Fm (F) ; Ia, 3: Dq 'ten'; II, 1: no g.n. Gc before Fm '-fraid' (G)

/266, I, 3-4: Dc Cc 'of the'; Ia, Ib, 3-4: Dc Cc 'of the'; IIa, IIb, 2-3: Gq slurred to Fq '-sands' (C) ; IIa, 2-3: Gq slurred to Fq '-sands' ; IIb, 2-3: Gq slurred to Fq '-sands' (E)

/268, Ia, 1: text 'sat' corrected to read 'sit' in pencil by later hand beneath Dc (C)

/268-269, IV, Org. B.: concealed parallel 5ths between tenor strand of organ and vocal bass 'a-against' (A)

/269, IIb, 4-5: Eq slurred to Dq 'me' (E) ; Org. Tr. 1: Fm Cm inserted in pencil beneath A#m; 2: Dm in pencil beneath Bm (L)

/271, Org. B., 1i-ii: 'senza ped.' beneath BcBm (V)

/272, IVa, 1-5: additional lower line - Ec Eq Eq Fc G#c 'I will not be a-' (C) ; IVb, 1-5: additional lower line: Ec Eq Eq Fc Gc 'I will not be a-' (E)

/272-3, IIIa, 2: no tie from Em 'I-' (G)

/273, I, 2-3: Aq. Asq 'will not'; Ia, Ib, 2-3: Aq. Asq 'will not'; IVa, 1: additional lower note Ac '-fraid'; IVb, 1-2: Cc slurred to Am '-fraid' (C) ; IV, 1-2: Cc slurred to Am '-fraid' (D) ; IVa, 1-2: Cc slurred to Am '-fraid'; IVb, 1ii: additional Cc (E)

/274, IIb, 1-5: additional lower line - Cc Dq Dq Ec Fc 'I will not be a-' (E) ; Org. Tr., 4i: no tie from Dm over GqEq to following bar (F)

/274-5, IIa, IIb, 1-5: additional lower line - Dc Dq Dq Ec Fc 'I will not be a-' (C)

/275, I, 1-2: Cq. Bsq 'will not'; 3-4: Cc Bc 'be a-' (C) ; Ia, 1-2, 3-4: Cq. Bsq, 'will not', Cc Bc 'be a-'; Ib, 1-2: Cq. Bsq 'will not' ; IIIa, 1-2: Eq slurred to Dq 'not' (D) ; IIb, 1ii: additional lower note Gm (stem down) '-fraid' ; IIIa, 1-2: Eq slurred to Dq 'not' (E) ; Org. Tr., 1i: no tie from Dc to previous bar (F)

/276, Org. Tr., 1ii: original Am changed to Fm (A) ; I, 1-2: no slur from Bc to A#c '-fraid' (C) ; Org. Tr., 4i: 'ff' over A#q. ; Org. B., 2: 'ff' under Fm; 2: tie from Fm to following bar (F) ; Org. : marked 'ff' (K) ; Org. Tr., 4: 'ff' under A#q.Cq. (U) ; Org. B., 1: 'ped.' beneath Fm marked 'f' ; 2: 'ff' beneath Fm (V)

/277, Org. B., 0: tie from Fsb to previous bar (F)

/277-8, IV, 1: no tie from Fsb to following bar '-fraid' (D)

/278, IV, 2-3: A#q. Asq 'for ten' (D) ; Org. B., 2ii: Fm tied to following bar (F)

/279, Org. Tr., 1i: Fsb tied to following bar ; Org. B., 1ii: Fm tied to previous bar (F) ; IIIa, 1: no tie from Fsb '-fraid' to following bar (G)

/280, Org. Tr., 4ii: inserted '#' before Aq. (A) ; IIIa, IIIb, 1: Fm tied to Fc '-fraid' (C) ; III, 1: Fm tied to Fc followed by c-rest '-fraid' (D) ; IIIa, IIIb, 0-1: Fm tied to Fc (E)

/281, I, 3-4: Bc. Aq '-selves a' ; Ia, Ib, 3-4: Bc. Aq '-selves a-' (C) ; Org. B., 1: 'senza ped.' beneath Bc (V)

/282, III, 2: corrected original *Cc* to read *Dc* ‘-sands’ (A) ; I, 1-2: *Ac* slurred to *G#c* ‘-gainst’ ; Ia, Ib, 1-2: *Ac* slurred to *G#c* ‘-gainst’ ; 3-4: *Cc*. slurred to *Bq* ‘me’ (C) ; Ia, Ib, 1-2: *Ac* slurred to *G#c* ‘-gainst’ (E) ; Ib, 1-2: *Ac* slurred to *G#c* ‘-gainst’ (G)

/283, I, 1-2: no slur from *Am* to *G#c*. ‘round’ ; IIa, IIb, 1-2: *E#c Fc* (C) ; II, 1-2: *E#c Fc* (D) ; Org. B., 1: ‘ped.’ beneath *Cm* (V)

/284, Org. B., 1: *Fm* erased by pencil and ‘7th according to printed score’ inserted by pencil in later hand ; 5: inserted ‘#’ before *Ac* (A) ; Org. B., 1: original *Dm* deleted in pencil and altered to read *Fm* ; 4: ‘#’ before *Ac* (L)

/285, IVa, IVb, 2-3: *Bq* slurred to *Aq* ‘-fraid’ (C) ; IVa, 4-5: no slur from *G#q* to *Fq* ‘a-’ ; IVb, 2-3: *Bq* slurred to *Aq* (E)

/286, IIIa, IIIb, 4-5: *Cq* slurred to *Bq* ‘a-’ (E)

/287, I, 2-3: *Aq. Asq* ‘will not’ ; Ia, Ib, 2-3: *Aq. Asq* ‘will not’ ; IIa, 2-3: *Aq* slurred to *Gq* (C) ; II, 2-3: *Aq* slurred to *Gq* ; 4-5: *Fq* slurred to *Eq* ‘a-’ (D) ; IIa, 2-3: *Aq* slurred to *Gq* ; 4-5: *Fq-Eq* ; IIb, 2-3: *Aq* slurred to *Gq* ; 4-5 *Fq* slurred to *Eq* ‘a-’ (E) ; II, 2-3: *Aq* slurred to *Gq* ‘-fraid’ (G)

/289, I, 1-2: *Eq* slurred to *Dq* ‘not’ (C) ; Ia, Ib, 1-2: *Eq* slurred to *Dq* ‘not’ (E)

/290, I, 1: no g.n. before *Bm* ‘-fraid’ ; Ia, 1: g.n. *Cnat.c* slurred to *Bm* in pencil by later hand ‘-fraid’ ; Ib, 1: nat. on g.n. *Cc* before *Bm* inserted and slurred in pencil by later hand ‘-fraid’. This bar was altered in later blue pencil ; IIIa, IIIb, 1: g.n. *Ac* tied to *Gm* ‘-fraid’ (C) ; Org. Tr., 1i: g.n. *Cnat.c* slurred to *Bm* (F)

/291, I, 4: Dc inserted by pencil 'a-' (A) ; I, 1-2: Fq slurred to Eq 'not' ; 4: Cc deleted by blue pencil in later hand and Dc pencilled in 'a-' ; Ia, 4: Dc 'a-' ; Ib, 3-4: Dc Cc coloured in by later blue pencil 'be a-' (C) ; Ia, Ib, 1-2: Fq slurred to Eq 'not' (E)

/293-6, Org.: marked 'x' in pencil by later hand over these bars (F)

/294, IIIa, 2: Dc 'ten' (G) ; Org. B., 2: 'fortissimo' under Gc (U)

/297-99, Ib: illegible (G)

/298, I, 4-5: Cc slurred to Bc 'of the' ; Ia, Ib, 4-5: Cc, Bc 'of the' ; IIIa, 2-3: Gq slurred to Fq '-sands' (C) ; III, 2-3: Gq slurred to Fq (D) ; IIIa, 2-3: Gq slurred to Fq '-sands' (E) ; Ia, 2-3: Eq slurred to Dq '-sands' (G)

/301, III, IV, 2-3: parallel 8ves 'themselves' (A)

/303, Ib, 2: 'tr.' on Cc. ; IIIa, IIIb, 1-3: additional lower line reads Bm tied to A#c. Bq 'round a-' (C) ; IIIb, 1-3: additional lower line reads Bm A#c. Bq 'round a-' (E)

/304, I, 3-4: A#q. Asq 'that have' ; Ia, Ib, 3-4: A#q. Asq 'that have' ; IIIa, IIIb,1ii: Bm inserted under Dm '-bout' (C) ; IIIb, 1ii: Bm inserted under Dm '-bout' (E)

/307, I, 1: no pause over Dm 'round' ; 1-2: no slur from Dm to Cc. 'round' ; Ia, Ib, 1: pause sign in pencil by later hand over Dm 'round' ; IIIa, IIIb, 1-3: additional lower line reads Bm tied to A#c. Bq 'round a-' (C) ; Ia, Ib, 1: no pause sign over Dm 'round' ; IIb, 1: no pause over Fm 'round' ; IIIa, 1: no pause sign over Bm 'round' ; IIIb, 1-3: additional lower line reads Bm A#c. Bq 'round a-' ; IVb, 1: omits pause sign over Fm 'round' (E) ; IV/2, 1: pause over Fm. '-round' (O) ; I, 1: 'Adagio' over Dm 'round' ; Org. Tr., 1i: 'Adagio' over Dm with pause (V)

/308, IIIa, IIIb, 1ii: additional *Bm* with pause sign under *Dm* ‘-bout’ (C) ; IIIb, 1ii: additional *Bm* ‘-bout’ (E)

/309, III, 3: ‘*pia*’[*no*] over *Dc* ‘*Sal-*’; IV, 3: ‘*p*’ over *Dc* ‘*Sal-*’ in original hand (D) ; Org.: marked ‘*pia*’[*no*] ; Org. Tr., 3i-ii: *Fc Dc* in red ink (F) ; Org.: marked ‘No organ’ and ‘Very soft’ in pencil by later hand (K) ; II, 1: ‘*Trio Slow Very Soft*’ over *m-rest* marked ‘Soft’; Org. Tr., 1: ‘Slow’ under *m-rest* (U) ; Org. B., 1: ‘*p*’ beneath *Dm* ; I-IV, Org. Tr.: marked ‘*p*’ (V)

/310, Org. Tr, 1: removed original ‘*pp*’ beneath *Fc.Dc.* (A) ; Org.: all notation in red ink, no ‘*pp*’ (F) ; Org. Tr., 1ii: ‘Stop Diapason’ under *Fc.Dc.* (U)

/311, IV, 1: *decresc.* sign over *Ac* ‘-long-’ in pencil by later hand (D) ; II, 1: *decresc.* sign over *Ac* ‘-long-’ in pencil by later hand (G) ; II-IV, 1: notation accented (V)

/311-12, Org.: all notation in red ink (F)

/313, II-IV, 3: corrected text ‘*thy*’ to read ‘*Thy*’ upper case (A) ; IV, 3: *cresc.* sign over *Cdsq* in pencil by later hand ‘*thy*’ (D) ; Org. Tr., 1-3: notation in red ink; Org. B., 1-2i: *Fm Ac* in red ink ; 2ii: *Cc* in black ink marked ‘Bass only’ in original hand (F) ; II-IV: marked with *cresc.* sign (V)

/313-14, Org. B.: marked ‘Bass only’ in pencil by later hand (K)

/314, II, 4: *decresc.* sign over *Aq.* ‘*is*’ (D) ; II, 1: *cresc.* sign over *Aq.* ‘*bless-*’ in pencil by later hand (G)

/314-15, Org. Tr.: notation in red ink ; Org. B.: notation in black ink (F)

/315, II-IV, 4: corrected text 'thy' to read 'Thy' upper case ; Org. Tr., 4ii: ink blotching beside Gq. edited as a '#' sign here (A) ; III, 4: 'tr.' over G#c 'thy' ; IV, 1: *decresc.* sign over Dc '-mong' in pencil by later hand (D) ; IIa, 4-5: Bc. slurred to Esq 'thy' ; IIIa, 4: 'tr.' over G#c 'thy' (E) ; III, 4: 'tr.' over G#c 'thy' (U) ; II-IV, 1: marked with *decresc.* sign (V)

/316, II, 1-2: Cq. slurred to Bs*q* 'peo-' (D) ; Org.: all notation in red ink ; Org. B., 1i-ii: Am Em omitted (F) ; Org. Tr., 4: Ac ; Org. B., 2: no Ac (L) ; III, 3: 'p' on Ac 'Sal-' (V)

/317, IV, 3: *cresc.* sign over C nat.c in pencil by later hand 'be-' (D) ; Org. Tr., 1: Dm in red ink ; Org. B., 3: 'ppp' beneath Cnat.c (F) ; Org. Tr., 1: no tie from Dm to Dc (L) ; III-IV, 3: marked with *cresc.* sign (V)

/318, II, 1: g.n. Ac slurred to Gc '-long-' ; IV, 1: *decresc.* sign over Bc '-long-' in pencil by later hand (D) ; II-IV, 1: notation accented (V)

/319-20, II-IV: marked with *cresc.* sign (V)

/320, II-IV, 4: corrected text 'thy' to read 'Thy' upper case (A) ; IV, 1: *cresc.* sign over Am 'Lord' in pencil by later hand; 2: 'p' in pencil by later hand over Gq. 'and' (D) ; IIIa, 1-2: Dc slurred to Cc 'Lord'; 3: Ac. 'and' ; 4: Cs*q* 'thy' (E) ; IIIb, 1-2: Dc slurred to Cc 'Lord' (G) ; II-IV: 'p' over 'and' (V)

/320-1, III, 1-2: no slur from Dc to Cc 'Lord' (O) ; Org.: marked 'No Organ' in pencil by later hand (K)

/320-4, IIIb: erased mistakes by original hand (G)

/321, II-IV, 3: corrected text 'thy' to read 'Thy' upper case (A) ; III, 1: *cresc.* sign in original hand over Dc. 'bless-' ; IV, 1: *decresc.* sign over Fc. 'bless-' (D) ; II-IV, 1: marked with *cresc.* sign (V)

/322, III, 1-2: Dq Cq for 'bless-' (D) ; IIIa, 1-2: Dq Cq 'bless-'; IVa, 2: no 'p' on Ac '-ing' (E) ; IIIb, 1-3: Dq. slurred to Csq slurred to Cc 'blessing' (G)

/323, II-IV, 3: corrected text 'thy' to 'Thy' upper case (A)

/324, II-IV, 3: corrected text 'thy' to 'Thy' upper case (A) ; IV, 3: 'p' in pencil by later hand over Dc 'thy' (D) ; Org. Tr., 3: no 'pp' under stave ; Org. Tr., 3i, ii: Ac Fc in red ink (F) ; III, 3: 'p' in pencil over Fc 'thy' (O) ; II-IV, 3: 'p' on 'thy' (V)

/325, IV, 1-3: Dq slurred to Cq slurred to Bq 'bless-' ; 1-3: 'p' in pencil by later hand (D) ; II, 1: 'lento' over Ac 'bles-' (U) ; II-IV, 1: marked with *cresc.* sign (V)

/325-30, Org. Tr.: all notation in red ink (F)

/326, II-IV, 3: corrected text 'thy' to 'Thy' upper case (A) ; IV, 1: *decresc.* sign over Am '-mong' in pencil by later hand ; 2: 'p' in pencil by later hand over Ac 'thy' (D) ; II-IV: *decresc.* sign on '-mong', 'p' on 'thy' (V)

/327, II-IV, 3: corrected text 'thy' to 'Thy' upper case (A) ; III, 3-4: Aq. deleted by pencil in later hand and Dc inserted by red pencil 'thy' ; IV, 3: 'pp' in pencil by later hand over Cnat.c 'thy' (D) ; IVa, 3: no 'pp' on Cnat.c 'thy' (E) ; II-IV, Org. Tr. & B., 3: 'pp' on 'thy' (V)

/327-8, III: marked '*ritard.*' in pencil by later hand (D) ; Org. B.: marked 'Bass only' in pencil by later hand (K)

/328, II, 3: *decresc.* sign over Gq 'bless-' ; IV, 5-6: 'nat.' sign in pencil by later hand over Gq Fq 'is a-' (D) ; II, 1: 'Slower' over Gq 'bless-' (U) ; II-IV, 3: accented, 5: marked '*rit.*' 'is a-' ; Org., 5: marked '*rit.*' (V)

/329, II-IV, 3: corrected text 'thy' to read 'Thy' upper case (A) ; IV, 1: Am '-mong' ; 2: Ac 8ve below 'thy' (D) ; IIa, 3: 'tr.' over Ec 'thy' (E) ; IVb, 2: Ac 8ve lower 'thy' (G) ; II, 1: 'Adagio' over Fc. '-mong' (V)

/330, IIa, 2: pause sign over Dm '-ple' (E) ; end of Robinson' edition followed by his four-bar ending. See **Musical Illustrations, Fig. 4 (V)**

/331, IV, 3: 'Vivace' over Dc 'Sal-' (D) ; Ia, 3: 'Vivace' over Ac 'Sal-' (E) ; Org.: marked 'Vivace' (F) ; Ib, IIIa: marked 'Vivace' (G) ; Org. Tr., 1: 'Chorus Vivace' over *c-rest* (L) ; I, 1: 'Chorus with Spirit' over *c-rest* (U)

/331-46, II: Chorus - '*Salvation belongeth unto the Lord*' deleted by pencil in later hand (D)

/331-50, IIa: Chorus - '*Salvation belongeth unto the Lord*' pencilled through by later hand with 'Not Sing' pencilled across it (C)

/331-60, IIIa: Chorus: '*Salvation belongeth unto the Lord*' pencilled through by later hand with 'Not Sing' pencilled across the line (C)

/331-74, IVa: a huge pencil line by later hand across the Chorus section to delete (C) ; III: Chorus - '*Salvation belongeth unto the Lord*' deleted by pencil in later hand. 'Not sing' pencilled in by later hand ; IV: Chorus section deleted by pencil in later hand (D) ; Org. Tr./2 & Org. B./2: deleted in pencil marked 'Omitted' (J) ; Org. Tr., 1: 'Chorus Vivace' over *c-rest* (L)

/332, IIIa, 1: no dot on Ac '-va-' (G)

/333, Ib, 1-2: Fq slurred to Eq '-long-' (E) ; Ia, Ib, 1-2: Fq slurred to Eq 'long-' (G)

/334, II, 2: corrected original *Ac* to read *F#c 'the'* (A) ; I, 1-2: *Dc* slurred to *Cc '-to'* ; 2-3: *Cc* slurred to *Dc 'the'* ; Ia, 1-2: no slur from *Dc* to *Cc 'to'* ; 2-3: *Cc* slurred to *Dc 'the'* ; Ib, 2-3: original *Cc* slurred to *Dc*, deleted in pencil by later hand and slur inserted from symbol 1-2 *Dc* to *Cc '-to'* (C)

/335, I-IV, 3: corrected text '*thy*' to read '*Thy*' upper case (A)

/336, I-IV, 3: corrected text '*thy*' to read '*Thy*' upper case (A) ; IIa, 1-3: *Aq.* slurred to *G#sq-Gc 'bless-'* ; IIb, 1-2: *Aq.* slurred to *G#sq* ; 4-5: *Aq.* slurred to *G#sq* ; IIIa, 1-2: *Fq.* slurred to *Esq 'bless-'* (C) ; II, 1-3: *Aq.* slurred to *G#sq-Gc 'bless-'* (D) ; IIa, 5: *Gnat.sq '-thy'* (E)

/337, IIIa, 1-2: *Eq.* slurred to *Dsq 'bless-'* (C) ; I, 4: '*f[ortissi]mo*' over *Aq.* '*is*' (U)

/338, IIIb, 2: *Fc '-mong'* (C)

/340, IIIb, 2-3: no slur from *Dc* to *Cq* ; 4-5: *Bq* slurred to *Aq '-vation be-'* (C) ; III, 4-5: no slur from *Bq-Aq 'be-'* (D) ; IIIa, 2-3: no slur from *Dq* to *Cq* ; 4-5: no slur from *Bq* to *Aq '-tion', 'be-'* (E) ; Org. B.: lower line omitted (F)

/341, IVa, 2-3: no slur from *Gq* to *Fq* ; 4-5: no slur from *Eq* to *Dq '-tion', 'be-'* (E) ; III, 1: no g.n. *Aq* before *Gc 'long-'* (O)

/342, IIa, IIb, 4-5: *Eq* slurred to *Dq 'be-'* ; IIIa, 4-5: *Cq* slurred to *Bq 'be-'* (C) ; II, 4-5: *Eq* slurred to *Dq 'be-'* ; III, 4-5: *Cq* slurred to *Bq 'be-'* (D) ; IIa, 4-5: *Eq* slurred to *Dq 'be-'* ; IIb, 4-5: *Eq* slurred to *Dq 'be-'* ; IIIa, IIIb, 4-5: *Cq* slurred to *Bq 'be-'* (E) ; II, 4-5: *Eq* slurred to *Dq 'be-'* (G)

/343, IVa, 2-3: no slur from *Aq-Gq* ; 4-5: no slur from *Fq* to *Eq* - bar looks altered with as if errors were made ; IVb, 4-5: no slur from *Fq-Eq 'be-'* (C) ; IV, 4-5: no slur from *Fq* to

Eq 'be-' (**D**) ; IVa, 2-3: no slur from Aq to Gq ; 4-5: no slur from Fq to Eq '-tion', 'be-' (**E**) ; II, 1: no g.n. Dc before Cc '-long-' (**O**)

/344, IIa, IIb, 2-3: Aq slurred to Gq ; 4-5: Fq slurred to Eq '-tion', 'be-' ; IIIb, 2-3: Fq slurred to Eq '-tion' ; IVa, IVb, 1: g.n. Cq before Dc 'long-' (**C**) ; II, 2-3: Aq slurred to Gq '-tion' ; 4-5: Fq slurred to Eq 'be-' ; III, 2-3: Fq slurred to Eq '-tion' ; 4-5: Dq slurred to Cq 'be-' (**D**) ; IIa, 2-3: Aq slurred to Gq '-tion' ; IIIa, 2-3: Fq slurred to Eq ; 4-5: Dq slurred to Cq '-tion', 'be-' (**E**) ; II, 4-5: Fq slurred to Eq 'be-' (**G**) ; II, 2-3: Aq slurred to Gq '-tion' (**O**)

/345, I, 2-3: Dq slurred to Cq ; 4-5: Bq slurred to Aq '-tion', 'be-' ; 2-3: Dq-Cq deleted and Eq-Cq pencilled in by later hand ; Ia, 2-3: original Eq-Dq deleted in pencil by later hand and Dq Cq pencilled in '-tion' ; Ib, 2-3: Dq slurred to Cq ; 4-5: Bq slurred to Aq '-tion', 'be-' ; IVa, 2-3: Bq slurred to Aq ; 4-5: Gq slurred to Fq '-tion be-' ; IVb, 2-3: Bq slurred to Aq '-tion' (**C**) ; IV, 2-3: Bq slurred to Aq '-tion' (**D**) ; I, 2-3: Dc slurred to Ec '-vation' ; Ia, 2-3: Dq slurred to Cq, '-tion' ; Ib, 2-3: Dq slurred to Cq ; 4-5: Bq slurred to Aq '-tion', 'be-' ; IVb, 4-5: Gq slurred to Fq 'be-' (**E**) ; Ia, 2-3: Dq slurred to Cq '-tion' ; 4-5: Bq slurred to Aq 'be-' (**G**)

/346, I, 1: no g.n. Cq before Bc for 'long-' ; IIa, IIb, 1-2: Dq. slurred to Gsq ; 4-5: Gq slurred to Fq 'long-', 'un-' ; IVa, IVb, 2-3: Gq slurred to Fq ; 4-5: Eq slurred to Dq '-eth-', 'un-' (**C**) ; II, 1-2: Dc. slurred to Gsq 'long-' (**D**) ; IIa, 4-5: Gq slurred to Fq 'un-' ; IVb, 4-5: Eq slurred to Dq 'un-' (**E**)

/347, II, 1: corrected Fm to read Em '-lo' (**A**)

/348, I-IV, 3: corrected text 'thy' to read 'Thy' upper case (**A**) ; I, 1-2: no slur from Dc to Cc 'Lord' (**E**) ; I, 4: Csq marked with penciled light blue 'X' (**P**)

/349, I-IV, 3: corrected text '*thy*' to read '*Thy*' upper case (A) ; Ia, 3-4: no slur from Bq to Aq '*thy*'; Ib, 1: no dot on Dc ; 3-4: no slur, Bq-Aq '*thy*' ; IIa, 3-4: no slur from G#q to Fq '*thy*' ; IIIb, 3-4: no slur from Bq to Dq '*thy*' ; IVa, 2: original Bq deleted in pencil by later hand and 'C' pencilled over it for '-ing' (C) ; II, 3-4: no slur from G#q to Fq '*thy*' ; IV, 2: Bq '-ing' (D) ; I, 3-4: no slur from Bq to Aq '*thy*' ; Ia, 3-4: Dq Cq '*thy*' ; IIb, 3-4: no slur from G#q to Fq '*thy*' ; IIIb, 3-4: no slur from Bq to Dq '*thy*' (E) ; II, 3-4: no slur from G#q to Fq '*thy*' (G) ; III, 3-4: no slur from Bq to Dq '*thy*' (O)

/350, II, 2: inserted '#' before Ec '-ing' (A) ; IIa, 2: '#' in pencil by later hand beside Ec '-ing' ; IVa, IVb, 2-3: Cq slurred to Bq '-ing' ; 4-5: Aq Bq '*is a-*' (C) ; III, 3-4: Cq, Dq '*is a-*' ; IV, 2-3: Cq slurred to Bq '-ing' ; 4-5: Aq slurred to Bq '*is a*' (D) ; I, 3-4: Cq Bq '*is a-*' ; Ib, 3-4: Cq Bq '*is a-*' ; IIIa, 3-4: Cq Dq '*is a-*' ; IVa, 4-5: Aq Bq '*is a-*' ; IVb: this and the succeeding bar are crossed out in original hand, followed by correct bar 350 ; 2-3: Cq slurred to Bq '-ing' ; 4-5: Aq Bq '*is a-*' (E) ; Ia, Ib, 3-4: Cq Bq '*is a-*' (G)

/351, I-IV, 2: corrected text '*thy*' to read '*Thy*' upper case ; II, 2: inserted '#' before Ec '*Thy*' ; Org. Tr., 3iii: original Dc deleted (A) ; IIa, 2: '#' in pencil by later hand beside Ec for '*thy*' (C)

/352, II, III, 3: corrected text '*thy*' to read '*Thy*' upper case (A)

/353, I, IV, 3: corrected text '*thy*' to read '*Thy*' upper case (A)

/354, II, III, 3: corrected text '*thy*' to read '*Thy*' upper case (A)

/355, I, IV, 3: corrected text '*thy*' to read '*Thy*' upper case (A)

/356, I, IV, 3: corrected text '*thy*' to read '*Thy*' upper case (A) ; I, 3-4: Dq Cq '*thy*' ; Ia, Ib, 3-4: Dq Cq '*thy*' ; IIIa, IIIb, 0ii-1ii: additional lowe line Ac Ac '-ing' (C) ; I, 3-4: Dq Cq

'thy' ; Ia, Ib, 3-4: Dq Cq 'thy'; IIIb, 0-1: additional lower line Ac Ac '-sing' (E) ; Ia, 3-4: Dq slurred to Csq 'thy' (G)

/358, IVa, IVb, 2-3: Fq slurred to Eq '-ing' (C) ; I, 2-3: Bq Cq 'is a-' (E) ; Org. Tr., 3: Bq. tied to following bar (F)

/359, I-IV, 2: corrected text 'thy' to read 'Thy' upper case (A) ; IIb, 2-3: Fq slurred to Eq 'thy' (D) ; IIb, 2-3: Fq slurred to Eq 'thy' (E) ; Org. Tr., 0ii: Bm tied to previous bar (F)

/360, I, IV, 3: corrected text 'thy' to read 'Thy' upper case (A)

/361, II, III, 3: corrected text 'thy' to read 'Thy' upper case (A) ; IIIa, IIIb, 3-4: Cq slurred to Dq 'thy' (C) ; III, 3-4: Cq slurred to Dq 'thy' (D) ; I, 1: no phrase from Bq. 'bless-' (E) ; IV/2, 1-6: no phrase from Eq. 'bless-' (O)

/362, I, IV, 3: corrected text 'thy' to read 'Thy' upper case (A)

/363, II, III, 3: corrected text 'thy' to read 'Thy' upper case (A) ; Ia, 1: phrasing from Fq. 'bless-' ; IIIa, IIIb, 3-4: Bq slurred to Cq 'thy' (C) ; III, 3-4: Bq slurred to Cq 'thy' (D) ; Ia, Ib, 1: phrasing from Fq. 'bless-' (E) ; IV/2, 1-6: no phrase from Dq. 'bless-' (O)

/363-4, Ia, Ib, 1: phrasing from Fq. 'bless-' (G)

/364, I, IV, 3: corrected text 'thy' to read 'Thy' upper case (A)

/365, II, III, 3: corrected text 'thy' to read 'Thy' upper case (A) ; IIIa, IIIb, 3-4: A#q. slurred to Bsq 'thy' (C) ; I, 1: no phrasing from Eq. on 'bless-' ; IIIb, 3-4: A#q slurred to Bq 'thy' (E) ; Org. B., 5-6: A#q. G#sq (L) ; IV/2, 1-6: no phrase from Cq. 'bless-' (O)

/365-6, Ib: illegible (G)

/366, I, II, IV, 3: corrected text '*thy*' to read '*Thy*' upper case ; II, 3: corrected original Gc to read Cc '*Thy*' (A) ; IIIa, IIIb, 3: no '#' on Ac (C) ; III, 3: no '#' on Ac '*bleſs-*' (D) ; IIIb, 3: no '#' on Ac (E) ; IIIa, IIIb, 3: '#' omitted on Ac with change in text '*bleſs- ing thy*' for Cc Cc Ac (G)

/366-8, IIIb: original mistakes erased (C)

/367, I-IV, 3: corrected text '*thy*' to read '*Thy*' upper case (A) ; IIIa, IIIb, 3-4: Fq slurred to Eq '*thy*' (C) ; III, 3-4: Fq slurred to Eq '*thy*' (D) ; IIIa, IIIb, 1-4: text, '*bleſs- ing thy*' for Bc Bc Fq Eq ; 3-4: Fq slurred to Eq '*thy*' (G)

/368, II, 4: corrected text Fsq to read Gsq '*a-*' (A)

/369, I-IV, 2: corrected text '*thy*' to read '*Thy*' upper case (A) ; IIb, 2-3: Fq slurred to Eq '*thy*' (C)

/370, I-IV, 3: corrected text '*thy*' to read '*Thy*' upper case (A)

/371, I-IV, 3: corrected text '*thy*' to read '*Thy*' upper case (A) ; IIIa, IIIb, 3-4: Fq slurred to Eq '*thy*' (C) ; III, 3-4: Fq slurred to Eq '*thy*' (D)

/372, IVa, 2: pause sign over Bc in later black ink '*-ing*' (E)

/373, I-IV, 2: corrected text '*thy*' to read '*Thy*' upper case (A) ; I, 1: no pause on Dm '*-mong*' ; Ia, Ib, 1: no pause sign over Dm '*-mong*' ; IIa, 2-3: Fq slurred to Eq '*thy*' (C) ; I, 1: no pause sign over Dm '*-mong*' (E)

/374, I, 2: no pause on Bm '*-ple*' ; Ia, Ib, 2: no pause sign over Bm '*-ple*' (C) ; I, 2: no pause sign over Bm '*-ple*' (E)

/375-9, Ia: the five bar section was deleted by original hand and was therefore notationally unreadable ; Ib: although the notation of the five bar section was deleted by original hand, it could be deciphered and agreed with Source 2. See **Musical Illustrations, Fig. 5 (C)** ; I: this five bar section creates an *Amen* which is not included in the copy text. (**E**) ; Org.: five extra bars are included in this source. See **Musical Illustration, Fig. 6 (J)**

## 15. *O God My Heart Is Ready*

*Psalm 108*

*pre-1815*

### List of Sources

*Source 1: (A), (front), pp. 231-258*

*Source 2: (K), ii, (front), pp. 188-195*

*Source 3: (E), viii (reverse), pp. 196-203; ix, (reverse), pp. 96-99; vi, (front), pp. 1-10, pp. 187-199; vii, (reverse), pp. 100-103; ii, (reverse), pp. 151-153; iii, (reverse), pp. 1-3; iv, (front), pp. 1-11, pp. 166-179; v (reverse), pp. 1-3, pp. 100-103; xvii, (reverse), pp. 43-36*

*Source 4: (F), i (front), pp. 1-14*

*Source 5: (O), ix, (front), pp. 21-26*

### Critical Commentary

#### Scoring

*O God My Heart Is Ready* is scored for solo countertenor, tenor and bass, chorus and organ accompaniment. It respects the following order:

I = Tr. ; II = C.T. ; III = T. ; IV = B. ; Org. Tr. ; Org. B.

#### Copy text

Source **1: (A)** is Christ Church Cathedral Score Book 29 R.C.B. C6/1/24/1/29. It is the copy text for *O God My Heart Is Ready* and called Source **1** in the **List of Sources** and

(A) in the **Textual Commentary**. It presents the anthem from p. 231-258 where it concludes with the signatory symbol of a copyist believed to date from the 1840s and is consistent with the hand of other entries made into this score book.

### **Variant readings and dating**

Source **2: (K) ii** is St. Patrick's Cathedral Organ Book, Vol. 81. It presents *O God My Heart Is Ready* on p. 188 where there are numerous variations. Following bar 40, an addition of six bars is followed by bar 41 of the copy text. See **Fig. 1** of **Musical Illustrations** while after bar 128, an eighteen bar section omitted from the copy text is included in this source followed by bar 129. An extra bar also follows bar 280. See **Figs. 2** and **3** in **Musical Illustrations**. It ends on p. 195 with the signatory symbol of John Grey with the statement 'Examin'd J[ohn]M[athews] 1815.'

Source **3: (E) ii-ix** and **xvii** refer to Trinity College Chapel part books. They adhere to the following order: I = Tr. ; Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

Trinity College Chapel First Bass MS 4754 MUN V/90e/11 is **viii**. *O God My Heart Is Ready* begins on p. 196 and ends with an unfamiliar signatory symbol on p. 203. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* on p. 151 which is marked 'Composed for the consecration of the Lord Bishop of Cork by Dr. Smith'. Trinity College Chapel Second Bass MS 4755 MUN V/90e/12 is **ix**. The anthem begins on p. 96 and ends on p. 99 with an unidentified signatory symbol. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* on p. 78 which is marked 'Composed for the consecration of the Lord Bishop of Cork by Dr. Smith'. Trinity College Chapel First Tenor MS 4756 MUN V/90e/13 is **vi** where there are two readings for *O God My Heart Is Ready*.

The first begins on p. 1 and is marked 'wrong' in black ink with 'See page 187'. The first page is also crossed out in pencil. It ends on p. 10 with the signatory of John Grey. The second reading occurs on p. 187 and is generally consistent with the copy text. It ends on p. 199 with the signatory symbol of John Grey. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* on p. 139 which is marked 'Composed for the consecration of the Lord Bishop of Cork by Dr. Smith'. Trinity College Second Tenor MS 4757 MUN V/90e/14 is **vii**. *O God My Heart Is Ready* begins on p. 100 where it ends on p. 103 with an unfamiliar signatory symbol. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* on p. 85 which is marked 'Composed for the consecration of the Lord Bishop of Cork by Dr. Smith'. Trinity College Chapel First Treble MS 4758 MUN V/90e/15 is **ii**. *O God My Heart Is Ready* begins on p. 151 where it ends on p. 153 with an unidentified signatory symbol. No evidence for dating exists. Trinity College Chapel Second Treble MS 4759 MUN V/90e/16 is **iii**. *O God My Heart Is Ready* begins on p. 1 and ends with an unfamiliar signatory symbol on p. 3. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* on p. 85 which is marked 'Composed for the consecration of the Lord Bishop of Cork 1831'. Trinity College Chapel First Contra-tenor MS 4760 MUN V/90e/17 is **iv** where there are two readings for *O God My Heart Is Ready*. The first begins on p. 1 and is marked 'wrong' and crossed out in original hand. It ends on p. 11 with the signatory symbol of John Grey. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* on p. 126 which is marked 'Composed for the consecration of the Lord Bishop of Cork by Dr. Smith'. The second reading occurs on p. 166 and ends on p. 179 with the signatory symbol of John Grey. No further evidence for dating exists. Trinity College Chapel Second Contra-tenor MS 4761 MUN V/90e/18 is **v** where there are two readings for *O God My Heart Is Ready*. The first begins on p. 1 and is marked 'wrong' and crossed out in original hand. It ends on p. 3 with the signatory symbol of John Grey.

Evidence for dating occurs after Spray's *O Lord I Will Praise Thee* on p. 11 where together with the signatory symbol of John Grey it is written 'Paid 1820 J.G.' The second reading occurs on p. 100 and ends on p. 103 with an unfamiliar signatory symbol. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* on p. 84 which is marked 'Composed for the consecration of the Lord Bishop of Cork 1831'. Trinity College Chapel [Primo] MS 4770 MUN V/90e/27 is **xvii**. The anthem begins on p. 43 and ends on p. 46 with the signatory symbol of John Grey. Evidence for dating relates to performance and occurs after Greene's *Thou O God* on p. 49 where the date 'Nov. 6 [18] 58 is entered in a later hand.

Source **4: (F) i** is Trinity College Chapel Organ Book MS 4749 MUN V/90e/1. It presents *O God My Heart Is Ready* on p. 1, the first entry into this source where bars 40 and 166-9 are omitted. See **Textual Commentary**. It ends with the signatory symbol of John Grey on p. 14. No evidence for dating exists other than its placement in this source in the hand of Grey before Stevenson's *Lord, How Are They Increased* composed in 1803. A variant occurs at bar 39 while a variant of bar 165 is followed by bar 170. See **Figs. 4 and 5** in **Musical Illustrations**.

Source **5: (O) ix** is Cashel Cathedral Contra-tenor. It presents *O God My Heart Is Ready* on p. 21 where it is entitled 'Anthem 108<sup>th</sup> Psalm by Sir J. Stephenson [sic] *O God My Heart Is Ready*'. It presents the anthem in E major and like Source **2: (K) ii**, following bar 40, a six bars addition is followed by bar 41 of the copy text. Like **(K), ii** it also presents an eighteen bar section omitted from the copy text after bar 128, followed by bar 129 while an extra bar follows bar 280. See **Figs. 6 and 7** in **Musical Illustrations**. It ends on p. 26 with a Mathews-like signatory symbol. The only evidence for dating relates to performance and occur after Greene's *O Sing Unto God* on p. 41, also entered in the hand

of one of the Mathews, and the penciled dates of ‘Nov. 12 1837’, ‘Aug. 5<sup>th</sup> 1838’, and ‘June 7 1840’ where the date of ‘1 Nov.’ is erased. These dates suggest activity and interest in this source in the late 1830s. No further evidence for dating exists.

### Textual Commentary

/1, II, IIa, 1-3: phrase from *Fm.* ‘*O*’ (E, O) ; IIa, 2: *g.ns FsqFsq* before *Eq.* ‘*O*’ ; 2-3: *Eq. Dsq* ‘*O*’ (E) ; Org. B., 1i-ii: ‘*pia*’ beneath *FcDc* (F)

/2, Org. B., 1: *Am* tied ; 3: *Ac* tied to previous *Am* (K)

/4, II, IIa, 1-2: *Gq.* slurred to *Fsq* ‘*rea-*’ (E, O)

/5, II, IIa, 3-4: *Dq* slurred to *Aq* ‘*my*’ ; 7-8: *Gq* slurred to *Fq* ‘*is*’ (E, O)

/6, II, IIa, 1-2: *Fq.* slurred to *Esq* ‘*rea-*’ (E, O)

/7, IIIa, 2: *g.ns Esq Dsq* before *Cm.* ‘*O*’ ; 2-3: *Cq.* *Bsq* ‘*O*’ (E)

/12, Org. Tr., 1i: *Ac* over *Ac.* ; 1-2: *Ac* tied to *Aq* (F, K)

/18, Org. Tr., 1ii-2ii: *Dq.* *Csq* beneath *Gq.* *Fsq* ; 3ii: *Cm* beneath *Em* (K) ; II, 1-2: *Fq.* slurred to *Esq* ‘*rea-*’ (O)

/20, II, 2-3: *Cq* slurred to *Bq* ‘*my*’ (O)

/22, Org. Tr., 3: ‘*Sym.*’ beneath *Ec* (F, K) ; Org. B., 1iv-2v: no *AcEc* beneath *AmEmCm* (K)

/25, Org.: this bar is omitted in this source (F) ; Org.: this bar is deleted in original hand (K)

/26, Org. Tr., 1i: *Ac* over *Fq* ; 6i: ‘tr.’ over *Bc* (F) ; Org. Tr., 4i: *Cq* over *Bq* marked ‘C’ in ink ; 6i: ‘tr.’ over *Ac* (K)

/28, Org. B., 1-4: ‘*Play bass only*’ beneath *Dc Ec Fc Dc* (K)

/37, Org. Tr., 1i-ii: g.n. *Ec* below g.n. *Gc* before *FmDm* ; 3: ‘nat.’ sign before *Cq* (F) ; II, 1: g.n. *Gc* slurred to *Fm* ‘*praise*’ (O)

/39, Org.: this bar is a variant. See **Fig. 4** in **Musical Illustrations** (F)

/40, Org.: this bar is omitted in this source (F) ; Org. Tr., 1: *Gsb* tied to following bar (K)

/41, Org. Tr., 1i-ii: g.n. *Dc* over *Bc* before *Cm* over *A#m* (F) ; Org. Tr., 1: *Gc* tied to previous bar ; 2-4: *Fc Fc Ec* ; Org. B., 1: *F#c* over *Fsb* ; 2-3: *G#q Fq* ; 4: *Gc* ; 5: *Ac* (K) ; II, 1: g.n. *Bc* slurred to *A#m* ‘*praise*’ (O)

/40-46, II, Org.: an extra section not included in the copy text. See **Figs. 1** and **6** in **Musical Illustrations** (K, O)

/42, Org.: agrees with copy text from this bar (F) ; Org. Tr., 3: *Dc* tied to following bar (K) ; II, 1: no phrase from *Fsb* ‘*best*’ (O)

/43, Org. Tr., 1: *Dq* slurred to previous bar ; 6: *Bc* tied to following bar (K)

/44, Org. Tr., 1: *Bc* tied to previous bar (K) ; II, 2: phrase to *Fq* ‘*best*’ (O)

/51, Org. Tr., 3: *Am* tied to following bar (K) ; II, 1: phrase from *Cc* ‘*sing*’ (O)

/52, Org. Tr., 1: *Ac* tied to previous bar (K)

/53, Org. Tr., 3ii: *Dm* beneath *Gm* (K) ; II, 2: phrase to *Dc* ‘*sing*’ (O)

/54, Org. B., 1: inserted ‘nat.’ sign before *Cc* originally omitted (A)

/58, II, 1: g.n. *Fc* slurred to *Em* ‘*praise*’ (O)

/59, Org. B., 2: corrected original *Fm* to read *Em* (A) ; II, 1: phrase from *Dc* ‘*sing*’ (O)

/60, Org. Tr., 4: no tie from *Am* to following bar (F)

/61, II, 1-3: removed original slur from *Ac* to *Fq* ‘*sing*’ (A) ; Org. Tr., 1: no tie to *Ac* from previous bar (F) ; II, 3: phrase to *Fq* ‘*sing*’ (O)

/74, II, 2: corrected original g.ns *EqFq* to read g.ns *CqDq* before *Cm* ‘*praise*’ (A) ; Org. Tr., 1-2: *Dm* slurred to *Cm* ; Org. B., 1i-2: no *Fm Em*, just presents *Asb* with pause (F)

/75, Org. Tr., 1: removed ‘*ad lib.*’ beneath and positioned above *Dc*. (A) ; Org. B., 1i-ii: no *Ac.Aq*, presents *Fsb* marked with ‘*ad lib.*’ (F, K)

/78, Org. Tr., 1: no pause over *Dsb* ; Org. B., 1iii: no pause beneath *Dsb* (K)

/79, I-IV, Org.: removed unnecessary key signature (A) ; Org. Tr., 1: ‘*Swell*’ over *Dq.*, ‘*Sym.*’ beneath (F, K)

/81, Org. Tr., 1: no ‘*tr.*’ over *Bq*. (F, K)

/83, Org. Tr., 4: ‘*Sym.*’ over *Aq* (K) ; II, 1-5: phrase from *Fq*. ‘*-wake*’ (O)

/84, II, 3: corrected text ‘*A-*’ to read ‘*a-*’ lower case beneath *Dc* (A) ; Org. B., 1: ‘*p*’ beneath *Dc* (F) ; Org. Tr., 6: *Dc* beneath *c-rest* (K)

/85, II, 2-3: *Cq* slurred to *Bq* ‘*thou*’ (O)

/86, Org. Tr., 2: ‘*Sym.*’ over *Fc* (K) ; II, 1: g.n. *Gc* slurred to *Fm* ‘*harp*’ (O)

/91, Org. B., 5ii: no *Dm* beneath *Dc* (F, K)

/92, II, 2-3: no slur from *Fq* to *Gq* ‘*Thou*’ (O)

/93, Org. Tr., 2: 'Sym.' over *Aq*. (**K**)

/96, Org. Tr., 2: 'Sym.' over *Aq*. (**K**)

/101, II, 2: removed unnecessary '#' before *Aq* '-wake' ; Org. Tr., 2: removed unnecessary '#' before *Aq* (**A**)

/102, Org. B., 1ii: removed original *Cm* (**A**)

/103, II, 1-4: removed original slur from *Dc* to *Ec* '-wake' (**A**) ; Org. Tr., 2: 'tr.' over *Aq*. (**F, K**)

104, II, 1-2: removed original slur from *Cm* to *Bc*. 'ear-' (**A**)

/106, Org. Tr., 3: 'Symphony' over *Ec* (**F, K**) ; Org. B., 1i-ii-2i-ii: *EmCm* tied to *EcCc* (**K**)

/111, II, 3: corrected text 'a-' to read 'A-' upper case beneath *Dc* (**A**)

/112, II, 2-3: *Cq* slurred to *Bq* 'thou' (**O**)

/113, Org. Tr., 2: no 'Swell' beneath *Aq* (**F**) ; Org. Tr., 2: 'Sym.' beneath *Aq* (**K**)

/114-119, Org.: entries in original hand over starchy notation (**K**)

/115, II, 2-3: *Gq* slurred to *Fq* 'thou'; 4-5: *Fq* slurred to *Eq* 'lute' ; 6-7: *Eq* slurred to *Dq* 'and' (**O**)

/116, Org. B., 1: 'Sym.' over *Am* (**F**) ; Org. Tr., 2: 'Sym.' over *Ac* (**K**) ; II, 1: g.n. *Dc* slurred to *Cm* 'harp' (**O**)

/117, Org. Tr., 1ii: *Dm* beneath *Ac* ; 4ii: *Cm* beneath *Gq* (**F, K**)

/122, II, 2-3: *Eq* slurred to *Dq* 'thou' (**O**)

/125, Org. Tr., 2ii-4ii: no Gc Ec Fc beneath *c-rest m-rest* (F)

/126, Org. Tr., 2ii: 'Sym.' beneath Gc (F) ; Org. Tr., 2i: 'Sym.' over Bc (K)

/127, Org. Tr., 2ii-4ii: no Bc Ec Fc beneath *c-rest m-rest* (F)

/128, Org. Tr., 2ii: 'Sym.' beneath Gc (F) ; II, 1: Dsb '-wake' (O)

/128-145, Org.: this extra section is deleted in original hand. See **Fig. 2** in **Musical Illustrations (K)** ; II: See **Fig. 7** in **Musical Illustrations** - bar 129 follows this extra section (O)

/129, Org. Tr., 1iii: no Dc beneath FcDc ; Org. B., 1: Dc (K) ; II, 1: Dc tied to previous bar '-wake' (O)

/131, Org. Tr., 1: no g.n. Dc before Cm (F) ; II, 1: g.n. Dc slurred to Cm '-wake' (O)

/134, Org. Tr., 1: '*ad lib.*' over *sb-rest* ; Org. B., 1iii: '*ad lib.*' beneath Dnat.*sb* (K)

/136, Org. B., 1iii: inserted 'nat.' sign before C*sb* originally omitted (A)

/138, Org. B., 1: G*sb* tied to following bar (K)

/139, Org. B., 1: G*m* tied to previous bar (K) ; II, 1: g.n. Dc slurred to Cm '-wake' ; 1-2: Cm slurred to Dc '-wake' ; 2-3: no slur from Dc to Ec '*right*' (O)

/140, Org. Tr., 1i: pause over F*m* ; Org. B., 1: pause beneath A*m* (F, K) ; II, 1-3: no phrase from F*m* with pause to D*q* '*ear-*' (O)

/141, Org. B., 1i: no F*m*. over D*m*. (F) ; Org. Tr., 2: 'Sym.' beneath A*c* (F, K)

/142, Org. B., 1i: '*Tempo*' with 'Sym.' over G*m* (K)

/147, Org. Tr., 5-6: no slur from E*q* to A*q* (F)

/148, Org. Tr., 5: 'tr.' over Dq. (K)

/150, Org. Tr., 5: 'tr.' over Cc (F, K)

/152, II, 1: marked '*Trio with Spirit*' over *sb-rest* (O)

/155, IVa, 1: no Gm '*thanks*' (E)

/157, Org. Tr., 2-5: phrase from C#q (K)

/158, II, 2-3: Fq slurred to Gq '*will*'; 4-5: Aq slurred to Fq '*give*' (O)

/162, IV, 1-6: corrected original rhythm of bass line to read Gq. Asq Gq. Fsq Eq. Dsq '*thanks*'; Org. Tr., 3ii: inserted Bc beneath Gc; Org. B., 1-6: corrected original notation to read Gq. Asq Gq. Fsq Eq Dsq (A); IVa, 1-6: no phrase from Gq. '*thanks*'; 1-2: Gq. Asq '*thanks*' (E)

/164, II-IV, 1: corrected text '*thee*' to read '*Thee*' upper case (A); IVa, 1-2: Gm G#c octave above '*thee O*' (E)

/165, IVa, 2: Bc 'a-' (E); Org.: this bar is followed by bar 169 (K)

/166-169, IVa: omitted in this source (E); Org.: omitted in this source. A variant of bar 165 is followed by bar 170. See **Fig. 5** in **Musical Illustrations (F)**; Org.: original notation pasted over by papyrus (K)

/168, IV, 1: corrected text '*thee*' to read '*Thee*' upper case beneath Aq.; Org. Tr., 1i: corrected original Bc to read Gc (A)

/169, Org. B., 2: corrected original Dc to read Fc in keeping with vocal bass (A); Org. Tr., 1iii: Dc beneath Ac.Fc.; 2: C#c before GqEq; Org. B., 1-2: starching of original notation Am Bc (K); II, 1-2: Aq slurred to Gq '*thanks*' (O)

/170, IVa, 4: *Ac* octave below 'the' (E)

/171, III/1, 2: inserted '#' before *Csq* 'peo-' ; Org. Tr., 2: inserted '#' before *Csq* (A) ; Org. Tr., 2: '#' before *Csq* (K) ; II, 1: no 'tr.' over *Fq.* 'peo-' ; 1-2: *Fq.* slurred to *Esq* 'peo-' (O)

/176, II, 1-2: original *Gsq Fsq* corrected to read *Gq. Fsq* ; 1-2: *Gq.* slurred to *Fsq* presented illogically as *Gsq Fsq* 'prai-' ; Org. Tr., 3ii: corrected original *Gc* to read *Bc* (A)

/178, IVa, 1-5: no phrase from *Dq* 'prai-' (E)

/183, II, 1-2: *Dq.* slurred to *C#sq* 'prai-' (O)

/185, Org. B., 1: corrected original *Am* to read as *Gm* ; 2i: removed original *Cc* (A) ; Org. Tr., 4iii: 'Sym.' beneath *Gc* ; Org. B., 2: 'for' beneath *Bc* (F) ; Org. B., 2: 'Sym.' over *Bc* with 'for' beneath (K) ; II, 1-2: *Gq.* slurred to *Fsq* 'prai-' (O)

/186, Org. B., 1-6: corrected original notation *Dq Cq Bq Cq Dq Eq* to read *Cq Bq Aq Bq Cq Dq* ; Org. B., 1ii: entries in ink of a later hand *Cq* beneath *Dq* ; 2ii: *Bq* beneath *Cq* ; 3ii: *Aq* beneath *Bq* ; 4ii: *Bq* beneath *Cq* ; 5ii: *Cq* beneath *Dq* ; 6ii: *Dq* beneath *Eq* (A) ; Org. B., 1-6; no lower line beneath (K)

/187, Org. B., 3: no 'p' over *Bc* (F)

/188, IVa, 1-2: no slur from *Bc* to *Gc* 'will' (E) ; Org. Tr., 3: *Bc* tied to following bar (K)

/189, IVa, 1-6: no phrase from *D#q* 'prai-' (E) ; Org. Tr., 1: *Bm* tied to previous bar ; 2ii: no *Bc* beneath *D#c* (K)

/193, II-IV, 1: corrected text 'thee' to read 'Thee' upper case (A) ; II, 3-4: *Eq.* slurred to *Fsq* 'a-' (O)

/196, IV, 1: corrected text '*For*' to read '*for*' lower case beneath *Gm* ; 2: corrected text '*thy*' to read '*Thy*' upper case beneath *D#c* (A) ; IVa, 1: '*p*' under *Gm* '*For*' (E)

/200, II-IV, 2: corrected text '*thy*' to read '*Thy*' upper case beneath crotchets (A)

/201, III, 2: removed original '*b*' before *Asq* '*mer-*' ; Org. Tr., 2ii: removed '*b*' before *Asq* (A) ; IVa, 1: '*cres.*' in pencil beneath *Ebc* '*mer-*' (E) ; II, 1-2: *Dq.* slurred to *Csq* '*mer-*' (O)

/202, IVa, 2-3: *Dq.* slurred to *Ebsq* '*-ter*' (E)

/203, II, 1-2: *Dq* slurred to *Gsq* '*than*' ; 3-4: *Fc* slurred to *Enat.q* '*the*' (O)

/204, II, 2: corrected text '*thy*' to read '*Thy*' upper case beneath *Dc*; IV, 2: corrected original *Ac* to read *Gc* '*heav'ns*' ; Org. B., 2: corrected original *Ac* to read *Gc* (A) ; Org. Tr., 1: g.n. *Ebc* tied to *Dm* over *Bbm.* (K) ; II, 1: g.n. *Ec* slurred to *Dm* '*Heav'ns*' (O)

/205, II, 1-2: *Dq.* slurred to *Enat.sq* '*mer-*' (O)

/207, IV, 1: omitted unnecessary '#' in key signature before *Fm* '*grea-*' (A)

/209, IV, 2: corrected text '*thy*' to read '*Thy*' upper case beneath *Dc* (A) ; IVa, 1: '*p*' beneath *Dm* '*And*' (E)

/213, II, III, 1: corrected text '*And*' to read '*and*' lower case beneath minims ; 2: corrected text '*thy*' to read '*Thy*' upper case beneath crotchets (A)

/214, Org. Tr., 1ii-2ii: *AmAc* beneath *C#mCc* ; Org. B., 1: *Am.* tied to following bar (K)

/215, Org. Tr., 3ii: inserted '#' before *Cc* originally omitted (A)

/217, II-IV, 2: corrected text '*thy*' to read '*Thy*' upper case beneath crotchets (A) ; IVa, 2: '*nat.*' before *Gc* '*thy*' (E)

/218, II, 1: *Am* 'clouds' (O)

/220, IVa, 1: '*f*' beneath *Am* 'to'; 2: *Ac* octave below 'the' (E) ; II, 3-4: *Aq* slurred to *Gq* 'un-' (O)

/221, Org. B., liii: no *Dm.* beneath *Am.Fm.* (K)

/222, IVa, 1: '*pia*' under *Gm* '*I*' (E)

/227, Org. B., 2i: corrected original *Gc* to read *Bc* (A)

/228, Org. B., 2: *Bc* (K)

/229, III, 1: corrected original g.n. *Dc* to read g.n. *Cc* before *Bm* 'thanks' (A)

/230, II-IV, 1: corrected text 'thee' to read 'Thee' upper case (A)

/231, Org. Tr., 2: inserted '#' before *Cq* (A) ; IVa, 1: '*f*' in pencil over *Dc* 'Lord' (E)

/232, II, 3: inserted '#' before *Cc* 'the' ; III, 2: inserted '#' before *Cq* '-mong' (A)

/234, III, 1: corrected text 'For' to read 'for' lower case beneath *Gm* ; 2: corrected text 'thy' to read 'Thy' upper case beneath *G#c* (A)

/238, II, IV, 2: corrected text 'thy' to read 'Thy' upper case beneath crotchets (A)

/239, III, 1: corrected text 'thy' to read 'Thy' upper case beneath *Bbm.* (A)

/242, Org. Tr., 1-6: amended original stemming in upwards direction on notation ; Org. B., 1-5: inserted with stems down *Abq Ebq Abq Ebq Abc* ; 5: impossible note *Abq* exceeds standard organ manual perhaps intended for 'short octave practice' (A)

/243, III, 2: corrected text 'thy' to read 'Thy' upper case beneath *Abc* (A) ; Org. Tr., 2: *Abc* note of tenor 'thy' beneath *c-rest* ; Org.: an error in the bass line deleted in original hand

and rewritten correctly in bar 243 **(K)** ; II, 1: no ‘*res.*’ over *Abm.* ‘*clouds*’, this is an added bar in this source **(O)**

/244, Org. B., 2: no F#c after *AbmEbmCm* **(F)** ; Org. B., 1i: ‘*pia*’ over *Abm.Ebm.Cm.* **(K)**

/245, Org. B., 3i: inserted ‘*b*’ before *Aq.* **(A)** ; Org. Tr., 1: ‘*espress.*’ over *Dc* **(K)** ; II, 3-4: *Cq* slurred to *B#q* ‘*un-*’ **(O)**

/246, II, 1: *Bm* ‘*to*’, no ‘*nat.*’ sign **(O)**

/247, II, 1: corrected original *Gm.* to read an 8ve lower ‘*clouds*’ **(A)**

/248, II, 2-3: *Gq* slurred to *Fq* ‘*will*’ ; 4-5: *Eq* slurred to *Dq* ‘*sing*’ **(O)**

/249, II, 3: corrected original *Bm* to read *Cm* ‘*-ses*’ **(A)** ; II, 1: g.n. *Dsq* slurred to *Cq.* ‘*prai-*’ **(O)**

/250, II, 4-5: *Aq* slurred to *Fq* ‘*sing*’ **(O)**

/254, II, 1-4: phrase from *Dc.* ‘*prai-*’ **(O)**

/255, II, 2: phrase to *Csq* ‘*prai-*’ **(O)**

/258, II, 1: phrase from *Fc.* ‘*prai-*’ **(O)**

/259, Org. Tr., 2ii-4ii: corrected original *Dq Eq Fq* to read *Cq Dq Eq* **(A)**

/260, Org. B., 1: no *Bc* **(K)** ; II, 2: phrase to *Fsq* ‘*prai-*’ **(O)**

/262, II-IV, 1: corrected text ‘*thee*’ to read ‘*Thee*’ upper case beneath minims **(A)**

/264, Org. Tr., 2ii-iv: *DcBcGc* beneath *Gc* marked ‘*Sym.*’ ; Org. B., 2: ‘*for*’ beneath *Gq* **(F)** ; Org. Tr., 2i-iv: *GcDcBcGc* tremolo marked ‘*for*’ and ‘*Sym.*’ Org. B., 2: ‘*for*’ and ‘*Sym.*’ beneath *Gq* **(K)**

/265, Org. Tr., 2iii: corrected original Gc to read Ac (**A**)

/266, Org. B., 5: corrected original Aq to read as Gq (**A**) ; Org. Tr., 2iii-3: GqDq beneath DcBc, no Gc ; Org. B., 5: Gc no Aq Bq (**F**) ; Org. B., 6: Bq 8ve below (**K**)

/267, Org. Tr., 1i: Cq. over GmEm ; 2: Bsq ; 3i: Ac. over FcDc; 4: Gq ; Org. B., 1-3: Cc Dc Dc 8ve below (**F**)

/268, Org. B., 2i: Bm over Gm (**F**)

/269, III, 3: corrected text 'thy-' to read 'Thy-' upper case beneath Bsq (**A**) ; Org. Tr., 1i: 'ad lib.' over Bsb (**F**)

/270, Org. Tr., 1iv: inserted '#' before Dsb (**A**)

/271, III, 4: corrected text 'thy' to read 'Thy' upper case beneath Esq (**A**)

/272, III, 2: inserted '#' before Csq 'glo-' ; III, 2: '#' in a later hand before Csq 'glo-' (**A**) ; Org. B., 1: '#/7' beneath Am ; 2: '3' beneath Dm (**K**)

/273, III, 1: 'nat.' sign in a later hand before Fc. 'all' ; 3: corrected text 'Earth' to read 'earth' lower case beneath Em (**A**) ; Org. Tr., 1i: 'nat.' sign before Fm (**F**) ; Org. B., 1: '7' beneath G#m ; 2: '#' beneath Bm (**K**)

/274, III, 3: 'nat.' sign in a later hand before Aq 'up' ; 4: 'nat.' sign in a later hand before Cq 'thy' ; 4: corrected text 'thy-' to read 'Thy-' upper case beneath Cq (**A**) ; Org. Tr., 1i-ii: EsbCnat.sb (**F**) ; Org. B., 1ii: 'nat.' sign beneath Asb (**K**)

/275, Org. B., 1ii: inserted '#' before Gm (**A**) ; 1ii: '#' beneath Am (**K**)

/276, III, 4: corrected text 'thy' to read 'Thy' upper case beneath Fq (**A**) ; Org. B., 1ii: '6' beneath Asb (**K**)

/277, III/1, 5: inserted ‘*b*’ before *Eq* ‘*glo-*’; Org. Tr., 2iii: inserted ‘*b*’ before *Bm* (A) ; Org. Tr., 2: ‘*b*’ before *Bm* (F) ; Org. B., 1: ‘nat. 5’ beneath *Am* (K)

/278, III, 3: corrected text ‘*Earth*’ to read ‘*earth*’ lower case beneath *Ac* ; 5: corrected text ‘*thy*’ to read ‘*Thy*’ upper case beneath *Aq* ; Org. Tr., 1-2: corrected original *Cm Cm* to read as *Em Fm* (A) ; Org. Tr., 1: no *Cm*, presents *Bbm* ; 2: no *Cm*, presents *Am* ; Org. B., 1: no *Bbm*, presents *Gm* over *C#m* ; 2: *Fm*, no *Am* over *Dm* (F) ; Org. B., 1: ‘7’ beneath *C#m* ; 2: ‘7’ beneath *Dm* (K)

/279, III, 3: ‘nat.’ sign in a later hand before *Csq* ‘*glo-*’ (A) ; Org. B., liii: *Em* beneath *Am* over *Cm* ; 2iii: *Fm* beneath *Am* over *Dm* (F)

/280, Org. Tr., 1-3: no *Cc Bc Cm* ; Org. B. iii: no *Ec*, presents *Em* 8ve below (F)

/281, IVa, 1: ‘Chorus *Allegro*’ over *m-rest* (E) ; Org. B., liv: no *Dm* beneath *DmAmFm* (K)

/281-282, Org.: these are extra bars. See **Fig. 3** in **Musical Illustrations** (K)

/284, Org. B., 1: *Dc* below *Dc* (F)

/286, III, IV, 1: corrected text ‘*he*’ to read ‘*He*’ upper case beneath dotted minims (A) ; II, 2-3: *Cq Dq* ‘*will we*’ (O)

/289, III, IV, 2: corrected text ‘*Thro*’ to read ‘*thro*’ upper case beneath minims (A)

/290, I, 1: corrected text ‘*he*’ to read ‘*He*’ upper case beneath *Dm* ; Org. Tr., 1: corrected *Em* to read as *Dm* (A) ; Org. Tr., 1-3: no slur from *Dm* to *Cc* (F, K)

/291, II, 1: corrected text ‘*he*’ to read ‘*He*’ upper case beneath *Fc* (A) ; I, Ia, 4-5: *Gq* slurred to *Fq* ‘*our*’ (E)

/293, I, 2: corrected text ‘*Thro*’ to read ‘*thro*’ lower case beneath *Dm* (A)

/294, II, 2: corrected text ‘*Thro*’ to read ‘*thro*’ lower case beneath *Gm* ; IV, 1: corrected text ‘*he*’ to read ‘*He*’ upper case beneath *Gc* (A) ; Org. Tr., 2-3: *Cq Dq* (K)

/295, III, 1: corrected original *A#m* to read as *C#m* ‘*acts*’ (A)

/300, IVa, 1-2: *Em. Ec* ‘*down our*’ (E)

/298, I, III, 1: corrected text ‘*he*’ to read ‘*He*’ upper case (A)

/299, II, IV, 1: corrected text ‘*he*’ to read ‘*He*’ upper case (A)

/300, I, 1: corrected text ‘*he*’ to read ‘*He*’ upper case beneath *Ec* (A)

/302, I, 1: corrected text ‘*he*’ to read ‘*He*’ upper case beneath *Dc* ; 2-3: corrected original *Bq Gq* to read *Cq Dq* over text ‘*that*’ ; III, 1: corrected text ‘*Thro*’ to read ‘*thro*’ lower case beneath *Bm* (A) ; I, Ia, Ib, 2-3: *Bq* slurred to *Cq* ‘*that*’ (E)

/303, I, 1-4: phrase in pencil from *Fc* ‘*down*’ (A) ; I, Ia, Ib, 1-4: phrase from *Fc* ‘*down*’ (E)

/304, IV, 1: corrected text ‘*Thro*’ to read ‘*thro*’ lower case beneath *Asb* (A) ; Ia, 2: *Aq* octave below ‘*-ne-*’ ; I, 2-3: *Aq Am* octave below ‘*-emies*’ (E) ; Org. Tr., 1i: *Asb* tied to following bar (F, K)

/305, II, 2: corrected text ‘*Thro*’ to read ‘*thro*’ lower case beneath *Fnat.m* (A) ; Org. Tr., 1i: *Ac* tied to previous bar (F)

/306, I, 1: corrected text ‘*he*’ to read ‘*He*’ upper case beneath *Cc* (A)

/308, III, 3: corrected text ‘*he*’ to read ‘*He*’ upper case beneath *Ec* (A)

/310, I, 1: corrected text ‘*he*’ to read ‘*He*’ upper case beneath *Gc* (A)

/311, II, 3: corrected text ‘*he*’ to read ‘*He*’ upper case beneath *Ec* (A)

/312, I, 2: correct text ‘*Thro*’ to read ‘*thro*’ lower case beneath *Dm* ; IV, 1: corrected text ‘*he*’ to read ‘*He*’ upper case beneath *Gnat.m* (A)

/314, Org. Tr., 3: removed original ‘#’ before *Gq* (A)

/315, II, 2: corrected text ‘*Thro*’ to read ‘*thro*’ lower case beneath *Fm* (A) ; Org. B., 1: no tie from *Dsb* to following bar (K)

/315-317, IV, 1-4: inserted broken editorial phrase from *Dsb* to *Bm* ‘down’ (A)

/316, IV, 1-2: removed original slur from *Dm* to *Cm* ‘down’ (A) ; Org. B., 1: no tie to *Dm* from previous bar (K)

/316-317, IV, 2-3: removed original slur from *Cm* to *Bm* ‘down’ (A)

/319, III, 1: corrected text ‘*he*’ to read ‘*He*’ upper case beneath *Cm*. (A) ; IVa, 3-4: *Ec Gc* ‘*it is*’ (E)

/320, IV, 1: corrected text ‘*he*’ to read ‘*He*’ upper case beneath *Fm*. (A) ; Ia, 4: *Cnat.c* ‘*is*’ (E)

/321, I, 1: corrected text ‘*he*’ to read ‘*He*’ upper case beneath *Bm*. (A)

/322, II, 1: corrected text ‘*he*’ to read ‘*He*’ upper case beneath *Esb* (A)

/323, III, 1: corrected text ‘*he*’ to read ‘*He*’ upper case beneath *Bc* (A) ; Org. Tr., 4ii: *Cc* slurred to following bar (K)

/324, III, 1: corrected text ‘*he*’ to read ‘*He*’ upper case beneath *Bc* (A) ; IVa, 1-4: no phrase from *G#c* ‘down’ (E) ; Org. Tr., 4: *Bc* slurred to following bar (F) ; Org. Tr., 1: tie to *Bc* from previous bar (K)

/325, Org. Tr., 1: *Ec* slurred to previous bar (**F**)

/328, I-IV, 1: corrected text '*Thro*' to read '*thro*' lower case beneath semibreves (**A**)

/330, II, 2-3: corrected original *Fc* slurred to *Ec* to read *Gc Fc* '*great*' (**A**)

/332, I, II, 2: corrected text '*Thro*' to read '*thro*' lower case beneath minims (**A**)

/333, Org. Tr., 1: no tie from *Asb* to following bar (**F, K**) ; Org. B., 2-3: '8-' beneath *Ac Ac* (**K**)

/334, Org. Tr., 1: no tie to *Asb* from previous bar ; 1: no tie from *Asb* to following bar (**F, K**)

/335, Org. Tr., 1: no tie to *Am* from previous bar (**F, K**)

/338, I, 1: corrected text '*he*' to read '*He*' upper case beneath *Ac* (**A**)

/339, II, IV, 1: corrected text '*he*' to read '*He*' upper case (**A**)

/339-340, Org.: consecutive 5ths between bass and alto strands (**A**)

/340, III, 1: corrected text '*he*' to read '*He*' upper case beneath *Dm* (**A**)

/341, II, 1: corrected original *Ebm* to read *Fm* '*down*' ; 2: inserted 'nat.' sign before *Fm* '*our*' ; IV, 1-3: phrase in pencil from *Fnat.c* '*down*' (**A**)

/342, I, 2: corrected text '*Thro*' to read '*thro*' lower case beneath *Cnat.m* (**A**)

/343, II, III, 2: corrected text '*Thro*' to read '*thro*' lower case beneath minims (**A**) ; Org. Tr., 1: no *m-rest* beneath *C#m* (**K**)

/344, IV, 1: correct text '*he*' to read '*He*' upper case beneath *Bbc* (**A**)

/347, I, 1: corrected text 'he' to read 'He' upper case beneath Dc ; II-IV, 2: corrected text 'Thro' to read 'thro' lower case beneath minims (A)

/350, Org. Tr., 1i: no tie from Dsb to following bar (K)

/351, Org. Tr., 1i: no tie to Dm from previous bar (K)

/355, I, II, IV, 1: corrected text 'he' to read 'He' upper case (A)

/357, II, 1: corrected text 'he' to read 'He' upper case beneath Dc (A)

/358, III, 1: corrected text 'he' to read 'He' upper case beneath Ec (A) ; Org. Tr., 1i: no tie from Asb to following bar (K)

/359, Org. Tr., 1ii: Fsb beneath Asb tied to following bar (K)

/360, I, 1-3: phrase in pencil from Ac 'down' (A) ; Org. Tr., 1: tie to Fm from previous bar ; Org. B., 1iii: original FmDm with Bm inserted in later ink beneath (K)

/361, Org. Tr., 3: no tie from Cm to following bar ; Org. B., 3: no tie from Am to following (K)

/362, I-IV, 2: corrected text 'Thro' to read 'thro' lower case beneath minims (A) ; Org. Tr., 1: no Dm tied to previous bar beneath Am ; Org. B., 2ii: no Dm beneath Dm marked '8-' (K)

/363, Org. Tr., 2-3: Fq Gq ; Org. B., 1: '8-' beneath Fc ; 2-3: Fq Gq (K)

/366, I-IV, 2: corrected text 'Thro' to read 'thro' lower case beneath minims ; IV, 2: corrected original Dm to read as Bm 'Thro' ; 2: original Dm deleted in pencil and Bm inserted in pencil 'Thro' (A)

/367, Org. Tr., 2-3: Dq Eq ; Org. B., 2-3: Dq Eq (**K**)

/368, Org. B., 2-3: Dc Dc (**F**)

/371, I-IV, 1: corrected text 'he' to read 'He' upper case beneath crotchets (**A**)

/374, Org. B., 2: no '8-' beneath Fc (**K**)

/375, I-IV, 3: corrected text 'he' to read 'He' upper case beneath crotchets (**A**)

/378, I-IV, 3: corrected text 'he' to read 'He' upper case beneath crotchets (**A**)

/383, IV, 2: corrected original Am to read Dm 'our' (**A**)

/385, Org. B., 2: '8-' beneath Bc (**K**)

/386, IV, 1: corrected text 'he' to read 'He' upper case beneath Gc (**A**)

/387, I,II, III, 1: corrected text 'Thro" to read 'thro" lower case beneath semibreves (**A**)

/388, IV, 1: corrected text 'he' to read 'He' upper case beneath Fc (**A**) ; Org. Tr., 1-2: Am tied to Am (**F**)

/390, IV, 1: corrected text 'he' to read 'He' upper case beneath Ec (**A**)

/393, I-IV, 3: corrected text 'For' to read 'for' upper case beneath crotchets ; Org. B., 1ii: corrected original Cm to read Dm (**A**) ; IVa, 3: 'ad lib.' over Fc 'For' (**E**) ; Org. Tr., 3i: 'Slow' over Dc ; Org. B., 3: 'Slow' beneath Fc (**K**) ; II, 3: 'Slow' over Dc 'For' (**O**)

/395, I-IV, 1: corrected text 'he' to read 'He' upper case beneath dotted crotchets (**A**)

/396, III, 1: corrected original Bc to read as Ac 'tread' ; Org. Tr., 2ii-iii: corrected original AcFc to read BcGc (**A**)

/398, IVa, 3: no pause over *Dm* ‘-mies’ (**E**) ; Org. Tr., 3i-iv: ends after *DmAmFmDm* with pause and signatory symbol of John Grey ; Org. B., 2i-ii: ends after *AmDm* with pause and signatory symbol of John Grey (**F**) ; Org. Tr., 3i-iv: ends after *DmAmFmDm* with pause ; Org. B., 2i-ii: ends after *AmDm* with pause and signatory symbol of John Grey signed ‘Examin’d J.M. 1815’ (**K**) ; II, 3: ends after *Fm* with pause ‘-mies’ with unidentified signatory symbol (**O**)

## 16. *O Lord Our Governor*

*after 1818*

### List of Sources

*Source 1: (A), (front), pp. 1-26*

*Source 2: (K), i, (front), pp. 144-163*

*Source 3: (C), viii, (reverse), pp. 74-79; ix, (front), pp. 70-73; x, (reverse), pp. 74-76; xi, (reverse), pp. 66-69; xii, (reverse), pp. 77-81; xiii, (reverse), pp. 71-73; xiv, (reverse), pp. 73-76; xv, (front), pp. 67-69*

*Source 4: (D), i, (front), pp. 74-85; iii, (front), pp. 115-126; iv, (front), pp. 137-147*

*Source 5: (G), i, (reverse), pp. 6-10; ii, (reverse), pp. 6-9; iv, (front), pp. 7-9; v, (reverse), pp. 26; vi, (reverse), pp. 10-20; ix, (front), pp. 11-21*

*Source 6: (J), ii, (front), pp. 2-25; vi, (front), pp. 214-233*

*Source 7: (P), v, (front), pp. 1-32*

*Source 8: (L), i, (front), pp. 8-35; ii, (front), pp. 68-91*

*Source 9: (E), viii, (reverse), pp. 17-27; ix, (reverse), pp. 6-8; vi, (front), pp. 20-29; vii, (reverse), pp. 5-8; ii, (reverse), pp. 5-8; iii, (reverse), pp. 5-9; iv, (front), pp. 18-21; v, (reverse), pp. 5-8; xvi (front), pp. 172-176*

*Source 10: (F), i, (front), pp. 28-48*

*Source 11: (U), (front), pp. 1-20*

*Source 12: (P), ix, (front), pp. 1-20*

*Source 13: (V), ii, (front), pp. 2-22 ; vi, (front), pp. 1-20*

*Source 14* (O), ix, (*front*), pp. 27-28; iv, (*front*), pp. 152-153; i, (*front*), pp. 67-71; ii, (*front*), pp. 122-125; viii, (*front*), pp. 142-145

*Source 15*: (Q), xii, (*front*), pp. 179; xiii, (*front*), pp. 84-85; xiv, (*front*), pp. 62-63; xv, (*front*), pp. 30-31; xix (*front*), pp. 64-66; xviii, (*front*), pp. 61-63; xxiii, (*front*), pp. 52-57; xxi, (*front*), pp. 42-47; xxvi, (*front*), pp. 56-61

*Source 16*: (R), ii, (*front*), pp. 60-63; i, (*front*), pp. 85-87; iv, (*front*), pp. 57-60; v, (*front*), pp. 46-48; iii, (*front*), pp. 173-181; vi, (*front*), pp. 47-70

## Critical Commentary

### Scoring

*O Lord Our Governor* is scored for solo tenor, solo bass, chorus and organ accompaniment with writing for double treble parts in the choir. It adheres to the following order: I/1 = Tr. 1 ; I/2 = Tr. 2 ; II = C.T. ; III/1 = T. 1 ; III/2 = T. 2 ; IV/1 = B. 1 ; IV/2 = B. 2

### Copy text

Source 1: (A) Christ Church Cathedral Score Book R.C.B. C6.1.24.1.29 is the main copy text for this edition. It was difficult to decide on the original key in which *O Lord Our Governor* was written as both early and late sources had recordings in *Bb* and *A* major. However, since the copy text was generally consistent with all readings, it was decided to use the key of *A* major. *O Lord Our Governor* concludes on p. 26 of the copy text with an unidentified signatory symbol consistent with other entries in this source.

## Variant readings and dating

Source **2: (K) i** is St. Patrick's Cathedral Organ Book Vol. 78. It begins on p. 144 and ends on p. 163 with the signatory symbol of John Grey. It is generally consistent with the copy text with the exception of dynamic and pencilled performance markings. Evidence for dating occurs on p. 124 where, after Stevenson's *I Looked and Lo*, the signatory symbol of John Grey is accompanied by the date '1818 J.M.'. The date '1822 J.M.' occurs after Grey's signatory symbol following Smith's *Blessed Be Thou Lord* on p. 243, so a date between 1818 and 1822 can be applied to this copy.

Source **3: (C)** is Christ Church Cathedral part-books **viii-xv** and the following order is applied: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

Treble Decani R.C.B. C6/1/24/3/29 is **i**. It begins on p. 74 and is generally consistent with the copy text with the exception of some notation added in red ink. It ends on p. 79 and is dated 'Paid 1820' after the signatory symbol of John Grey. Alto Decani R.C.B. C6/1/24/3/30 is **ix**. It begins on p. 70 and is consistent with the copy text. 'The 8<sup>th</sup> Psalm' is entered in pencil following the title of the anthem. A hole had been made through some of the manuscript possibly during a correction, but the corrected note was entered again in pencil above. It ends with the signatory symbol of John Grey 'Paid 1820' followed by a series of pencilled stick men entered by one of the choirboys. Tenor Decani R.C.B. C6/1/24/3/31 is **x**. It begins on p. 74. There is some starching with corrections to text and notation in the original hand, while there is also starching and correction in pencil to the notation. It ends on p. 76 with the signatory symbol of John Grey dated 'Paid 1820.' Bass Decani R.C.B. C6/1/24/3/32 is **xi**. It begins on p. 66. 'Stevenson' is entered in light grey

ink following the title. It is generally consistent with the copy text and ends on p. 69 with the signatory symbol of John Grey and the date 'Paid 1820.' Treble Cantoris R.C.B. C6/1/24/3/33 is **xii**. It begins on p. 77 where 'No. 62. 8 Psalm Verse 1' is entered in pencil. The text 'Lord what is man' is inserted in pencil with other pencilled commentary over that text. 'Verse' is entered in pencil while grace notes are inserted before the original notation in purple pencil. There is some erased pencilled notation while starching and correction to the original notation has been entered in the original hand. It ends on p. 81 with double bar lines. A date of 'Paid 1823' appears over the anthem after Handel's Grand Funeral Anthem in the hand of Mathias Crowley with his signatory symbol. Contra-tenor Cantoris R.C.B. C6/1/24/3/34 is **xiii**. It begins on p. 71 where '8 Psalm' is added to the title in pencil. 'Bass solo (Rect & air)' is entered in pencil and 'End here' over bar 308. There is pencilled addition of notation over rests. A three-staved insert has been pasted over original notation on paper of manuscript-like quality onto which notation has been entered in original hand. Pencilled strokes have been entered over notation where a pencilled face has been sketched in by one of the choirboys. There is starching and correction in the original hand. Natural signs have been added to notes in pencil, while there are other incidents of pencilled correction to the original notation with corrected note names entered in pencil above. It ends on p. 73 with the signatory symbol of John Grey. The nearest date occurs after Stevenson's *I Looked and Lo* on p. 76 'Paid J. G(ray) [sic] in pencil). Tenor Cantoris R.C.B. C6/1/24/3/35 is **xiv**. It begins on p. 73. There are incidents of illogical pencilled commentary. There is the addition of notation over rests marked 'Choir' and 'Loft' in pencil. 'Chorus *Spirito*' is entered over text 'How excellent is thy name' from up beat 309. There are incidents of starching and correction to notation and text in a later hand. A section is deleted in pencil marked 'End here' in pencil after double bar lines before the chorus *spirito* begins. It ends on p. 76 with the signatory symbol of John Grey. The nearest

date occurs after Stevenson's *I Looked and Lo* on p. 79 after Grey's signatory symbol and the date 'Paid 1822 J. Grey'. Bass Cantoris R.C.B. C6/1/24/3/36 is **xv**. It begins on p. 67. There is pencilled deletion of the original notation with corrections in pencil. The chorus 'How excellent is thy name' at the up-beat to bar 309 is deleted by a pencil stroke. The music ends on p. 69 with the signatory symbol of John Grey and the nearest date occurs after Stevenson's *I Looked and Lo* with Grey's signatory symbol 'Paid 1822 J. G.'

Source **4: (D) i, ii and iv** refer to Christ Church Cathedral Loft New Books. Treble Loft New Book C6/1/25/5/1 is **i**. They are referred to as: I = Tr. ; III = T. ; IV = B.

It begins on p. 74. *Crescendo* signs have been added in pencil, as well as various ornamentation and figured bass, pencilled drawings and 'tenor solo', 'treble solo' and 'tenor' in pencil. 'Take up the treble part' is also entered in pencil. It ends on p. 85 with the signatory symbol of John Grey 'Paid 1823' followed by 'Tommy Robinson and G. L. Geary member[s] of Christ Church Choir Dublin' entered in pencil. Interestingly, in 1823, the tenor solo is in practice sung by a treble. Tenor Loft New Book R.C.B. C6/1/25/5/4 is **iii**. It begins on p. 115. There are incidents of pencilled highlighting of text and addition of notation. It ends on p. 126 with the signatory symbol of John Grey. There is no evidence for dating except to note that it is clearly coterminous with other partbooks in this Source. Bass Loft New Book R.C.B. C6.1/25/5/5 is **iv**. It begins on p. 136 where '8<sup>th</sup> Psalm' appears after the title. *Crescendo* with *decrescendo* signs and natural signs are altered in pencil over the notation. One bar originally omitted is inserted into the margin at the base of a stave and marked in ink with 'x's. There is deletion of the original text by pencilled scribbles with corrections inserted in pencil. It ends on p. 147 with the signatory symbol of John Grey and 'Paid 1819 J. Grey.'

Source **5: (G)** is St. Patrick's Cathedral, Castle Chapel part-books **i-ii, iv-vi** and **ix**. They adhere to the following order: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVb = B. [dec.]

Castle Chapel 2 Treble Cantoris is **i**. It begins on p. 6 and ends on p. 10 with the signatory symbol of John Grey. However, this copy is in *Bb* not A major. No further evidence for dating exists. Castle Chapel 1 Treble Decani is **ii**. It is also in B flat major and begins on p. 6. It ends on p. 9 with double bar lines. Although there is no signatory symbol, Grey's appears before the anthem begins after Stevenson's *The Heavens Are Telling, with Additions* on p. 6. No further evidence for dating exists. Castle Chapel D38 Alto Decani is **iv**. It begins on p.7 and is in B flat major. Between pages 8 and 9 there is an insert measuring 26cm x 20cm. It is in a later hand and includes the verse *largo* section from bars 265. Interestingly, it agrees with the copy text and has been entered in A major, not B flat major. It ends on p. 9 with the signatory symbol of John Grey. No further evidence for dating exists. Castle Chapel 15 Tenor Cantoris is **v**. Only its title is entered onto p. 26 in this copy so it could not be inspected. Castle Chapel 16 Tenor Decani is **vi**. It begins on p. 10 in B flat major. It ends with the signatory symbol of John Grey on p. 20 and no further evidence for dating exists. Castle Chapel 21 Bass Decani is **ix**. It begins on p. 11 and ends on p. 21 with the signatory symbol of John Grey. Like the other part-books of **(G)**, this too is in B flat major implying performances of the anthem in a higher key at St. Patrick's and the Castle Chapel.

Source **6: (J)** **iii** and **vi** refer to Christ Church Cathedral organ books. They adhere to the following order: Org. Tr./1 ; Org. Tr./2 ; Org. B./1 ; Org. B./2

Christ Church Cathedral Organ Book R.C.B. C6/1/24/2/16 is **iii**. It begins on p. 2, is in A major and is generally consistent with the copy text. Its recordings are represented by Org. Tr./1 and Org. B./1 in the order of parts and in the **Textual Commentary**. A pencilled comment appears on p. 24. 'This is a very [illegible] chorus.' It ends on p. 25 with the signatory symbol of John Grey. A date occurs almost fifty pages later after Handel's Grand Funeral Anthem after Grey's signatory symbol 'Paid 1820'. [Christ Church Cathedral] Organ Book R.C.B. C6/1/24/7/4 is **vi**. Its recordings are represented by Org. Tr./2 and Org. B./2 in the order of voice parts and in the **Textual Commentary**. It begins on p. 214 and is scored for a treble and bass, not tenor and bass as scored in the copy text. This copy appears to be incomplete as text originally omitted is entered in pencil on p. 218 to 'I will consider the heavens.' The entire contents of p. 219 has been entered in pencil while a statement 'Now sung by tenor and bass Nov. 1841 BM' is entered in pencil. This is written on top of page 220. If B[illy] M[ullen] is to be believed, then the original scoring of *O Lord Our Governor* was for solo treble and bass. Alterations to the copy text include pencilled deletion of rests, starching of original notation, the addition and deletion of notation in pencil, and pencilled alteration to text. It ends with an unidentified signatory symbol on p. 233. It must be noted that this source comprises a large number of different copies bound together at a later period. The page numbers are in pencil and were entered at a later date.

Source 7: **(P) v** is Cloyne Cathedral Score Book. It begins on p. 1 in B flat major. 'Psalm 8' appears after the title. The first page is so badly damaged, it is partly supported by a page yellow-black in colour and of marble design. Its dampness and the extent of the pink staining made it very difficult to read. Interestingly, 'Stephenson' appears as the composer's spelling without 'Sir'. Like the part-books of St. Patrick's Cathedral and Castle Chapel, this copy is presented in B flat major. The deterioration of the organ notation

inhibited any real analysis. Nevertheless, it was noted that the organ notation varied from the copy text in many areas. Also of interest was a note at bar 264 which read: ‘A semi-chorus follows but is omitted as Cloyne choir are in the organ loft and effect of chorus would not answer [the] composer’s idea.’ This is entered over the organ treble stave in the original hand. Bars 265-308 are omitted in this source. It ends on p. 32 with the signatory symbol of J. Magrath of Cashel who had been copying material for Frederick James Daly, organist at Cloyne Cathedral in the 1830s.

Source **8: (L) i** and **ii**. They adhere to the following order: Org. Tr. 1 ; Org. Tr. 2 ; Org. B. 1 ; Org. B. 2

D4 11 Castle Chapel Organ is **i**. Its recordings are represented by Org. Tr. 1 and Org. B. 1 in the order of parts and in the **Textual Commentary**. It begins on p. 18. ‘From the 8<sup>th</sup> Psalm’ follows the title. Over this title, ‘Play from the other book’ is entered in pencil on p. 18. ‘Wrong’ and ‘Wrong copy’ across pages 19 and 22 appear in pencil, while all pages of the copy are either deleted in scribble or crossed out in pencil. This copy is in B flat major and although it is deemed ‘Wrong’, it may well have been the original organ part to this anthem. The organ notation in Cloyne Cathedral Score Book agrees with this copy. See **Textual Commentary**. It ends with the signatory symbol of John Grey on p. 35 and no further evidence for dating exists in the source. D4 12 Castle Chapel is **ii**. Its recordings are represented by Org. Tr./1 and Org. B./1 in the order of parts and in the **Textual Commentary**. It begins on p. 68 and unlike **i** deemed ‘wrong’, this appears in A major and is consistent with the copy text. It contains a lot of pencilled commentary which was unfortunately difficult to decipher. It ends on p. 91 with the signatory symbol of John Grey. No further evidence for dating exists.

Source **9: (E)** is Trinity College Part-books **ii-ix** and **xvi**. They adhere to the following order:

I = Tr. ; Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVb = B. [dec.]

Trinity College Chapel First Bass MS 4754 MUN V/90e/11 is **viii**. It begins on p. 17 and ends with the signatory symbol of John Grey. Evidence for dating occurs after Spray's *O Lord I Will Praise Thee* on p. 39 and is followed by Grey's signatory symbol and the date 'Paid 1821 J.G.'. Trinity College Chapel Second Bass MS 4755 MUN V/90e/12 is **ix**. It begins on p. 6 and ends on p. 8 with the signatory symbol of John Grey. No further evidence for dating exists. Trinity College Chapel First Tenor MS 4756 MUN V/90e/13 is **vi**. It begins on p. 20 and ends on p. 29 with double bar lines. Evidence for dating occurs after Spray's *O Lord I Will Praise Thee* on p. 41 where it is dated 'Paid 1821 J Grey'. Trinity College Second Tenor MS 4757 MUN V/90e/14 is **vii**. It begins on p. 5 and ends on p. 8 with double bar lines. Evidence for dating occurs after Stevenson's *I Looked and Lo* on p. 11 where together with the signatory symbol of John Grey it is written 'Paid 1821 J. Grey'. Trinity College First Treble MS 4758 MUN V/90e/15 is **ii**. It begins in p. 5 and ends on p. 8 with the signatory symbol of John Grey. Evidence for dating occurs after Spray's *O Lord I Will Praise Thee* on p. 12 where it is dated 'Paid 1821 J.G.'. Trinity College Chapel Second Treble MS 4759 MUN V/90e/16 is **ii**. It begins on p. 5 and ends on p. 9 with the signatory symbol of John Grey. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* which is marked 'Composed for the consecration of the Lord Bishop of Cork 1831' on p. 85. Trinity College Chapel First Countertenor MS 4760 MUN V/90e/17 is **iv**. It begins on p. 18 and ends on p. 21 with the signatory symbol of John Grey. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* which is marked

‘Composed for the consecration of the Lord Bishop of Cork by Dr. Smith’ on p. 126. Trinity College Chapel Second Countertenor MS 4761 MUN V/90e/18 is **v**. It begins on p. 5 and ends on p. 8 with the signatory symbol of John Grey. Evidence for dating occurs after Spray’s *O Lord I Will Praise Thee* on p. 11 where it is dated ‘Paid 1820 J.G’. Trinity College Chapel Treble Primo No. 1 MS 4768 MUn V/90e/25 is **xvi** and is referred to as ‘I’ in the order of voice parts and in the **Textual Commentary**. It begins on p. 172 and ends on p. 176 with the signatory symbol of John Grey. The only evidence for dating occurs on p. 105 after Boyce’s *I Have Surely Built Thee* where together with the signatory symbol of T. Elrington, it is stated ‘Paid so far Oct. 1806 T. Elrington.’

Source **10: (F)** is MS 4749 Trinity College Chapel Organ Book. It begins on p. 28 and ends on p. 48 with the signatory symbol of John Grey. No further evidence for dating exists.

Source **11: (U)** is the printed edition of *Morning Services and Anthems* (1825). It begins on p. 1 and, with the exception of slurring, phrasing and the addition of extra dynamic and performance markings, is consistent with the copy text. It ends on p. 20.

Source **12: (P) ix** is the printed edition of *Morning and Evening Services and Anthems* (1825) with pencilled additions or comments made by a Cloyne organist. Its recordings are referred to thus: IV/2 = Bass ; Org. Tr./2 = Org Tr. ; Org. B./2. = Org. B.

A three-barred insert over bars 131-133 and a four barred insert over bars 331-332 was of interest. See **Fig. 1** in **Musical Illustrations**.

Source **13: (V) ii** and **vi** refer to printed editions of the anthem. A printed edition of *O Lord Our Governor* was published in Joshua Marshall's *Anthems, Glees and Choruses* and is called **ii**. It adheres to the following order: I/1 = Tr. ; II/1 = C.T. ; III/1 = T. ; IV/1 = B ; Org. Tr./1 = Org. Tr. ; Org. B./1 = Org. B.

Unfortunately, the date it was published is unknown. It begins on p. 2 and the edition is generally consistent with the copy text. It is in A major and, with the exception of added performance markings and dynamics, is generally consistent with the copy text. It ends on p. 22.

*O Lord Our Governor* edited by Joseph Robinson and published in *Sacred Music by the late Sir John Stevenson MD* is **vi**. It adheres to the following order: I/2 = Tr. ; I2/2 = Tr.2 ; II/2 = C.T. ; III/2 = T. ; IV/2 = B. ; Org. Tr./2 ; Org. B./2.

It begins on p. 1 and, with the exception of phrasing, slurring and the addition of performance and dynamic markings, it is consistent with the copy text. Although no date appears in the source, it was probably published between 1840 and 1857.

Source **14: (O) i, iii-iv** and **viii-ix** refer to Cashel Cathedral Part-books and follow the order:

II = C.T. ; III/1 = T./1 ; III/2 = T./2 ; IV/1 = B./1 ; IV/2 = B./2

Cashel Cathedral Contra-tenor is **ix**. It begins on p. 27 and like Castle Chapel part-books and the score source at Cloyne Cathedral, this copy is also in the key of in B flat major. Over bar 315 it is written: 'This part may be repeated at pleasure.' The composer's name is

spelt 'Stephenson' but 'Sir' appears before it. The title is followed with '8<sup>th</sup> Psalm' while 'At the 167 page' is entered in pencil. Various accents and pause marks appear over the notation in pencil while there are other incidents of illegible pencilled commentary. It ends on p. 28 with the signatory symbol of J. Magrath and there is no further evidence for dating. Cashel Cathedral Tenor is **iv**. It is referred to as III/1 in the order of voice parts and the **Textual Commentary**. It is also in B flat major and begins on p. 152. It ends with an unidentified signatory symbol on p. 153 and no further evidence for dating exists. Tenor Cashel Cathedral is **i**. It is referred to as III/2 in the order of voice parts and the **Textual Commentary**. It begins on p. 67 in B flat major. It is marked 'Anthem for five voices' and 'The 8<sup>th</sup> Psalm' follows the title. The original number of bars of rest is stashed and number '4' inserted in pencil. '*ad lib.*' and accents are entered in pencil while trills are deleted in pencil. Other pencilled additions include the addition of dynamics such as '*p*', and '*mf*' while there is alteration to stems in pencil. It ends on p. 71 with the signatory symbol of J Magrath. No further evidence for dating exists. [Cashel] Cathedral Bass is **iii**. It is referred to as IV/1 in the order of voice parts and the **Textual Commentary**. It is in the key of B flat major and begins on p. 12. 'Anthem for 2 voices Sir J. A. Stevenson' appears after the title followed by '8<sup>th</sup> Psalm'. A variant appears at bars 164-71. See **Fig. 3** in **Musical Illustrations**. It ends on p. 125 with the signatory symbol of J. Magrath. No further evidence for dating exists. Cashel Cathedral Bass is **viii**. It is referred to as IV/2 in the order B flat major of voice parts and the **Textual Commentary**. It appears on p. 142 and in the key of. It ends on p. 145 with the signatory symbol of J. Magrath and no further evidence for dating exists.

Source **15: (Q) xii-xv, xviii-xix, xxi, xxiii** and **xxvi** refer to Wells Cathedral Part-books. They adhere to the following order: Ia = Tr. [dec.] ; Ib = Tr. [dec.] ; Ic = Tr. [dec.] ;

Id = Tr. [dec.] ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVb = B. [dec.]

A5 Anthems Treble Decani is **xii** and is referred to as Ia in the order of voice parts and in the **Textual Commentary**. Although *O Lord Our Governor* by Stevenson appears in the index paged 179, an entirely different composition was recorded on that page in the key of F major. A6 Anthems Treble Decani is **xiii** and is referred to as Ib in the order of voices and in the **Textual Commentary**. It begins on p. 84 and is consistent with the copy text with the exception of some pencilled alteration to text and notation. It ends on p. 85 with the signatory symbol of Wells' copyist 'W.Q.' identified in **(Q) xxvi**. A7 Anthems Treble Decani is **xiv** and is referred to as Ic in the order of voices and in the **Textual Commentary**. It begins on p. 62 and ends on p. 63 with an unidentified signatory symbol. It is consistent with the copy text with the exception of some pencilled slurring to notation. A8 Anthems Treble Decani is **xv** and is referred to as Id in the order of voices and in the **Textual Commentary**. It begins on p. 30 and with the exception of slurring and dynamics entered in pencil, it ends on p. 31 with the signatory symbol and date of '7<sup>th</sup> Sep. 1896 J Sharman.' J. Sharman also includes his initials 'J.S.' beneath and these initials are consistent with the 'J.S.' found in other Wells' sources. This information indicates that *O Lord Our Governor* was still performed at Wells almost into the twentieth-century. A14 Countertenor Cantoris is **xix**. It begins on p. 64 and with the exception of some pencilled alteration, is consistent with the copy text. It ends on p. 66 with an unidentified signatory symbol but a date of 'July 16<sup>th</sup> [18]28' appears over the anthem with the signatory symbol of Wells' copyist 'W.Q.'. This occurs after Whitfeld's *Blessed Is the Man* on p. 64. A13 Anthems Alto Decani is **xviii**. It begins on p. 61 and with the exception of some pencilled accents and slurring to notation, it is generally consistent with the copy text. It ends on p.

63 with the signatory symbol of Wells' copyist 'W.Q.' and the date 'August 13<sup>th</sup> 1828'. A20 Anthems Tenor [Cantoris] is **xxiii**. It begins on p. 52 and with the exception of some pencilled slurring and some inked correction in later hand, it ends on p. 57 dated 'August 18<sup>th</sup> 1828' with the signatory symbol of 'W.Q.'. A18 Anthems Tenor [Decani] is **xxi**. It begins on p. 42 and with the exception of pencilled slurring and the addition of extra dynamic markings, it ends on p. 47 with the signatory symbol of Wells' copyist 'W.Q.' dated 'August 20<sup>th</sup> 1828.' A25 Anthems Bass Decani is **xxvi**. It begins on p. 56 and with the exception of pencilled dynamics and slurring, it ends on p. 61 with a signatory symbol dated 'August 8<sup>th</sup> 1828 W.Q.'. The signatory symbol of 'W.Q.' has been identified elsewhere as he was an active copyist in Wells in the late 1820s. Assessing all of the dating evidence, *O Lord Our Governor* was performed at Wells Cathedral over a period spanning seventy years between the years 1828 and 1896. This is testimony to the esteem in which Stevenson's music was held as this anthem was being performed during his lifetime and for over sixty years following his death.

Source **16: (R) i-vi** refer to Lincoln Cathedral part and organ books. They adhere to the following order: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; Ic = Tr. [cant.] ; IIb = C.T. [dec.] ; IVb = B [dec.]

Music 128 Lincoln Cathedral Treble Cantoris is **ii** and is referred to as Ia in the order of voice parts and the **Textual Commentary**. It begins on p. 60 and with the exception of some pencilled slurring and dynamics, is consistent with the copy text. It ends on p. 63 with the signatory symbol of Apthorp. Evidence for dating occurs earlier in the source on p. 17 after Jackson's *Blow Ye the Trumpet* where it is stated 'Sept. 11 1855 17 pages exam'd by me G. F. Apthorp.' Music 119 Lincoln Cathedral Treble Decani is **i** and is referred to as Ib

in the order of voice parts and in the **Textual Commentary**. There is no ‘Sir’ before Stevenson’s name after the title. It begins on p. 85 and with the exception of pencilled commentary, dynamics and slurring, it ends on p. 87 with the signatory symbol of Apthorp. Evidence for dating occurs on p. 92 after Haydn’s *In the Beginning* where it is stated ‘60 pages ex’d by me G. F. Apthorp Succentor’ and in the same hand on p. 134 after Beckwith’s *The Lord Is Very Great* where it is stated ‘42 pages ex’d by me Sept. 14 1857’.

Music 177 Lincoln Cathedral Treble Cantoris 1 is **iv** and is referred to as Ic in the order of voice parts and in the **Textual Commentary**. It begins on p. 57 and with the exception of pencilled slurring and the addition of dynamics in pencil, it ends on p. 60 with the signatory symbol of G.F.H. and the date ‘Nov. [18]96’. These initials refer to Hutton, the cathedral librarian and a priest vicar at the time.

Music 184 Lincoln Cathedral Alto Decani 1 is **v**. It begins on p. 46 and records bars 265 onwards. With the exception of starching and correction in pencil and the pencilled addition of dynamics and pause signs, it ends on p. 48 with the signatory symbol of Arthur Maddison, cathedral librarian and priest vicar in the 1880s. Evidence for dating occurred before *O Lord Our Governor* begins at the end of Mozart’s *O God to Whom* on p. 45 where it is stated ‘13 pages examin’d 9 April 1884 A. R. Maddison Succentor.’

Music 168 Lincoln Cathedral [Bass Decani] is **iii**. It begins on p. 173 and depicts bars 161 onwards. It ends on p. 181 with the signatory symbol of Arthur Maddison followed by ‘A. Maddison exam’d 22 June 1881.’

Music 208 – Lincoln Cathedral Organ 46 is **vi**. It begins on p. 47 and includes instructions for the change of stops on the organ in Lincoln cathedral at the time and other performance markings. Unfortunately, the final four bars of this source could not be assessed as the manuscript page was missing, so examination had to end on p. 70. The nearest evidence for dating occurred on p. 113 after Battishill’s *Call to Remembrance* where it is stated ‘G. J. H. 20 March 1900’ in the hand of cathedral librarian and priest vicar Hutton. Since this cathedral

work is entered after *O Lord Our Governor* and in the same hand, this suggests performances of Stevenson's *O Lord Our Governor* at Lincoln into the twentieth-century. Overall, following analysis of the dating evidence, *O Lord Our Governor* was performed for a period spanning almost fifty years at Lincoln Cathedral from 1855 to c.1900.

### Textual Commentary

/1 Up.bt, Org. Tr., 1: removed original 'Sym.' beneath Ec. (**A**) ; IIIa, 1: '*pia*' under Aq of organ treble (**E**) ; Org. Tr., 1: '*Largo e piano*' over Aq ; Org. B., 1: no 'Sym.' (**F**) ; IIIa, 1: this source just bares a title, no notation (**G**) ; Ia, 1: note: although entitled 'O Lord Our Governor, by Stevenson' in the Index – a different composition entirely upon analysis and in the key of F major (**Q**) ; Org. Tr., 1: no '*Largo*' over Aq ; Org., 1: notation deteriorated and illegible due to pink blotching (**P**) ; Org. Tr., 1: '*p*' under Aq (**R**) ; Org. Tr., 1: '*p*' beneath Aq (**U**)

/1, Org. Tr., 2-3: no g.n. Asq before Gsq (**J**) ; Org. Tr., 1: no 'Sym.' over Ec. (**K**) ; Org. Tr./1, 1: 'Diap' in pencil over Bq ; Org. Tr./2, 1: illegible pencilled commentary under Ec ; Org. B./2, 2-3: illegible pencilled commentary under *q-rest* Asq Bbsq (**L**) ; Org. Tr., 2: 'Diapasons' over Aq ; Org. B., 2: 'Choir Organ Diapasons' beneath Asq. (**U**)

/2, Org. Tr., 6: 'tr.' over Csq. ; 10-12: staccato over Esq Asq. Gdsq (**R**) ; Org. Tr., 6: 'tr.' over Csq marked 'staccato' (**U**)

/3, Org. Tr., 4-5: Esq Csq no dots (**F**) ; Org. B./1, 3-4: pencilled slur from Csq to Bbsq ; 8-9: pencilled slur from Bsq to Absq (**L**) ; Org. B./1, 2-5: phrase from Ddsq ; 7-10: phrase from Cdsq ; Org. B./2, 2-4: phrase mark over Ddsq ; 7-10: phrase mark from Cdsq (**V**)

/4, Org. Tr./1&2: 6-13: '*lento*' in pencil beneath notation (**L**) ; Org. B., 6: '*lento*' over *Am* (**V**)

/5, Org. Tr./1, 1: '*lento*' in pencil over *Gq* ; 5: 'tr.' over *Csq.* ; 7-8: no tie from *Ac* to *Aq* ; 6: *Cq* ; Org. Tr./2, 1ii: '*Tempo*' in pencil beneath *Dq* (**L**) ; III, 4: '*p*' over *Aq* '*O*' (**P**) ; Org. Tr., 1: 'tr.' over *Gq.* ; 4: '*for*' over *Cq* (**R**) ; Org. Tr., 1i: 'tr.' over *Gq* ; 4i: 'tr.' over *Cq* (**U**)

/6, I, 1: '<' in pencil over *Ec* '*Lord*' ; 3: g.n. *Asq* before *Gsq* '*go-*' (**D**) ; Org. Tr./1, 1: *Ec* in bar of rest ; Org. B./1, 2: '*p*' in pencil over *Fsq* (**L**) ; III, Org., 1: notation deteriorated and illegible due to pink blotching (**P**)

/7, I, 1: '<' in pencil over *Dc.* '*Lord*' ; 3: g.n. *Dsq* in pencil over *Csq.* '*Go-*' (**D**) ; Org. Tr., 1: '*pp*' beneath *q-rest* (**F**) ; IIIb, 4: g.n. *Dc* before *Cbsq* '*-er-*' (**G**) ; Org. Tr./2, 1: '*p*' in pencil beneath *q.-rest* (**L**) ; Org. Tr., 2: '*p*' beneath *Gsq* (**R, U**)

/8, III, 7: corrected text '*thy*' to read '*Thy*' upper case beneath *Dsq* (**A**) ; I, 9: g.ns *DsqCsq* in pencil after *Cq* before *Bc* '*name*' ; III, 7-8: *Dsq* slurred to *Csq* '*the*' (**D**) ; Org. Tr./2, 1: '*p*' altered in pencil to read '*pp*' beneath *Em* (**L**) ; III, 2: *Gdsq* '*-cel-*' (**V**)

/9, III, 6: corrected text '*thy*' to read '*Thy*' upper case beneath *D#sq* ; Org. B., 1: corrected original *Ac* to read *Bc* (**A**) ; I, 7-8: '<>' over *Ec* tied to *Esq* '*name*' (**D**) ; Org. Tr./1&2, 1: '*pp*' in pencil beneath *q-rest* ; Org. B./2, 1: *Bc* highlighted in pencil marked '*B*' in pencil (**L**) ; III/2, 10-11: *Asq* slurred to *Fq* '*in*' (**O**) ; Org., 1: notation deteriorated and illegible due to pink blotching (**P**) ; Org. Tr., 9i-ii: *EcFc* (**R**) ; III/2, 1: no g.n. *Eq* before *D#sq* '*ex-*' ; 8-9: *Esq* slurred to *Csq* '*name*' ; 10-11: *Asq* slurred to *Fsq* '*in*' ; Org. B./2, 3-5: phrase mark from *Gq* (**V**)

/10, Org. B., 5: impossible note *Bq* exceeds standard organ manual perhaps intended for 'short octave practice' ; 10: inserted 'nat.' sign before *Dq* originally omitted (**A**) ; IIIb, 1: 'tr.' over *Bc*. 'all' (**G**) ; III/2, 1: 'tr.' deleted in pencil over *Bc*. 'all' (**O**) ; Org. B., 10: 'nat.' sign before *Dq* (**R, V**)

/11, I, 4: *G#c* in pencil beneath *Adsq* '-ver-' (**D**) ; I, 3: no g.n. *Cq* before *Bsq*. 'Go-' (**J**) ; Org. B./1, 2-3: *Asq* slurred to *Bdsq* ; 7-8: *Csq*. slurred to *Bdsq* ; Org. Tr./1, 3-5: phrase from *Esq*. (**V**)

/12, III, 6: corrected text 'thy' to read 'Thy' upper case beneath *Gnat.sq* ; 9: corrected text 'thy' to read 'Thy' upper case beneath *Fq* (**A**) ; I, 6: 'tr.' in pencil over *Gnat.sq* 'thy' (**D**) ; Org. Tr., 6: 'tr.' over *Fsq*. (**K, R**) ; Org., 1: notation deteriorated and illegible due to pink blotching (**P**) ; III, 7: g.n. *Gq* slurred to *Fc* 'name' (**V**)

/13, I, 3: g.n. *Csq* in pencil before *Bq*. 'all' ; 5: g.n.s *BsqAsq* in pencil after g.n. *Asq* and before *Gc* 'world' (**D**) ; Org. B., 6: 'tr.' over *Esq*. (**F, R, U**) ; III/2, 1-2: *Dq*. *Dsq* 'name' (**O**) ; III, 1-6: notation deteriorated and illegible due to pink blotching ; 7: 'pp' in pencil under *Bq* 'how' (**P**) ; IIIa, 5: no g.n. *Aq* to *Gc* 'world', *Aq* slurred to *Gq* ; 7: 'p' over *Bq* 'how' (**Q**) ; III/2, 5: g.n. *Aq* slurred to *Gc* 'world' ; Org. Tr./2, 1-4: no phrase mark beneath *Fq* *Eq* *Dq* *Cq* ; 6-8: phrase mark from *Gq* to *Adsq* *Bq* ; Org. B./2, 6-8: phrase from *Eq* to *Fdsq* *Gc* (**V**)

/14, Org. Tr., 2: 'tr.' in pencil over *Eq* *Cq*, no 'Swell' ; 2i-ii-4i-ii: phrase from *EqCq* ; 6i-ii: 'tr.' in pencil over *GqDq* (**K**) ; Org. Tr./1&2, 1: 'pp' in pencil beneath *q-rest* (**L**) ; III/2, 1: '>' in pencil over *Csq*. 'ex-' ; 6: '>' in pencil over *Dsq* 'ex-' (**O**) ; III, 10: illegible penciled comment over *Bq* 'O' (**P**) ; Org. Tr., 2: 'Swell pp' beneath *Eq* *Cq* ; 2-4: phrased ; 6-9: phrased (**R**) ; Org. Tr./1, 2-4: marked 'pp' ; Org. Tr./2, 2i-ii-4i-ii: phrase mark from *EqCq* ;

2: 'Swell *pp*' beneath *EqCq* ; 6: no 'tr.' or 'mordent' over *Gq Dq* ; 6-8: phrase mark from *GqDq* (**V**) ; III, 10: '*res.*' over *Bq 'O'* ; Org. Tr., 3ii: 'Swell *pp*' beneath *Aq* (**V**)

/15, III, 4: corrected text '*thy*' to read '*Thy*' upper case beneath *Bsq* (**A**) ; I, 1: original *Ec* manipulated in pencil to read *Csq Dsq 'how'* ; 4: g.ns *CsqDsqCsq* in pencil before *Bsq 'thy'* ; 6: '>' in pencil over *Fc 'name'* ; 8: g.n. *Csq* after *Dq 'in'* (**D**) ; IIIb, 1: pause in pencil over *Ec 'Lord'* (**G**) ; Org. Tr./1, 1iii: '*res.*' in pencil beneath *Fm* (**L**) ; IIIb, 2-3: *Dsq* slurred to *Csq 'is'* ; 4-5: *Bsq* slurred to *Asq 'thy'* (**Q**) ; III, 1: pause over *Ec 'Lord'* ; Org. Tr., 2: '*ad lib.*' beneath *c-rest* ; Org. B., 1: pause beneath *Cc* (**U**) ; Org. Tr./1, 1iii: pause and '*ad lib.*' under *Ec* ; Org. B./1, 1: '*ad lib.*' with pause over *Cc* (**U, V**)

/16, Org. B., 3: removed unnecessary pause over *Eq* (**A**) ; I, 2: 'tr.' over *Bq. 'all-'* ; 2-3: '<>' in pencil over *Bq. Asq 'all- the'* ; III, 2: 'tr.' over *Bq. 'all'* (**D**) ; Org. Tr., 3i: pause over *Gq* ; 5iii: '*Tempo Swell*' beneath *Cc*. (**F**) ; IIIb, 1: '*ad lib.*' over *Cc* with pause '*all*' (**G**) ; Org. Tr., Org. Tr./2, 6: 'Swell' beneath *Cq* (**L, R**) ; III/2, 2: 'tr.' over *Bq 'all'* (**O**) ; III, 2: pause over *Bq. 'all'* (**P**) ; Org. Tr., 1iii: '*ad lib.*' beneath *c-rest* (**U**) ; Org. Tr., Org. Tr./1, 3i: pause over *Gq* (**U, V**) ; Org. Tr./1, 1iii: '*ad lib.*' beneath *Cq* (**V**)

/17, Org. Tr., 1ii: no '*res.*', 'Swell' beneath *Ac* (**U**)

/18, Org. Tr., 1i-4: phrase from *Dsq* ; 5i-8i: phrase from *Bsq* ; 10i: 'tr.' over *Bsq.* ; 12i: no pause over *AcCc* (**F**) ; Org. Tr./1, 10: 'tr.' over *Bsq* over *Gsq* ; Org. B./2, 4-5: *Cq Dsq* (**J**) ; Org. Tr., Org. Tr./1, 10: 'tr.' over *Bsq.Gsq.* (**K, L, R**) ; Org./1, 12: after db lines 'wrong copy' in pencil (**L**) ; Org.: notation deteriorated and illegible due to pink blotching (**P**) ; Org. Tr., 1ii: no '*for*' beneath *Gq* ; 10i: 'tr.' over *Bsq.* (**U**)

/19, I-IV, Org.: removed unnecessary key signature ; III, 5: corrected text '*thy*' to read '*Thy*' upper case beneath *Ac* (**A**) ; I, 1: '*Allegro*' no '*Vivace*' over *c-rest* (**D**) ; IIIb, 1: '*Air*

*Allegro* over *c-rest* (G) ; Org. B./1, 1: *f* in pencil over *Ac* ; 1ii-iii: *EcDc* in pencil beneath *Ac* ; *f* beneath *Ac* in pencil ‘ 2: *p* in pencil over *Aq* ; 1: *p* beneath *Am* in pencil (L) ; III/2, 1: *allegro* (U) ; III, 1: *f* beneath *c-rest* (V)

/19-160, Org.: this source takes up again at bar 161 (R)

/20, IIIb, 1: phrase mark from *Em.* ‘*glo-*’ (G)

/20-21, Org. B.: notation deteriorated and illegible due to pink blotching (P)

/21, I, 2: g.n. *Dq* in pencil over *Cq* ‘*glo-*’ (D)

/22, Org. Tr., 3ii: ‘*pia lentando*’ beneath *Eq.Cq.* (F, J) ; Org. B., 3: *Cm* tied to following bar (K) ; Org. Tr./1, 3ii: ‘*pia lentando*’ in pencil beneath *Cq.* (L) ; Org. Tr., 3ii: ‘*p*’ beneath *Cq.* ; Org. B., 3: *Am* tied to following bar (V)

/23, III, 3: corrected text ‘*thou*’ to read ‘*Thou*’ upper case beneath *Aq.* (A) ; Org. B., 1: *Cm* tied to previous bar (K) ; Org. Tr., 1ii: ‘*lento*’ ‘*tempo*’ with ‘*cres.*’ under *Dc* (U) ; Org. Tr./1, 1-3: phrase from *Fc* (V)

/23-24, Org.: notation deteriorated and illegible due to pink blotching (P)

/24, III, 2: corrected text ‘*thy*’ to read ‘*Thy*’ upper case beneath *Ac* (A) ; Org. Tr., 1: no ‘*p*’ under *c-rest* (U)

/25, I, 5: g.n. *Dsq* before *Cq* ‘*glo-*’ (D)

/26, III, 1: no phrase to *Gc* ‘*glo-*’ (D) ; Org. B., 4i: ‘*for*’ over *A#c* (U)

/27, Org. B., 1i: ‘Full Organ’ over *Bc* (U)

/27-28, Org., 1: notation deteriorated and illegible due to pink blotching (P)

/28, III, 4: corrected text '*thy*' to read '*Thy*' upper case beneath *Ec* (A)

/29, III, 4: corrected text '*thy*' to read '*Thy*' upper case beneath *Fc* ; Org. Tr., 1: removed unnecessary '*p*' beneath *c-rest* (A) ; IIIb, 4: *Fq.Esq* not *Fc 'thy'*, no text provided (G) ; III/2, 1: '>' in pencil over *Cq. 'Glo-'* (O) ; Org. Tr., 2ii: 'Swell' beneath *Ac* (U)

/30, I, 2: g.n. *Dsq* before *Cq 'glo-'* (D) ; Org. B., 1: '#' in pencil beneath *Bm* (K)

/31, Org. Tr., 2: '<' beneath *Aq.* (F) ; III, 1: 'tr.' over *Esb 'glo-'* with '<' beneath (V)

/32, III, 1-2: removed original slur from *Ec* to *Cc 'glo-'* (A) ; I, 4: g.ns *BsqAsqGsq* in pencil before *Fc 'a-'* (D) ; IIIb, 1: '*p*' in pencil over *Ec 'glo-'* (Q)

/33, Org. B., 4: impossible note *Bc* exceeds standard organ manual perhaps intended for 'short octave practice' (A) ; I, 1: '~' in pencil over *Bm '-bove'* ; 2-3: *Cq* slurred to *D#q 'the'* ; III, 1: '~' in pencil over *Bm. '-bove'* (D) ; IIIb, 1: 'tr.' over *Cm '-bove'* (G) ; Org.: notation deteriorated and illegible due to pink blotching (P)

/34, Org. B./2, 3: '*for*' beneath *D#c* (J) ; Org. Tr., 2ii: 'Full Organ' beneath *Bm* ; 4: no tie from *D#c* to following bar (U) ; Org. Tr., Org. Tr./1, 2ii: '*f*' under *Bm* , no 'loud organ' beneath (U, V)

/36, Org. Tr., 4: *Ec* tied to following bar (V)

/37, Org. Tr., 1: *Eq* tied to previous bar (V)

/38, III, 3: corrected text '*That*' to read '*that*' lower case beneath *Bc* (A) ; III, 3: '*p*' in pencil over *Bc 'That'* (P) ; Org. B., 1-2: no tie from *Em* to *Ec* ; 3: '*p*' over *c-rest* marked 'Choir Organ' (U)

/39, Org. B., 2: '*pia*' over Ec (**J**) ; Org. B., 2: '*pia*' over Ec (**K**) ; Org. Tr./2, 1: '*pia*' in pencil beneath *sb-rest* (**L**) ; Org. B., Org. B./1&2, 2: '*pia*' over Ec (**U, V**) ; Org. Tr./2, 1-3: notes of voice *Gm Bc Bc* against *sb-rest* (**V**)

/40, III/2, 1: '>' in pencil over *Em. 'still'* (**O**)

/41, Org. Tr., 2iii: '*for*' under *Cc* (**J**) ; Org. B., 3: '*for*' over *Gnat.c* (**K**) ; III/2, 1: '>' in pencil over *Cq. 'en-'* (**O**) ; IIIb, 4: '*p*' in pencil over *Ac 'that'* (**Q**)

/42, III, 1: corrected text '*thou*' to read '*Thou*' upper case beneath *Dm* (**A**)

/43, III/2, 1: '>' in pencil over *Fm. 'still-'* (**O**)

/44, I, 1: g.n. *Gsq* in pencil before *Fq 'e-'* (**D**) ; III, 4: '*f*' in pencil over *Dc 'the'* (**P, U**) ; III, 1: '*p*' over *Fq. 'en-'* (**V**)

/45, I, 5: g.ns *EsqDsq* in pencil before *Bq. 'and'* (**D**) ; Org. B., 1iii: '#' in pencil before *Gm* (**K**) ; Org. Tr./2, 1: original '*p*' changed to '*f*' in pencil over *Dm* (**L**) ; Org.: notation deteriorated and illegible due to pink blotching (**P**)

/46, Org. Tr., 3iv: '*Loud Organ*' beneath *Ec*, no '*for*' (**F**) ; Org. B., 3ii-iii: *EcEc* in pencil beneath *Cc* marked '*ped.*' in pencil (**P**) ; Org. B., 3: '*Full Organ*' over *Cc* (**U**) ; Org. B./2, 3: no '*loud Organ*' beneath *Cc* (**V**)

/47, Org. B., 1ii-iii: *EsbEsb* in pencil beneath *Dc* (**P**)

/49, Org. B., 1: '*lento*' over *Csb* (**K**) ; III, 1: '*Slower* and '*ad lib.*' over *Am. 'O'*, no '*lento*' (**P**) ; III, 1-2: *Am.* slurred to *Gc 'O'* ; Org. B., 1: '*lento*' over *Csb* marked '*pp*' and '*Choir Organ*' (**V**)

/49-51, Org.: notation deteriorated and illegible due to pink blotching (**P**)

/50, I, 1: no g.n. Gc before Fm 'Lord' (**J**) ; IV, 1: 'lento' over Fm 'Lord' ; Org. B., 1: 'lento' with 'pia' over Dm (**U**)

/51, I, 3: g.ns CcCqDsqCsq in pencil before Bc manipulated in pencil to read BqAq 'O' ; III, 2: g.n. Cc before Bc 'O' (**D**) ; III/2, 1: 'ad lib.' in pencil over Dm. 'O' (**O**)

/52, IIIb, 2: 'for' over Ec 'our' (**G**) ; I, 1: no g.n. Ac before Gm 'Lord' (**J**) ; III/2, 2: 'f' over Ec 'our' (**O**) ; III, 2: 'p' in pencil over Ec 'our' (**P**)

/52-56, Org.: notation deteriorated and illegible due to pink blotching (**P**)

/53, IIIb, 4: 'Tempo' over Ac 'how' (**G**) ; III/2, 1: '>' in pencil over Ec. 'glo-' (**O**) ; IIIb, 1: 'Tempo' in pencil over Ec 'go-' (**Q**) ; III, 2: 'f' over Cq '-ver-' (**U**) ; Org. B., 3: Ec not *rest* with phrase to following bar (**V**)

/54, III, 5: corrected text 'thy' to read 'Thy' upper case beneath Dc (**A**) ; Org. B., Org. B./2, 1: 'pp' over Fc (**F, J, K, L**) ; IIIb, 5: 'nat.' sign in pencil before Dc 'thy', 'sublime' in pencil above (**Q**)

/57, III, 2: corrected text 'thy' to read 'Thy' upper case beneath Cc (**A**) ; I, 3: g.n Esq in pencil before Dc 'name' (**D**) ; III/2, 3: '>' in pencil over Dc. 'name-' ; 4-5: Dc. Cq 'name in' (**O**)

/58, Org. B., Org. B./1, 1: Esb (**U, V**)

/59, III, 3: corrected text 'thy' to read 'Thy' upper case beneath Ac (**A**) ; IIIb, 1: Am. 'world' (**G**)

/60, Org. B., 1: original Asb is presented on the treble stave in this edition (**A**)

/61, III, 3: corrected text *'thy'* to read *'Thy'* upper case beneath Ac (**A**) ; I, 1: '< >' in pencil over Em with pause in pencil *'Lord'* (**D**) ; IIIb, III, 1: pause over Em *'Lord'* ; 3: *'ad lib.'* over Ac *'thy'* (**G, P**)

/62, I, 1: '~' in pencil over Fm *'name'* ; 2: g.n.s GsqAsqBsqCsqEqDq in pencil before Dm followed by Cc *'in'* ; III, 1: no *'ad lib.'* over Fm *'name'* (**D**) ; Org. B., Org. B./2, 1: *'ad lib.'* over Dm (**K, L, V**) ; IIIb, 2: *'fleur de lis'* in pencil under Dm *'in'* (**Q**)

/63, I, 2: 'tr.' over Bc. *'all'* ; 3: g.ns BqCsqBq in pencil before Aq *'the'* (**D**) ; III, 2: 'tr.' with pause over Bc *'O'* (**D**) ; IIIb, 2: 'tr.' over Bc. *'all'* (**Q**)

/64, Org. Tr., Org. Tr./1, 3i: *'Tempo'* over Dc (**J, V**) ; Org. Tr./2, 1i: *'Tempo'* in pencil over Am (**J**) ; Org. Tr., 3i: *'Sym.'* over Dc (**K**) ; Org. Tr., 3ii: no *'Swell'* under Ac (**U**)

/65, Org. Tr., 1ii: no *'cres.'* under Gm ; 1ii-4: Gm. tied to Gc (**V**)

/65-66, Org.: notation deteriorated and illegible due to pink blotching (**P**)

/66, Org. Tr., 1ii-4: Fm. tied to Fc (**V**)

/68, Org. Tr./1, 2ii: *'forte'* with *'Swell'* beneath Gc (**J**) ; Org. Tr., 2ii: *'forte Swell'* under Gc (**K**) ; Org. Tr./2, 3ii: *'for'* beneath Ac, deleted in pencil ; Org. B./2, 4: Dc overriding Ac in original hand (**L**)

/71 (Up bt.) I-IV, Org: removed unnecessary key signature (**A**) ; I, 1: *'Duett Treble and Bass'* over *c-rest* (**D**) ; IV, 1: *'Lead off'* over Ec *'For'* (**D**) ; Org. B., 1: *'Loud'* beneath Ec, no *'f'* (**F**) ; I: *'Duett: Treble and Bass now sung by Tenor and Bass Nov. 1841 B.M.'* in pencil (**J**) ; Org. Tr./1, 1: *'Bold'* in pencil over Ec of bass part *'For'* (**L**) ; IV/1, 1: *'not too loud'* in pencil over Ec *'For'* (**O**) ; III, 1: *'Moderato'* *'not too loud'* over *c-rest* (**P**) ; IV, 1: *c=112* over Ec *'for'* (**V**)

/71-73, Org.: notation deteriorated and illegible due to pink blotching (**P**)

/73, IV, 7: corrected text *'thy'* to read *'Thy'* upper case beneath Gsq (**A**) ; Org. Tr., 1i: removed original Cm ; 1ii: Cm deleted in pencil ; Org. B., 1ii: inserted Am beneath Bm ; 1iii: Am entered beneath Bm in pencil (**A**) ; IV, 4: Ac *'works'*, no AqGq ; 5: Gq. *'of'* (**D**) ; IVb, 4: Bc *'works'* (**G**) ; Org. Tr., 1-2: no Cm Bm ; Org. B., 1i-ii: BmAm over Dc ; 3i-ii: BmGm over Ec (**K**) ; IV/2, 1: '>' in pencil over Ac *'heav'ns'* (**O**) ; IVb, 4-5: Aq slurred to Gq *'works'* (**Q**) ; Org. Tr., 1: no Cm ; Org. B., 1i-ii: BmAm ; 3i-ii: BmGm (**V**)

/74, III, 6: corrected text *'thy'* to read *'Thy'* upper case beneath Dsq (**A**) ; III/2, 1: '>' in pencil over Cc *'heav'ns'* (**O**)

/75, Org. B., Org. B./2, 4: *'p'* beneath Aq. (**K, L, V**) ; Org. B./2, 1: *'f'* beneath Ac (**L**)

/76, IV, 3: original Bc deleted in pencil and Ac inserted *'the'* (**P**)

/77, IVa, 1: Em octave below *'heav'ns'* (**E**) ; III/2, 1: '>' in pencil over Gc *'heav'ns'* (**O**) ; III, 3: *'f'* in pencil over Em *'heav'ns'* ; IV, 3: *'f'* in pencil over Gq. *'and'* (**P**) ; III, 1: *'f'* over Em *'heav'ns'* ; IV, 3: *'f'* over Eq. *'and'* (**U**)

/78, III, IV, 7: corrected text *'thy'* to read *'Thy'* upper case beneath semiquavers (**A**) ; III, IIIb, 4: Ec *'works'* (**D, G, V**)

/79, IIIb, 3: *'espress.'* over Bc *'the'* (**G**) ; Org. B., 2-6: Em tied to Ec (**K**) ; Org. B./1, 3i: *'p'* in pencil over Ac (**L**) ; IV/1, 3: *'soft >'* in pencil over Gc *'the'* (**O**) ; III, 2: *'p'* in pencil over Em *'-gers'* marked *'espress.'* ; IV, 2: *'p'* in pencil over Em *'-gers'* (**P**) ; III, 3: no *'p'* over Bc *'the'* ; IV, 3: *'p'* over Gc (**V**)

/80, III, 1-2: corrected original Cq. Dsq to read Cc. Dq *'works the'* ; III, IV, 5: corrected text *'thy'* to read *'Thy'* upper case beneath semiquavers (**A**) ; IV, 1-2: corrected original Aq.

Bsq to read Ac. Bq *'works thy'* ; Org. Tr., 1: c. q in pencil beneath *sb-rest* (A) ; I, 1: *'pia lentando'* over Cq *'works'* ; 3: no g.n. Fq before Ec *'works'* (J) ; Org. Tr./2, 1: *'lentando'* beneath *sb-rest* (L) ; III/2, 1: *'>'* in pencil over Cq *'works'* (O) ; IIIa, 1: *'lentando'* in pencil over Cq. *'works'* ; IVb, 1: *'Rall.'* in pencil over Ac *'works'* ; 3: g.n. Dq deleted in pencil before Cc *'works'* (Q) ; III, 1-2: Cc Dc *'works the'* ; 3: g.n. Fq slurred to Ec *'works'* ; IV, 1-2: Ac Bc *'works the'* ; 3: g.n. Dq slurred to Cc *'works'* ; III/2, 1: no *'lentando'* over Cc *'works'* ; 1-2: Cc Dc *'works the'* ; 3: g.n. Fq slurred to Ec *'works'* ; IV/2, 1-2: Ac Bc *'works the'* ; 3: g.n. Dq slurred to Cc *'works'* (V)

/80-81, Org.: notation deteriorated and illegible due to pink blotching (P)

/81, Org. Tr., 1: *'Tempo'* over *c-rest* (J) ; Org. Tr., 2: *'Tempo'* over Eq ; Org. B., 2: Dm not Em (K) ; Org. Tr./2, 1: *'Tempo'* beneath *q-rest* ; Org. B./2, 1: *'Swell'* in pencil over Em ; 1-2: illegible penciled commentary beneath Em Dm (L) ; IIIa, 1-2: *'a tempo'* in pencil over Bc Em *'fingers'* (Q) ; Org. Tr., 2: *'Diapasons and Principal'* under Eq (U) ; Org. B./1, 2: Dm not Em (V)

/82, Org. Tr., 1: *'Swell'* under Aq (U)

/83, IV, 3: corrected text *'For'* to read *'for'* lower case beneath E#c (A) ; IV, 3: *'pia'* over E#c *'for'* (P)

/84, Org. Tr., 2i-ii: corrected original E#qCq to read CqA#q ; 3i-ii: corrected original FqDq to read B#qGq ; 4i-ii: corrected original EqCq to read CqA#q (A) ; III, 3: *'pia'* over A#c *'for'* (P)

/85, III, 2-3: Bq Bq *'will con-'* (V)

/86, IV, 2-3: Eq Eq *'will con-'* (V)

/86-87, Org.: parallel 5ths between bass and treble stands following *c-rest* (A)

/87, III, 1-6: '<' from Cc 'I'; 2-3: Eq Eq 'will con-'; Org. Tr./1, 1: 'p' beneath *q-rest* (V)

/88, IIIb, 2: no Ec Cc 'the' (G); Org. Tr./2, 1: 'cres.' beneath *c-rest* (L); IV/1, 1: '>' in pencil beneath Am. 'heav'ns' (O); Org. Tr., Org. Tr./1&2, 2i-ii-4i-ii: phrase from EqCq; III/2, 2: 'f' over Ec 'the'; IV/2, 2: 'f' over Ac 'the' (U, V)

/89, III, IV, 6: corrected text 'thy' to read 'Thy' upper case beneath semiquavers (A); IV, 5-6: Cq Dq 'of thy'; IV, 5-6: Eq Eq 'of thy' (V)

/90, III, IIIb, 3: 'p' over Ec 'for' (Q,V); IV, 3: 'p' over Cc 'for' (V)

/91, III, 1: 'f' over Cc 'I' (U)

/92, III, 1: Cm. 'hea-', note unclear (D); IV/1, 1: '>' in pencil beneath Am. 'heav'ns' (O); III, IIIb, 2: 'f' over Ec 'the' (Q, V); IV, 2: 'f' over Cc 'the' (V)

/93, III, IV, 6: corrected text 'thy' to read 'Thy' upper case beneath semiquavers (A); Org. Tr./1, 1-3: Am tied to Ac (V)

/94, Org. Tr., 1ii: no 'for' beneath Am; 2ii: 'for' beneath Ec; Org. B., 2: 'Loud Organ' beneath Aq (F); Org. Tr., 2ii: 'loud' beneath Ec; Org. B., 2: 'loud' beneath Aq (K); Org. Tr./2, 2i-3i: original Dq Aq manipulated in pencil to read Eq Aq (L); IIIa, 2: 'Go to Chorus' in pencil over Am '-gers'; IIIb, 3: 'Go to Chorus' in pencil over *c-rest* (Q); Org. B., 2: 'Full Organ' under Aq (U); Org./1, 3: enters with chorus 'For I will consider', omits bars 95-131 verse for tenor and bass 'The Moon and the Stars' (V)

/95, Org. B., 1ii: Em in pencil beneath Dm marked 'ped.' in pencil; 2ii: Am in pencil beneath Cm (P)

/96, Org. B., 1ii: *Em*. in pencil beneath *Dm* (**P**)

/100, IV, 4: corrected text '*The*' to read '*the*' lower case beneath *Cq* (**A**) ; Org. B./1, 6: '*p*' in pencil over *c-rest* (**L**) ; IV, 4: '*p*' over *Cq* (**V**) ; Org. B., 6: '*pmo*' under *c-rest* (**U**)

/101, III, 4: corrected text '*The*' to read '*the*' lower case beneath *Gq* (**A**) ; III, 3: *Gc* '*The*' (**D**) ; Org. B., 1: '*pia*' over *Csb* (**F, J**) ; Org. Tr., 1: '*p*' under *m-rest* ; Org. B., 1: '*p*' beneath *Csb* (**K**) ; Org. B./2, 1: '*p*' beneath *Csb* ; 2: '*p*' in pencil with illegible pencil over *Gq* (**L**) ; IV/2, 1: '>' in pencil over *Cm* '*moon*', text underlined in pencil (**O**) ; Org. B., Org. B./2, 1: '*pmo*' over *Csb* (**U, V**)

/103, IV/1, 3: '*f*' in pencil over *G#q*. '*and*' ; IV/2, 1: '>' in pencil over *Fm* '*moon*', text underlined in pencil (**O**) ; III, 2: '*pia*' deleted in pencil over *Cc* '*the*' (**P**) ; III, 1: '>' over *Gm* '*stars*' ; IV, 1: '>' over *Fm* '*moon*', 3: '#' before *Eq*. '*and*' (**V**)

/104, III, IV, 3: corrected text '*thou*' to read '*Thou*' upper case beneath crotchets (**A**)

/105, IVa, 1-2: *Fc Fm* octave below '*-dained*' (**E**) ; III, 4: '*pia*' over *Fq* '*the*' (**P**) ; IIIb, 4: '*p*' over *Fc* '*the*' (**Q**)

/106, III, 2: 'tr.' over *Ac*. '*and*', no g.n. *Bq* (**D**) ; IIIb, 3: *Ac* '*the*', no *q-rest* *Ac* '*the*' ; IVb, 3: *Bc* '*the*' (**G**) ; IV/1, 4: '*p*' over *Bq* '*the*' (**O, Q**) ; III, 2: g.n. *Bq* tied to *Ac*. marked with 'tr.' '*and*' (**V**)

/107, IV/2, 1: '>' in pencil over *Em* '*moon*', text underlined in pencil (**O**)

/108, IV, 3: *Ec* '*the*', no *q-rest* *Eq* (**D**) ; IVa, 1: no g.n. *Dc* before *Cm* '*stars*' (**E**) ; III, 2: no g.n. *Eq* before *Dc* '*and*' ; IV, 1: no g.n. *Dc* before *Cm* '*stars*' (**J**) ; IV/1, 1: no g.n. *Dc* before *Cm* '*stars*' (**O**) ; III, 3: '*f*' in pencil over *Em* '*Moon*' (**P**) ; IVb, 4: '*for*' over *Eq* '*the*' (**Q**) ;

III, 1: *f* over *Em* 'moon' (U) ; III/2, 2: no g.n. *Eq* before *Dc* 'and' ; IV/2, 1: no g.n. *Dc* before *Cm* 'stars' (V)

/109, IIIb, 1: *Cm*. 'stars'; 2: no 'p' over *Cc* 'the' ; IVb, 1: *Am*. 'moon' (G) ; III/2, 2: 'mf' in pencil over *Cc* 'the' ; IV/1, 2: 'f' in pencil before *Aq*. 'and' (O) ; III, 3: 'p' deleted in pencil over *Cc* 'the' (P) ; IV, 3: 'p' over *Aq*. 'and' (V)

/110, III, IV, 3: corrected text 'thou' to read 'Thou' upper case beneath crotchets (A)

/111, III, 2: original *Gm* manipulated to read *Am* in pencil with 'A' in pencil above '-ned' (A) ; III, 3: no 'for' above *Cc* text 'for' (D) ; IVb, 1: *Ac* 8ve below '-dai-' ; 3: 'b' before *Gc* 'for', no 'nat.' (G) ; Org. Tr., Org. Tr./2, 2i: 'tr.' over *Csq*. (K, L) ; III, 3: 'f' in pencil over *Cc* 'for' (P) ; IIIb, 3: 'p' over *Cc* 'for' ; IVb, 3: 'f' over *Gnat.c* 'for' (Q) ; IV, 3: 'f' over *Gc* 'for' ; Org. Tr., 3: no '#' before *Bsq* (V)

/112, IVb, 6: 'b' before *Gsq* 'the', no 'nat.' sign (G) ; IV, 1: 'pia' in pencil over *Fc* 'I' (P) ; III, 2-3: *Dq Dq* 'will con-' ; 5-6: *Fc Eq* '-der the' ; IV, 2-3: *Fq Fq* 'will con-' ; 5-6: *Ac Gq* '-der the' (V)

/113, IVa, 1: *Fm* tied to *Fc* 'heav'ns' (E) ; Org. Tr., 2ii: 'cres. Swell' beneath *Dsq*. (K) ; Org. Tr./2, 2i: 'tr.' over *Fsq* (L) ; Org. Tr., 2ii: no 'cres.', 'Swell' beneath *Dq* marked 'tr.' (U)

/114, III, 2-3: *Cq Cq* 'will con-' ; 4-6: *Cq Ec Dq* '-sider the' ; IV, 2-6: *Aq Aq Aq Cc Bq* 'will consider the' ; Org. Tr., 1: 'tr.' over *Adsq* (V)

/115, III, 1: *Cm*. 'heav'ns' ; Org. Tr., 1: 'tr.' over *Eq*. with 'cres. Swell' beneath (K) ; Org. B., 1i: accent over *Ac* ; 3i: accent over *Ac* (U)

/116, III, IV, 3: corrected text *'thy'* to read *'Thy'* upper case beneath quavers (**A**) ; Org. Tr./2, 1: no *'p'* beneath *Esb* with *'tr.'* (**L**) ; Org. Tr., 1: g.ns *D#sqEsq* after *Esb* marked with *'tr.'* ; Org. B., 1: no *'p'* over *Gc* (**V**)

/117, Org. Tr., 3ii: corrected original *E#sq* to read *Fxsq* beneath *A#sq* (**A**) ; IVa, 4: no *'p'* over *Aq 'the'* (**E**) ; Org. Tr./2, 3ii; *'x'* before *F#sq*; 1: *'cres.'* beneath *q-rest* (**L**) ; IV/1, 4: no *'p'*, *'p'* in pencil with illegible penciled comment beneath *Aq 'the'* (**O**) ; IV, IVb, 4: no *'p'* over *Aq 'the'* (**U, Q**)

/118, Org. B., 1i: *'pia'* over *EcCc* (**F, J**) ; Org. B., Org. B./2, 1i: *'pia'* over *Ec* (**K, L**) ; III/2, 4: *'p'* in pencil over *Aq 'the'* ; IV/2, 1: *'>'* in pencil over *Bm 'moon'*, text underlined in pencil (**O**) ; III, III/2, 4: *'p'* over *Aq 'the'* ; Org. B., Org. B./2, 1i: no *Ec*, *'p'* over *Cc* (**U, V**)

/119, IV/2, 1: *'>'* in pencil over *Dm.. 'moon'*, text underlined in pencil (**O**) ; IV, 1: *Dm* tied to *Dc. 'stars'* (**V**)

/120, Org. B./1, 1: *>* in pencil over *Gsb Cm* ; Org. Tr./2, 1i: accent in pencil over *Dc* marked *'for'* beneath in pencil ; Org. B./2, 1i: accent in pencil over *Bc* (**L**) ; IV/2, 1: *'>'* in pencil over *Bm 'moon'*, text underlined in pencil (**O**) ; III, 1: *'>'* over *Dm 'stars'* ; IV, 1: *'>'* over *Cm. 'moon'* ; Org. Tr., 1iv: *'p'* with *'>'* under *Dc* (**V**)

/122, Org. B., Org. B./2, 1i: *'pp'* over *Ac* (**F, L**) ; Org. Tr., 1iv: *'pp'* beneath *Ec* (**K**) ; Org. Tr./1, 1: *'>'* in pencil over *Fm.* ; Org. B./1, 1i: *'>'* in pencil over *Bm.* (**L**) ; III/2, 3: *'mf'* in pencil over *Cc 'the'* ; IV/2, 1: *'>'* in pencil over *Cm. 'moon'*, text underlined in pencil (**O**) ; III, 1: *'>'* over *Em 'stars'* ; IV, 1: *'>'* over *Cm. 'moon'* ; Org. B., 1i: *'>'* over *Ac* (**V**)

/123, III, IV, 3: corrected text *'thou'* to read *'Thou'* upper case beneath crotchets (**A**)

/124, Org. B., 2: *Cq* in purple pencil ; 3i: *DqEq FqGq* in pencil over *AcEc* (**P**) ; IV, 1: '*pp*' over *Aq* '*the*' (**U**)

/125, IV/2, 1: '*pia*' and '>' in pencil over *Am* '*moon*', text underlined in pencil (**O**) ; III, 4: '*p*' in pencil over *Aq* '*the*' (**P**) ; IIIb, 4: '*p*' over *Aq* '*the*' (**Q**) ; III, 3: '*pp*' over *Aq* '*The*'; IV, 1: '*pp*' over *Am* '*moon*' (**V**)

/126, Org. Tr./2, 1: illegible penciled comment beneath *sb-rest* (**L**) ; IV, 1-2: *Dm* tied to *Dc*. '*stars*' (**V**)

/127, III, 2: *Dc* '*the*' (**D**) ; Org. Tr., 1iv: no '*p*' beneath *Dc* (**J, K**) ; Org. Tr., 1iv: '*pp*' under *Dc* (**U**) ; III, III/2, 1: '>' over *Dm* '*stars*' ; 1-2: *Dm* tied to *Dc* '*stars*' ; IV, IV/2, 1: '>' over *Bm* '*moon*' ; Org. Tr., Org. Tr./2, 1i: no 'Swell' from *Dc*, no '*p*' ; Org. B., Org. B./2, 1i: '>' over *Bc*, no 'Swell' (**U, V**)

/128, III, 2-3: *Bq. Bsq* '*and the*' (**D**)

/129, III, 1: *Em.* '*stars*'; 2: *Cc* '*the*' (**D**) ; IIIb, 1: *Em.* '*stars*' (**G**) ; Org. Tr., 1iv: '*pp*' under *Ec* (**J, U**) ; Org. Tr./2, 2iv: '*pp*' in pencil beneath *Ec* (**L**) ; III/2, 3: '*f*' in pencil over *Cc* '*the*' (**O**) ; III, 2: '*for*' over *Cc* '*the*' ; Org. B., 1i-iii: *AcEcCc* with pencil stroke marked 'Over' in pencil (**P**) ; III, III/2, 1: '>' over *Em* '*stars*' ; IV, IV/2, 1: '>' over *Cm.* '*moon*'; Org. B., Org. B./2, 1i-iii: '>' over *AcEcCc* (**U, V**)

/130, III, IV, 3: corrected text '*thou*' to read '*Thou*' upper case beneath crotchets (**A**)

/131, IVa, 1: *Ac* octave below '*-dai-*' (**E**) ; Org. B., Org. B./2, 2ii: '*for*' beneath *Cq* (**F, L**) ; Org. B./2, 7i: '*for*' over *Dq* (**L**) ; Org. B., 2ii: 'Full Organ' beneath *Ec* (**V**)

/131-133: a three-bar insert pasted over these bars. See **Fig. 1** in **Musical Illustrations (P)**

/132, Org. B., 2i-ii: added dots to *CqAq* originally omitted (**A**) ; IIIa, 3: blotching on *Ac* 'the' ; IVa, 1: 'Lead off' over *Ac* 'I' (**C**) ; IIIb, 1-6: starching beyond original notation (**E**) ; IVb, 3: *Ac* 8ve below 'the' (**Q**) ; I, 2-3: *Eq Eq* 'will con-' (**V**)

/133, I, 1: 'dot' after *Ec* deleted by pencil 'I' (**J**)

/134, II, 2-6: corrected original *Aq. Asq Gc Gq. Gsq* to read *Fq. Fsq Ec Eq. Esq* 'will consider the' ; III, 4: corrected original *Ac* to read *Gc* 'works' ; III, IV, 6: corrected text 'thy' to read 'Thy' upper case beneath semiquavers ; Org. Tr., 1ii: corrected original *Ac* to read as *Gc* (**A**) ; IIb, 2: *Fq* 'will' ; 3: *Fsq* 'con-' ; 4: *Ec* '-si-' ; 5: *Eq* '-der' ; 6: *Esq* 'the' (**C**) ; Org. Tr., 1i-2i: no tie from *Bm* to *Bc* (**F**) ; IIa, 2-3: *Fq Fsq* 'will con-' ; 4: *Ec* '-si-' ; 5-6: *Eq Esq* '-der the' (**Q**) ; Org. Tr./1, 1i-iii: *BmAmFc* ; 2: *Ac* ; 3i-ii: *BcAq* ; 4: *Gq* ; 5-ii-6i: *Ec* over *FqGq* (**V**)

/135, I, 6: corrected text 'thy' to read 'Thy' upper case beneath *Dsq* (**A**) ; Ia, 6: 'D' in original ink over *Dsq* 'thy' ; Ib, 1: pencilled manipulation of *Cc* to read *Dc* 'heavns' (**C**) ; IIb, 1-3: marked 'Ten & Bass Lead Treble', 'For I' in pencil over *Em c-rest Ec* 'heav'ns for' (**G**) ; I, 2-3: *Dq Cq* 'and the' (**U,V**) ; 5-6: *Cq Dq* 'of thy' (**U**)

/136, IIa, 4-5: no slur from *Aq* to *Gq* '-si-' (**C**)

/137, IIIb, 4-5: *Dq* slurred to *Cq* '-si-' ; IVb, 4-5: *Bq* slurred to *Aq* '-si-' (**C**) ; Org. Tr., 4iii; '#' before *Dc* (**F**) ; Org. Tr., 4iii: '#' before *Dc* ; Org. B., 4i-ii-5i-ii: *DqBq CsqAsq* (**K**) ; Org. B., 1: *Bsb* in pencil under *DcB#c* (**P**)

/138, II, 5: corrected text 'thy' to read 'Thy' upper case beneath *Gsq* (**A**) ; I, Ia, 4-5: *Eq* slurred to *D#q* '-si-' (**G, E, V**) ; IIb, 2-3: no slur from *Gq* to *Bq* 'works' (**Q**)

/140, Org. Tr., liii: corrected original *Em* to read *Fm* (A) ; Org. Tr., 5: *Em* tied to following bar (K)

/141, Ib, 1: *Em.* , no tie from *Em* to *Ec* ‘works’ (C) ; I, 3-4: *D#q Dq* ‘of thy’ ; II, 3-4: *Fq Fq* ‘of thy’ ; III, 4-5: *Bq Bq* ‘of thy’ ; IV, 4-5: *Bq Bq* ‘of thy’ (V)

/143, I-IV, 5: corrected text ‘*thy*’ to read ‘*Thy*’ upper case beneath semiquavers (A) ; IIa, 3-4: *Aq Aq* ‘of thy’ (C) ; Ib, 2: a box in pencil reads: ‘This was sung August 1888 [Sung by Mason, or Robinson?]' over *Cc* ‘*the*’ (G) ; Org. Tr./2, 1: *Asb* not *Am* (L) ; Org. Tr./1, 4i: ‘*b*’ before *Dq* (V)

/146, Ia, Ib, 4: *Cq* not *Eq* ‘*The*’ (C) ; Org. Tr., 3ii: ‘#’ before *Aq* (F) ; Org Tr., 3ii: ‘#’ before *Aq* (K)

/147, IVb, 2-3: evidence of starching beyond *Dc*. *Dq* ‘and the’ (E)

/149, I-IV, 4: corrected text ‘*thou*’ to read ‘*Thou*’ upper case beneath crotchets (A)

/149-156, IVb: this is an insert pasted over the original (G)

/150, III/1, 2: starching beneath *Cm* ‘-ned’ (O)

/155, I-IV, 4: corrected text ‘*thou*’ to read ‘*Thou*’ upper case beneath crotchets (A) ; Ia, Ib, 2-3: no slur from *Dq* to *Cq* ‘*which*’ ; IIIa, IIIb, 2-3: no slur from *Bq* to *Aq* ‘*which*’ (C)

/156, Org. Tr., 3iii: removed ‘Sym.’ beneath *Cc* and inserted above *Cc* (A) ; IIa, 2: *Am* 8ve above not *Em* ‘-ned’ (C) ; Org. Tr., 3iii: ‘*ff*’ with ‘Sym.’ beneath *Cc* tied to following bar ; Org. B., 3: ‘*ff*’ beneath *Ac* (F) ; IIb, 1: original *Bc* altered in pencil to read *Ac* ‘-dain-’ (G) ; Org. Tr., 3i: *Cc* tied to following bar ; Org. B., 3: ‘Sym.’ under *Ac* (K) ; II, 2: *Am* ‘-ned’ ; Org. Tr., 5ii: ‘*f*’ under *Ac* ; Org. B., 5: ‘Full Organ’ beneath *Ac* (V)

/157, Org. Tr., 1i: *Cq* tied to previous bar (**F**) ; Org. Tr., 1: *Cq* tied to previous bar over *Esb*, no *Em* ; 5ii: no *Em* under *Ac* (**K**) ; Org. Tr./1, 1i-ii: *GmEm* tied under *CqEm* ; 5ii-iv: *EmAmEm* beneath *Ac* ; Org. B./1, 1: *AmAsb* under *Bm* marked 'ped' and tied ; 2i-ii: *CmAm* ; Org. Tr./2, 1: no tie on *Cq* to previous bar, *GmEm* beneath *Em* ; 5ii-iii: *AmEm* beneath *Em* ; 1-5: *Em* tied to *Em* ; Org. B./2, 1ii: *Am* beneath *Dm* with '>' above and *Asb* with tie and 'ped' ; 2i-ii: *CmAm* with tie to previous note (**V**)

/158, Org. Tr., 1-5: *Em* tied to *Ec* (**F**) ; Org. Tr., 1-5: *Em* tied to *Ec* ; 5i: *Am* over *Ec* tied to following bar (**K**) ; Org. B., 1: '*fortis*' under *Dm* marked '>' (**U**) ; Org. B./1, 1i: *Am* under *Dm* over *Asb* with tie ; 2: *Am* under *Cm* ; Org. Tr./2, 1i: *Cq* tied to *Cq* of previous bar, *GmEm* beneath *Em* ; 5iii: *Am* beneath *AmEc* ; *Am* 8va tied to following bar ; Org. B./2, 1: '>' over *Dm* with *Am* with tie and *Asb* tied to previous bar ; 2ii: *Am* beneath *Cm* (**V**)

/159, Org. Tr., 5ii: insert courtesy 'nat.' before *Ec* (**A**) ; Org. Tr., 1: *Am* tied to previous bar (**K**) ; Org. Tr., 5: 'nat.' sign before *Ec* (**V**)

/161, I-IV, Org: removed unnecessary key signature (**A**) ; IV, 3: pencilled stroke over *Fq* '*what*' (**D**) ; Org. Tr., 1i: marked 'very piano all through' over *Asb* ; Org. B., 1: 'Swell' over *Dsb* (**F**) ; Org. Tr./2, 1iii: no 'Swell' beneath *Dsb*, illegible pencilled note below (**L**) ; Org. Tr., 1: 'Swell stop and open diap' beneath *Dsb* ; Org. B.: '*pp*' over *Dsb* (**R**) ; Org. B., 1: 'Recit. Slow and with great feeling' over *Fm* '*Lord*' ; 2: marked '*pmo*', 'Stop and Open Diapason' over *Dm* (**U**) ; IV/1, 1: marked 'Slow with Expression' over *Fm* '*Lord*' ; Org. Tr./1, 1iii: '*pp* beneath *Dsb* (**V**)

/162, IV, 4: corrected text '*thou*' to read '*Thou*' upper case beneath *Aq* (**A**) ; IV, IV/2, 1: '>' in pencil over *Am* '*Man*' (**D, O**) ; IV, 4: pencilled stroke over *Aq* '*thou*' (**D**) ; IV, 1: '>' over *Am* '*Man*' (**P**)

/163, IV, 1: '<' in pencil over Dc 'mind-' (**D**) ; IV, 1: '>' in pencil over Dc 'mind-' (**P**) ; IV, 2: 'cres.' over Dq '-ful' (**R, U**)

/164, IV, IVa, 2: 'for' over Fsq 'or' (**D, E**) ; IVb, 4-5: Gsq Gsq in pencil over Fsq Fsq 'Son of' ; 6: pause in pencil after Bm 'man' (**G**) ; IV/2, 2: 'for' over Fsq 'or' (**O**) ; IV, 2: 'p' over Fsq 'or' ; IVb, 2: 'f' over Fsq 'or' (**R**) ; IV, 2-3: Fq Fq 'or the' ; 4: Bq. marked '>' 'Son' ; Org. B., 2: 'nat.' sign before Gm tied to the following bar (**V**)

/164-171, III: variant from the copy text. See **Fig. 3 in Musical Illustrations (O)**

/165, IV, 3: corrected text 'thou' to read 'Thou' upper case beneath Eq ; 8: corrected text 'him' to read 'Him' upper case beneath Fc (**A**) ; IV/1, 4: '>' over Bq. 'Son' ; 5-6: Bsq Bc 'of man' (**V**)

/166, IV, 3: '<' in pencil over Eq 'thou' ; 5: '<' in pencil over Fq 'vi-' ; 8: '<' in pencil over Fc 'him' (**D**) ; IV, 2: no 'espress' over Dq 'that' (**V**)

/167, IV, Org. Tr. & Org. B., 1: removed original '#s before Gm 'man' and Gsb ; IV, 4: corrected text 'thou' to read 'Thou' upper case beneath Gq (**A**) ; IV, 1: '>' in pencil over G#m 'Man' (**P**) ; IVb, 1: Enat.sb 'Man' (**R**) ; IV/1, 3: 'cres.' over Gq 'that' ; Org. Tr./1, 1i-ii: tie from G#sbCsb to following bar ; Org. B., 1i-ii: tie from G#sbE#sb to following bar (**V**)

/168, Org., 1: removed unnecessary '#s before Gsb (**A**) ; IV, 3: 'cres.' over Aq '-ful' (**R, U**)

/169, Org. B., 1ii: corrected original Fsb to read Dsb (**A**) ; IV, 4: '>' in pencil over Dsq 'Son' (**D**) ; I, 3: Cc 'O' (**J**) ; IV, 1: 'f' over c-rest (**R**) ; IV, 2: 'for' over Dsq 'or' ; 3: Fq

'the' ; 4: Aq. with '>' marked 'Son' ; 5: Asq 'of' ; 6: Ac 'Man' (U) ; Org. Tr./1, 1: no 'nat.' sign before Dsb (U, V) ; IV/1, 4i: '>' over Aq. 'Son' (V)

/170, IV, IVb, 2: 'pp' over Aq 'the' (D, R, U) ; 3: pencilled stroke over G#q 'Son' ; 5: '<' in pencil over Fm 'man' (D) ; IVb, 2: 'pia espress' in pencil over Aq 'the' (Q) ; 4: starching of original note, Fsq in ink 'of' ; Org. B. 1: Fsb (R) ; IV, IV/1&2, 3: '>' over G#q. 'Son' ; 3: G#q. 'Son' ; 4: Fsq 'of' (U, V)

/171, IV, 3: corrected text 'thou' to read 'Thou' upper case beneath Dq (A) ; IV, 2: 'pia expres' over Fq 'that', no 'pp' (D, P, U) ; Org. Tr./1, 1: 'loud organ' in pencil over Fc (L) ; IVb, 2: 'pp' in pencil over Fq 'that' (Q) ; IV, 2: 'pp' over Fq 'that' (R) ; IV, IV/1, 4: '>' over Dq 'vi-' (U, V)

/172, Org. Tr., 1i: 'Stop Diap[ason]' over E#m (R, U)

/173, IV, Org: removed unnecessary key signature ; Org. Tr., 1i: removed original 'Air' over Ec and inserted above vocal bass stave (A) ; IVa, 1: 'Air Vivace' over c-rest (E) ; IV/1&2, 1: 'Vivace' over sb-rest , no 'Air Allegro Moderato', no 'ff' (O) ; Org. B., 1: Gc in pencil over AcEcCcAc; 3: Ac in pencil over AcEcCcAc (P) ; IVb, 1: 'left out' with penciled X over the section (Q) ; IV, 1: 'With firmness and spirit' over sb-rest ; Org. B., 1iv: 'Full Organ' beneath Ac (R, U) ; Org. Tr., 1i: c=116 over Ec marked 'for' ; Org. Tr./1, 1iv; 'ff' under Ec (V)

/174, Org. Tr., 4: 'staccato' over Esq (F) ; Org. Tr., 4: 'staccato' over Esq (J) ; Org. Tr., 4i-6i: 'staccato' over Esq Fq. Gsq (K) ; Org. Tr./1, 4: 'Swell' in pencil over Esq ; Org. Tr./2, 4: 'stac' over Esq (L) ; Org. B., 1: 'ped.' in pencil under Ec (P) ; IVb, 3: Ec not Dc in organ bass part (R) ; Org. Tr., 4: 'staccato' over Esq (U)

/176, Org. Tr., 4i: '*pia*' over *Fq.*, no 'Swell' (**V**)

/177, Org. B., 1: 'Swell *pia*' beneath *Dm* (**F**) ; Org. B. 1, 1-2: 'Swell *pia*' beneath *Dm* *Ec* (**J**) ; Org. Tr., Org. Tr./2, 6: *Ec* tied to following bar (**K, L**) ; Org. B., 1: 'Swell *pia*' beneath *Dm* (**K**) ; Org. Tr., 1i: 'Diap[ason] & Princip[al]' over *Dq.*; 5: *B#c* ; Org. B., 2: 'Swell' before *Ec* (**R**) ; Org. Tr., 1i: 'Diapasons & Principal' over *Dq.* ; Org. B., 2: 'Swell' beneath *Ec* (**U**)

/178, Org. Tr., Org. Tr./2, 1: *Eq.* tied to previous bar (**K, L**)

/180, Org. Tr., 5: inserted 'nat.' before *Ac* (**A**) ; Org. Tr., 5: 'nat.' sign before *Ac* (**K**)

/181, Org. Tr., 1i: extended original tie from previous bar to *Aq.* ; removed original '#' before *Aq.* (**A**)

/182, Org. Tr., 4i: 'tr.' over *Bc.* (**R, U**)

/183, IV, 3: corrected text '*him*' to read '*Him*' upper case beneath *Dq* (**A**) ; IV, 2-3: *Cc* *Dc* '-*est him*' (**V**)

/186, Org. Tr., 2: *Am.* tied to following bar (**F**)

/187, Org. B., 1: corrected original *Am* to read as *Bm* ; original *Am* manipulated in later ink to read *Bm* marked 'B' above (**A**) ; Org. Tr., 1: *Am* tied to previous bar (**F**) ; Org. B., Org. B./2, 1: *Bm* (**F, L**)

/188, IV, 3: corrected text '*him*' to read '*Him*' upper case beneath *Dq* (**A**) ; IV, 1: '>' in pencil over *Am* '*ma-*' (**P**) ; IV, 2-3: *Cc* *Dc* '-*dest him*' (**V**)

/190, Org. B., 1: 'Or[gan] Great' in pencil over *Bm* (**K**) ; IV/2, 4-5: *Fq* slurred to *Eq* '*the*' (**O**)

/191, Org. Tr., 4ii: '*cres.*' after 'Swell' beneath D#c (R)

/192, Org. Tr., 3ii: '*cres.*' with 'Swell' beneath Gc (V)

/194, IV, 2: corrected text '*him*' to read '*Him*' upper case beneath Ac ; Org. Tr., 3ii: corrected original Gc to read Ac ; Org. B., 1: corrected original Bm to read Am (A) ; IV, 1: '>' in pencil over Cm '*crown*' (P)

/196, IV, IVa, 1-5: phrase from Ac '*crown*' (E, V)

/197, IV, 3: corrected text '*him*' to read '*Him*' upper case beneath Ec (A) ; IVb, 2: no '#', 'nat.' sign before Dc (G)

/198, IVb, 1: no '#', 'nat.' sign before Dq. '*glo-*' (G) ; IV/2, 1: 'tr.' in pencil over D#q. '*glo-*' (O) ; IV, 1: 'tr.' over D#q. '*glo-*' ; 4: '*f*' over Bc '*with*' ; Org. Tr., 2ii: '*f* Swell' beneath D#c (R, U)

/200, IV/2, 1: '>' in pencil over Bm '*Glo-*' (O)

/201, IV/2, 1: '>' in pencil over Fm '*wor-*' (O) ; Org. Tr., 1: 'loud' under Bc (K)

/202, Org. Tr., 1: Csb tied to following bar (F) ; Org. B., 1: '*cres.*' beneath Ac (V)

/203, Org. Tr., 1: Csb tied to previous bar (F)

/204, Org. Tr., 1iii: '*f*' beneath Em ; Org. Tr./1, 1i: '*f*' over G#c (V)

/205, IVb, IV/2, 3: '*pia*' in pencil over Ec '*Thou*' (O, R, U)

/206, IV, 3: corrected text '*him*' to read '*Him*' upper case beneath Dq (A) ; IV, 1: '>' in pencil over Am '*ma-*' (P) ; IV, 2-3: Cc Dc '*-dest him*' (V)

/208, 2-3: Fq slurred to Eq ‘-wer’; 4-5: Dq slurred to Cq ‘than’ (**E**) ; IVa, IVb, 1: ‘b’ before Gc ‘low-’, no ‘nat.’ (**G**) ; IV, 2-3, 4-5, 6-7: slurs (**R**) ; IV, IV/2, 2-3: Fq tied to Eq ‘-er’ ; 4-5: Dq tied to Cq ‘than’ ; 6-7: Bq tied to Aq ‘the’ ; Org. Tr., Org. Tr./2, 1iii: no ‘pp’ beneath Gnat.m Em ; 1-2: CmAm Gnat.mEm tied to CmAm GmEm ; Org. B. Org. B./2, 1-2: Am tied to Am (**U, V**)

/209, Org. Tr., 1: ‘f’ beneath q-rest ; 5: ‘Swell’ beneath AqAm (**U**)

/210, Org. Tr., 2: ‘cres. for’ beneath Aq (**F**) ; Org. Tr., 4ii: ‘cres. Swell’ beneath AqAm (**J**) ; Org. Tr., Org. Tr./2, 5: ‘cres. Swell’ beneath Aq Am (**K, L**) ; Org. Tr., 1: ‘f’ beneath q-rest ; 5: ‘Swell’ beneath Am (**R**)

/211, IV, 3: corrected text ‘him’ to read ‘Him’ upper case beneath Gq, inserted ‘nat.’ before Gq (**A**) ; IVb, 1: ‘b’ before Dm ‘ma-’ (**G**) ; Org. Tr./2, 1iii: ‘Swell’ beneath Bm (**L**) ; IVb, 3: ‘nat.’ in pencil before Gq ‘him’ (**R**) ; IV/2, 2-3: Fc Gc ‘-dest him’ (**U, V**)

/213, IV, 2-3: Cq slurred to Bq ‘-wer’; 5-6: Bq slurred to Aq ‘the’; Org. Tr., 1iii: no ‘pp’ beneath Em (**V**)

/214, Org. B., 1: Em (**R**) ; IV, 2i-ii: Cc over Cc ‘-gels’ ; Org. B., 1: Em not Ec (**V**)

/215, Org. Tr., Org. Tr./2, 1iii: ‘cres.’ beneath Ac (**F, K, L**)

/216, Org. Tr., 1i: ‘p’ over Bc ; 2i: ‘for’ over Gc ; Org. B., 1: Em (**R**) ; Org. Tr., 1ii: ‘p’ under Gc ; Org. B., 1: Cm not Cc (**U**)

/217, IV, 2: corrected text ‘him’ to read ‘Him’ upper case beneath Ac (**A**) ; Org. Tr, 3: ‘loud organ’ under CcAc (**J, K**) ; IV, 1: ‘>’ in pencil over Am ‘crown’ (**P, V**)

/218, Org. B., 3: ‘pia’ over E#c (**K**)

/219, IV, 2: corrected text '*him*' to read '*Him*' upper case beneath Fc (**A**) ; Org. Tr., 3ii: 'loud organ' under AcCc (**J**) ; Org. Tr., 3ii: 'loud' deleted in pencil beneath Cc (**K**) ; Org. Tr./2, 3ii: '*for*' beneath Ac deleted in pencil (**L**) ; Org. Tr., 3i: '4' in pencil over AcEc (**P**) ; IV, 1: '>' in pencil over Fm '*crown*' (**P, V**)

/220, Org. B., Org. B./2, 3: '*pia*' beneath Cc (**K, L**) ; Org. Tr., 1i: '5' in pencil over GqBq ; 2i: '4' in pencil over AqCq ; 3: '3' in pencil over GqBq ; 4i: '2' in pencil over FqAq ; 5i: '4' in pencil over E#cGc (**P**)

/221, Org. Tr., 3: 'Swell' beneath Dc (**K**) ; Org. Tr./2, 2: '*p*' beneath Dc (**L**)

/222, Org. Tr., 1: '*pia*' beneath E#c (**K**)

/224, IV, 3: corrected text '*him*' to read '*Him*' upper case beneath Dc ; Org. Tr., 1ii: removed original tie from previous bar to Ac (**A**)

/225, IV, 2: 'tr.' over Cc. '-ry' (**D, R, U**) ; IV/2, 1: 'tr.' over Cm '*glo-*' (**O**) ; Org. Tr., 2ii: no original '#' before Em, '#' inserted before Em (**P**)

/226, Org. Tr., 1: Fc, no *c-rest* ; 4: no 'loud' under Ac (**V**)

/227, Org. Tr., 3: inserted '#' before Dq (**A**) ; Org. Tr., 0: 'loud' beneath Fc (**K**)

/228-229, Org. Tr., 4-5: corrected original Cm tied to Cc to read Am tied to Ac (**A**)

/229, Org. Tr., 2-3: Dq. Gsq (**R**)

/230, IV, 2: corrected text '*him*' to read '*Him*' upper case beneath Fc (**A**) ; IVb, 1: 'nat.' sign before Am '*crown*', no '#' (**G**) ; IV, 1: '>' in pencil over A#m '*crown*' (**P**)

/231, Org. Tr., Org. Tr./2, 1ii: '*cres.*' under DqBq (**J, L, U**) ; Org. Tr., 5: '*cres.*' beneath Bq (**K**) ; IV, 1: '>' over Bm '*glo-*' (**P**) ; Org. Tr., 5: '*cres.*' beneath Bq (**R**) ; Org. Tr./1, 1:

phrase from Fq ; 5-8: phrase from Bq ; Org. Tr./2, 1-4: phrase mark from Dq ; 5-8: phrase mark from Bq (**V**)

/232, IV, 2: corrected text '*him*' to read '*Him*' upper case beneath Ec (**A**) ; Org. Tr., 2: '*cresc.*' beneath Eq ; 5ii: '<' beneath Cq (**F**) ; IV/2, 1: '>' in pencil over Gm '*crown-*' (**O**)

/233, Org. Tr., 1: '<' beneath CqAq (**F**) ; IV/2, 1: '>' in pencil over Am '*glo-*' (**O**) ; IV, 1: '>' over Am '*glo-*' (**P**) ; IVb, 2: '✓' in pencil over Ac '*ry*' (**R**) ; Org. Tr./1, 1-4: phrase from Cq Aq ; 5-8: phrase from Aq ; Org. Tr./2, 5-8: phrase mark over Aq Eq Cq Aq (**V**)

/235, IV, 2: corrected text '*him*' to read '*Him*' upper case beneath Ac (**A**) ; Org. Tr., 3ii: '*loud org.*' under CcAc (**F, J, K**) ; Org. Tr./2, 3ii: '*loud Org.*' under Ac deleted in pencil (**L**)

/237, IV, 3: '*p*' over Ac '*to*' (**D**) ; Org. Tr., 5i: Cc over Ac (**F**)

/238, IV, 3: corrected text '*him*' to read '*Him*' upper case beneath Ec (**A**) ; Org. Tr., 3: '*pia*' with '*Swell*' under Ec (**J**)

/239, Org. Tr., Org. Tr./2, 1: '*Swell*' under Ac (**K, L**)

/240, IV/2, 1: '>' in pencil over Fc '*glo-*' ; 4: '>' in pencil over Dc '*glo-*' (**O**)

/241, IV/2, 1: '>' in pencil over Gc '*glo-*' ; 4: '>' in pencil over Ec '*glo-*' (**O**)

/242, IV/2, 1: phrase mark over Asb ; Org. Tr./2, 1-4: phrase mark from Ac ; Org. B./2, 1-4: phrase mark from Fc (**V**)

/243, IV, 3: '*-ry*' in pencil beneath Dc ; 4: '*with*' in pencil beneath Bc (**D**) ; IV/2, 1-4: phrase mark from Ac (**V**)

/244, IV/1, 1: no '*tr.*' over Em. '*-ry*' (**O**)

/245, Org. Tr., Org. Tr./2, 3ii: 'loud org.' under CcAc (**J, L**) ; Org. Tr./2, 3ii: no 'for', 'full organ' in pencil beneath Ac (**L**) ; Org. Tr., 3ii: 'Full Organ' under Ac (**U**)

/246, Org. B., 1-2: *Em* tied to Ec (**K**) ; IV/2, 3: '*forte*' in pencil over Ec 'to' (**O**) ; Org. Tr./1, 1i-ii-5i-ii: phrase from BqGq (**V**)

/246-247, IVb: deleted in pencil, marked 'Out' in pencil, on inspection these are extra bars (**G**)

/247, IV, 2: corrected text '*him*' to read '*Him*' upper case beneath Ac (**A**) ; Org. B., 1: no 'p' over Ac (**K**) ; Org. B./2, 1: 'p' in pencil over Ac, no original 'p' (**L**) ; IV, IV/2, 1: '>' in pencil over Am 'crown-' (**O, P**)

/248, IVa, 1-4: phrase from Dc 'crown' (**E**)

/249, IV, 3: corrected text '*him*' to read '*Him*' upper case beneath Cc (**A**) ; Org. Tr., 2ii: 'p' with 'Swell' beneath Eq (**J, K**) ; IVb, 4: '>' over Ac '*him*' (**R**) ; Org. Tr., Org. Tr./1, 2ii-5ii: staccato from Eq (**R, U, V**)

/250, IV/2, 1: '>' in pencil over Dc 'glo-' ; 4: '>' in pencil over Bc 'glo-' (**O**) ; Org. Tr., Org. Tr./1, 1ii-4ii: staccato beneath Fq (**R, U, V**)

/251, Org. Tr., 1: '*cresc.*' under GqFq (**J, K**)

/252, IV/2, 1: '>' in pencil over Fc 'glo-' ; 4: '>' in pencil over Gc 'glo-' (**O**) ; IV, 1: 'tr.' over Fc 'glo-' ; 4: 'tr.' over Gc 'glo-' (**P**) ; IVb, 6: '>' in pencil over Gq (**R**) ; IV, 3: '*cresc.*' over Fq (**U**) ; IV/2, 1-6: phrase mark from Fc (**V**)

/253, IV/2, 1: '<' in pencil over Asb 'glo-' (**O**) ; IV, 1: '*ad lib.*' over Fsb 'glo-' (**P**)

/254, IV, 4: ‘*ad lib.*’ over Bc (**D**) ; IVb, 1-4: ‘*ad lib.*’ over Ac Fc Dc Bc ‘*glo-*’ (**G**) ; IV/2, 1: ‘*ad lib.*’ over Ac ‘*glo-*’ (**O**)

/255, IVb, 1: Em. with pause ‘-ry’ ; 2: Ec ‘*and*’ (**G**) ; IV, 1: ‘tr.’ over Em ‘-ry’ (**P**)

/256, Org. Tr., 3: ‘Sym.’ over Ac ; Org. B., 3: ‘Sym.’ beneath Cc marked ‘loud’ (**K**) ; Org. Tr., 3: ‘*ff tempo*’ beneath Ac ; Org. B., 3: ‘Full Org.’ beneath Cc, no ‘loud’ (**R**) ; Org. Tr., 3: ‘*for*’ beneath Ac, no ‘loud’ (**V**)

/257, Org. Tr., 1ii: ‘loud’ beneath Bc ; Org. B., 1: ‘Full Organ’ beneath Dc (**U**)

/258, Org. B., 1: ‘*fortis*’ beneath Cm. (**U**)

/259, Org. Tr., 1-4: no Dm tied to Dc under Ac tied to previous bar Gc (**K**)

/263, Org. Tr., 1: after Asb with db lines “A Semi Chorus follows, but is omitted as Cloyne Choir are in the Organ Loft and effect of Chorus would not answer Composer’s idea” in original hand (**P**) ; Org. Tr., 1iii: starching around Csb (**R**) ; Org. Tr./2, 1iii: Esb beneath Asb ; Org. B./2, 1i: Esb over Asb (**V**)

/264, I-IV, Org.: removed unnecessary key signature (**A**)

/265, Org. B., 1: ‘*Largo e Piano*’ over Em marked ‘*Symp.*’ (**F**) ; Org. B., 1: ‘Sym.’ over Em (**K**) ; Org. Tr./2, 1: ‘Sym.’ over sb-rest ; Org. B./2, 1: ‘*pp*’ over Em (**L**) ; Org. B., 1: ‘*p*’ over Em (**R**) ; Org. Tr., 1: ‘*Largo*’ over sb-rest (**V**)

/265-308, IIb: deleted in pencil (**G**)

/265, Org. Tr., 1: ‘Diapasons’ under Em (**U**)

/267, Org. B., 2i: corrected original Bc to read Cc (**A**) ; Org. Tr., 1i: ‘Diapasons’ over Am (**U**)

/269, III/1, 3: corrected original *Cc* to read as *Bc* ‘*O*’ ; original *Cc* manipulated in black ink of a later hand to read *Bc* ‘*O*’ (**A**) ; IIIa, 3: notation of loft tenor in pencil *Cc* over *c-rest* ‘*O*’ (**C**) ; III, 3: *Cc* ‘*O*’ (**D, G**) ; Org. Tr./2, 1: *Ac* beneath *Cq* (**L**) ; IV, 3: ‘*p*’ above *Ec* ‘*O*’ (**R**) ; III, 3: ‘*p*’ above *Bc* ‘*O*’ (**R, U**)

/270, IIIa, 1: *CcDcCc* in pencil over *sb-rest* ‘*Lord our*’ over *sb-rest* (**C**) ; III/2, 1: ‘>’ in pencil over *Cc* ‘*Lord*’ (**O**)

/271, IIIa, 1-2: *CqBqAc* in pencil over *c-rest c-rest* ‘*governor*’ (**C**) ; I, 3: ‘Tenor Solo’ in pencil erased over *Cc* ‘*O*’ (**D**) ; IIb, 3: ‘*pp*’ over *Ec* ‘*O*’ (**G**) ; III/2, 1: ‘>’ in pencil over *Cq*. ‘*Go-*’ (**O**) ; IIa, 3: ‘Wait boys’ in pencil over *Ec* ‘*O*’ (**Q**) ; I/1, 3: ‘*pp*’ over *Cc* ‘*O*’ ; I/2, 3: ‘*pp*’ over *Ac* ‘*O*’ ; II, 3: ‘*pp*’ over *Ec* ‘*O*’ ; III, 3: ‘*pp*’ over *Ac* ‘*O*’ (**V**)

/272, Org. Tr., Org. Tr./2, 1i: *Em* tied to following bar (**F, K, L, R, V**) ; Org. B., 1-3: 8ve below ; 2: *Bc* over *Gc* (**F**) ; Org. B./2, 1i-3i: *Ac Bc Ac* over *Ac Bc Ac* (**L**) ; Ib, 1-2: erased pencilled commentary beneath text ‘*Lord*’ (**R**) ; Org. Tr./2, 1: tie from *Em* to following bar (**V**)

/273, IIIa, 4i: *BcEc* in pencil marked ‘Loft’ over *Cc* text ‘*how*’ in pencil (**C**) ; Org. Tr., Org. Tr./2, 1: *Em* tied to previous bar (**F, K, L, R, V**) ; IIb, 4: ‘Tenor’ in pencil over *c-rest* ‘*how*’ text of other voice (**G**) ; III/2, 3-4: *Bq* slurred to *Eq* ‘*how*’ (**V**)

/274, Ia, 3-4: *Bq* slurred to *Eq* ‘*how*’ ; IIIa, 1-2: *Dq. Dsq Cc* in pencil over *Cc Cc* ‘*excellent*’ ; 3: ‘Choir’ in pencil over *Ec* ‘*how*’ (**C**) ; I, 3: ‘Treble Solo Tenor’ in pencil over *Bq* ‘*how*’ (**D**) ; Ia, 3-4: *Bq* slurred to *Eq* ‘*how*’ (**R**)

/275, IIIa, 4: ‘Loft’ in pencil over *c-rest* with *Bc* in pencil ‘*how*’ ; IIIb, 1-3: notation of second tenor; starching beyond text ‘*excellent*’ ; 2: starched barline before *Asq* ‘*-cel-*’ (**C**) ;

Org. B., 1iii: *Gm* beneath *AmEm*, *Gm* manipulated to read *Am* in pencil (**K**) ; III/2, 1: '>' in pencil over *Eq*. 'ex-' (**O**) ; Org. Tr./2, 1: tie to *Em* from previous bar (**V**)

/276, III, IV, 7: corrected text '*thy*' to read '*Thy*' upper case beneath semiquavers (**A**) ; IIIa, 1: *CqCqCq* slurred to *Dsq* slurred to *Eq Dq Cq* in pencil '*excellent is thy*' (**C**) ; IVb, 3-5: phrase over *Aq Bsq Csq* '-lent' (**G**) ; III/2, 1: '>' in pencil over *Cc*. 'ex-' (**O**)

/277, IIIa, 1: *Cc* slurred to *Bc* in pencil '*name*' (**C**) ; III, III/2, 1-2: no slur from *Cc* to *Bc* '*name*' (**J, O**) ; Org. Tr./1, 1-2: *Ac* slurred to *Gc* (**V**)

/278, I/1&2, 7: corrected text '*thy*' to read '*Thy*' upper case beneath semiquavers (**A**) ; Ia, 3-5: no phrase from *Cq* '-lent' (**C**) ; Ib/1, 1: '*pp*' over *Cq*. 'ex-'; Ib/2, 3-5: phrase from *Bq* '-ent' (**G**) ; I, 3-5: no phrase over *Cq Dsq Esq* '-lent' (**J**) ; Ib/1&2, 3-5: no phrase from *CqAq* '-lent' (**Q**) ; Ib/2, 3-5: *Aq* slurred to *Bsq* slurred to *Csq* '-lent-' ; Ic/2, 3-5: phrased (**R**)

/280, IIIa, 3: 'Choir' in pencil over *Ec* '*how*' (**C**)

/282, III, IV, 5: corrected text '*thy*' to read '*Thy*' upper case beneath crotchets (**A**) ; III, 1-3: *Eq D#sq Csq* '*excellent*' ; 5: no '#' on *Dc* '*thy*' (**D**)

/283, III, IV, 2: corrected text '*thy*' to read '*Thy*' upper case beneath crotchets (**A**) ; I, 2: '*p*' over *Cc* '*thy*' (**D**) ; III, III/2, 2: no '*pp*' over *Cc* '*thy*' (**D, O**) ; IV, 2: '*pp*' over *Ac* '*thy*' (**K**)

/284, IVa, 3-4: *Gq* slurred to *Fq* '*all*'; 5-6: *Eq* slurred to *Dq* '*the*' (**E**)

/285, I/1&2, II, 3: corrected text '*thy*' to read '*Thy*' upper case beneath crotchets (**A**)

/287, IV, 5: corrected text '*thy*' to read '*Thy*' upper case beneath *Cq*. (**A**) ; IV, 1-2: *Asq Asq* '*excel-*' (**D**) ; IV, IV/1, 5-6: *Cq* slurred to *Dsq* '*thy*' (**R, V**) ; Org. B./1, 2-3: *Cq* slurred to *Dsq* (**V**)

/288, III, IV, 5: corrected text '*thy*' to read '*Thy*' upper case (A) ; III/2, 1: '>' in pencil over Esq '*ex-*' (O)

/289, IVa, 2-3: Dq Cq '*thy*' (E)

/290, III, IV, 3: corrected text '*thy*' to read '*Thy*' upper case (A) ; Org. Tr., 1-3: phrase beneath Cc Bc Aq ; Org. B., 1-2: no slur from Ec to Dq (F) ; IIIb, 3-4: Aq slurred to Eq '*thy*' (G) ; IIIb, 3-4: Aq slurred to Eq '*thy*' (Q) ; Org. Tr., 1-2: Cc slurred to Bc ; Org. B., 1-2: Ec slurred to Dq (R) ; Org. B./1, 1-2: Cc slurred to Bc (V)

/291, I, I/2, 4: 'tr.' over Bq. '*all*' ; IV, 3-4: Ec.. Asq '*all the*' (D, V) ; IVa, 4: Asq '*the*' (E)

/292, Org. B., 1: corrected original Fc to read as Gc (A) ; Ib, 3: 'Verse' in pencil over Aq. '*O*' (G)

/292-310, Ib, IIIb, IVb: this is an insert pasted over the original (G)

/293, I/1, 2: corrected text '*thy*' to read '*Thy*' upper case beneath Cc (A) ; IIIa, 3: 'Choir' in pencil over Ac '*O*' (C) ; Org. B./2, 1: *sb-rest* (L)

/294, III, 3: corrected text '*thy*' to read '*Thy*' upper case beneath Dc (A)

/295, I/1, 1-2: removed original slur from Ec to Gc '*name*' (A) ; Ib/1, 1: '*piano*' in pencil over Ec '*name*' (G) ; I/2, 3: original Fsq deleted in pencil beneath Ac '*how*' with '*how*' in pencil above (J) ; III/2, 2-3: Eq slurred to Asq '*how*' (R)

/296, IIIb, 3: '*p*' beneath Esq '*how*' (G) ; Org. Tr., 3: no tie from Ec to following bar (K) ; Org. Tr./1, 1i-ii-2i-ii: AcCc slurred to GcBc (V)

/297, III, IV, 4: corrected text '*thy*' to read '*Thy*' upper case (A)

/298, III, IV, 2: corrected text '*thy*' to read '*Thy*' upper case beneath crotchets (A)

/299, IIb, 1: Dc Fq Fc in pencil over *sb-rest* 'name O Lord in' text of other voice (**G**)

/301, Ia, Ib, 3: 'pp' over Eq 'how' ; IIa, IIb, 3: 'pp' over Ec 'how' ; IIIa, 3: 'Choir & Loft' in pencil over Eq 'how' ; IVa, 3: 'ppp' over Dc 'how' ; IVb, 3: 'pianis' over Dc 'how' (**C**) ; Ia/1, 3: 'p' over Eq 'how' ; Ib, 3: 'Verse' in pencil over Eq 'how', no 'ppp' ; IIb, 3: 'pp' over Ec marked 'Alto in pencil 'how' ; IIIb, 2: 'pp' over Bc 'how' (**G**) ; IV, IVb, 2: 'pp' over Dc 'how' (**G, U**) ; I, I/1, 3: 'pp' over Eq 'how' (**J, U**) ; Id, 3: no 'ppp' over Eq 'how' ; IVb, 2: 'pp' in pencil under Dc 'how' (**Q**) ; Ia&Ib/1, 3: 'p' over Gc 'how' ; Ic/2, 3: 'pp' over Gc 'how' ; Org. B., 1: Am Am 8va 'world' in pencil (**R**) ; IIb, 3: 'p' over Ec 'how' (**R, U**) ; I, Ia/2, 3-5: '<' over Eq Dq Bq triplet 'how' ; 3: 'pp' over Eq 'how' ; Ib/2, 3: 'pp' over Gc 'how' ; II, II/2, 3: 'pp' over Ec 'how' ; III, IIIa/2, 3: 'pp' over Eq 'how' ; IIIb/2, 2: 'pp' over Bc 'how' ; IV, IVb/2, 2: 'p' over Dc 'how' ; IVa/2, 2: 'pp' over Ec 'how' (**U, V**)

/302, I/1&2, II, III, IV; III&IV, 4: corrected text 'thy' to read 'Thy' upper case (**A**) ; Ia, 1: 'pp' over Aq 'ex-' (**C**) ; I, 4-6: no '>' or triplet Eq Dq Bq 'thy' (**J**) ; I/2, 1-3: '>' over Aq Asq Ac 'excellent' ; 4-6: '<' over Eq Dq Bq 'thy' (**U, V**)

/303, I/1&2, II, III, IV; III&IV, 2: corrected text 'thy' to read 'Thy' upper case beneath crotchets (**A**) ; Ia/1, 2: 'f' over Cc 'Thy' ; Ia/2, 2: 'f' over Ac 'thy' (**G**) ; Ia/1, 2: 'p *cres.*' in pencil over Cc 'thy' (**R**) ; Org. Tr., 3ii: 'pp' beneath Ec (**R, U**) ; I, 1: '>' over Am 'name' (**V**)

/304, IVa, 4: Fq deleted in pencil and Dq inserted 'in' (**C**) ; Ia/1, 2: 'p' in pencil over Cq 'O' ; 3-4: pause over Bq Aq 'Lord in' ; Ib/1, 3: pause in pencil over Bq 'Lord' ; Ib/1, 3: pause in pencil over Aq 'Lord' ; Ib/2, 3: pause in pencil over Aq 'Lord' ; IIb, 4: pause in pencil over Bq 'in' ; IVb, 3: 'p' in pencil over Fq 'Lord' (**G**) ; Ia/1, 1: '>' in pencil over Dc 'name' ; 3: 'f' in pencil over Bq 'Lord' ; Org. B., 1-4: Dc Eq Fq Dq (**R**)

/305, III, 3; added dot to original Eq originally omitted ‘all’ (A) ; Ia, 1: after Ac. with pause ‘all’, g.ns BsqaAsq manipulated in purple pencil to read g.ns BqAqGq; 2: no ‘tr.’ over Gq. ‘all’ ; Ib, 1: original notation deleted after Ac., faded pencilled mordent over Ac. ‘all’, no slur to g.ns Bsqa Asq, Cq Bq Aq in red pencil after Ac. ‘all’ ; 5: ‘ad lib.’ over Asq ‘the’ (C) ; I, 1: Cc with pause marked ‘ad lib.’ ; 1-3: no slur from Cc with pause to g.ns Dsq Csq ‘all’ (D) ; Ia/1, 1: g.ns BsqaAsq starched after Ac. with pause; 5: ‘p’ over Bsqa ‘the’ ; Ia/2, 2: pause over c-rest ; IVb, 1: pause over Ec ‘all’ ; 2: pause over c-rest ; 3: pause over Eq. ; 4: Asq ‘the’ (G) ; Org. Tr., 2: ‘Silent’ beneath c-rest with pause (J) ; Org. B., 2: pause over c-rest (K) ; IIa, 2: pause in pencil over c-rest (Q) ; Ia/1, 1: ‘ad lib.’ in pencil over Ac. with pause; Ia/2, 2: pause over c-rest ; Ib/1, 4: ‘cres.’ in pencil over Gq. marked with pause ‘all’ ; Ic/1: Ac. with pause, ‘ad lib.’ over Gm Cq Bq Aq, c-rest with pause, Gq with pause, Asq ‘all all the’ ; Ic/2: Ec with pause, ‘ad lib.’ after c-rest with pause, Esq ‘all all the’ ; I, 2-3: Ac with pause tied to Bsqa Asq ‘all’, Gq with pause, Asq ‘all the’ marked with ‘ad lib.’ ; III, Cc with pause ‘all’, Eq Dq Cq c-rest with pause, Csq with pause; IV, Em with pause ‘all’, c-rest with pause, Eq with pause, Asq ‘the’ (R) ; I, 1: gns CqBqAq after Ac. ‘all’ ; II, 2: pause over c-rest ; III, 2: pause over c-rest ; III/2, 1: g.ns EqDqCq marked ‘ad lib.’ after Cc followed by c-rest with pause ; IV, 1: Ec with pause followed by c-rest with pause ; IV/2, 1: Ec with pause ‘all’ followed by c-rest with pause ; Org. B., 2: pause over c-rest (V)

/306, I, 1: Cm with pause ‘world’, no tie to following bar (D) ; Org. B., 1: no tie from Am to following bar (F) ; Ia/1, 1: pause over Am. ‘world’ ; IIb, 1: ‘Tempo’ under Cm. ‘world’ marked ‘Chorus see opposite X’ in pencil beneath (G) ; Org. Tr./2, 1iii: ‘p’ beneath Cm (L) ; IIIb, 1: pause over Cm. ‘world’ (Q) ; Ia&Ib&Ic/1, 1: ‘Tempo’ over Am. ; Ib&Ic/2, 1: ‘Tempo’ over Em. ‘world’ ; Org. B., 1: Em above Am tied to following bar, no ‘pp’ (R) ; I,

1: '*Tempo*' over *Am*. '*world*' ; III, 1: '*Tempo*' over *Cm*. '*world*' ; Org. Tr., 1i: '*Tempo*' above *CmAm*, no '*pp*' below **(R, V)**

/307, I, 1: text '*and here*' in pencil after *Am* '*world*' **(A)** ; Ia&Ib/1, 1: pause over *Am* '*world*' ; Ia&Ib/2, 1: pause over *Em* '*world*' ; IIa, 1: pause over *Cm* '*world*', '*end here*' in pencil after db lines ; IIIa, 1: ends after *Em* '*world*', '*end here*' in pencil **(C)** ; I: this bar does not appear in this source **(D)** ; IVa, 1: pause over *Am* '*world*' **(E)** ; Org. Tr., 1: pause over *Cm*. ; Org. B., 1iii: pause beneath *Am*. **(F, K)** ; Ia/1, 1: pause over *Am* ; Ia/2, 1: pause over *Em* '*world*' **(G)**

/308 (Up bt.), Ia, Ib, 1: marked '*Chorus Spiritoso*' over *c-rest* ; IIa, 1: notation of bass *Ec* '*How*' over *c-rest* ; IIIa, *Ec* in pencil beyond *c-rest*; penciled line from this bar to delete **(C)** ; IV, 1: '*Chorus Vivace*' over *Ec* '*How*' **(D)** ; IVa, 1: '*Brisk*' over *Ec* '*How*' **(E)** ; Org. Tr., 1: '*Allegro Moderato*' over *c-rest* **(F)** ; IIb, 1: '*Spirito*' over *c-rest* ; IVb, 1: '*Chorus Lead*' over *Ec* '*How*' **(G)** ; I, 1: '*Chorus Spirito*' over *c-rest* **(J)** ; Org. Tr., 1: '*Left Out*' in pencil over *c-rest* ; Org. B., 1i: '*Chorus Spirito*' over *Gc* **(K)** ; Org. Tr./2, 1: '*Chorus Spirito*' with 3/4 time sig. before *c-rest* **(L)** ; Ib, 1: '*Allegro*' over *c-rest* **(Q)** ; I, 1: '*With Spirit but not too fast*' over *Ec* '*How*', part of bass ; IV, 1: '*Vivace*' over *Ec* '*How*' **(U)** ; IV/1, Org. B./1, 1: marked '*Vivace*', '*f*' over *Ec* '*How*' **(V)**

/308, IV, 5: corrected text '*thy*' to read '*Thy*' upper case beneath *Ac* ; Org. B., 1: added dot to *Aq* originally omitted **(A)** ; IIa, 1: notation of bass *Asq Asq Asq Ac* '*excellent is*' ; 5: notation of tenor *Ac* '*How*' under *sb-rest* ; IIIa, 1-2: notation of bass *AsqAsqAsqAc* in pencil over *c-rest c-rest* **(C)** ; IV/2, IVb, 1-2: *Asq Asq* '*excel-*' **(G, O)** ; Org. Tr., 3: *Ac* **(R)** ; III/1, 3: '*f*' over *Ac* '*How*' **(V)**

/308-344: Org.: deleted in pencil **(K)**

/309, III, 5: corrected text *'thy'* to read *'Thy'* upper case beneath *Ec* (**A**) ; IIa, 1-2: *Esq Esq Eq Ec* '*excellent is*' over *c-rest c-rest*, notation of tenor (**C**) ; Org. Tr., 1-4: *Cq Csq Cc Cc* deleted in pencil under *Eq Esq Ec Ec*, no *Bq Bsq Bc Bc* ; Org. B., 1-2: '6-' in pencil under *Gm Gc* (**K**) ; IIb, 1-2: starching (**R**) ; II/1, 3: '*f*' over *Ec* '*How*' (**V**)

/310, II, IV, 5: corrected text *'thy'* to read *'Thy'* upper case ; Ib, 3: no '*Unison*' over *Ac* '*how*' (**C**) ; Ia, 1-2: pause over *c-rest c-rest* '*excellent is*' text of countr tenor (**G**) ; Ic, 1: '*Chor*' in pencil over *c-rest* (**Q**) ; I/1, 3: '*f*' over *Ac* '*How*' (**V**)

/311, I, III, 5: corrected text *'thy'* to read *'Thy'* upper case ; IV, 1-3: corrected original *Fc. Eq Dq* to read as *Ec. Dq Cc* in keeping with organ bass '*name o*' ; Org. Tr., 1: inserted dot after *Ec* originally omitted (**A**) ; Ib, 1: penciled dot after *Esq* '*ex-*' ; IVa, 1-3: *Ec.* tied to *Dq* '*name*', *Cc* '*O*' (**C, E**)

/313, I, IV, 4: corrected text *'thy'* to read *'Thy'* upper case beneath crotchets (**A**) ; Org. Tr./2, 3i: *Ec* slurred to following bar (**L**)

/314, Org. Tr./2, 1i: tied from previous bar to *Dq.* (**L**) ; II, 4: after *Asq* '*the*' repeat signs with '*This part may be repeated at pleasure*' (**O**) ; IIIb, 3-4: no slur from *Ec* to *Dq* '*all*' (**Q**) ; III, 2: *Esq* '*in*' (**R**) ; III, 2: *Esq* '*in*' (**U**) ; Org. Tr./1, 3iii: *Ec* under *CcAc* ; 4iii-iv: *EcDc* under *BcGc* (**V**)

/315, II, 4: corrected original *Gq* to read *Aq* '*how*' (**A**) ; IIa, 4: *Aq* '*how*' not *Gq* (**C**) ; IIb, 2-3: original text '*O Lord*' deleted in pencil and '*thy name*' inserted in pencil below *Eq Fq* (**G**) ; Org. Tr., Org. Tr./2, 1iii-iv: *EqCq* beneath *CqAq* ; Org. B., Org. B./2, 1: *Am.* marked '*Ped.*' with phrase mark beneath *Ac* (**U, V**)

/316, IIb, 4: starching beyond *c-rest* (**C**)

/317, Org. B., 3ii-4ii: removed original *Dq Dq* and inserted *FqDq FqDq* in keeping with writing in bar 318 (A)

/320, IV, 5: corrected text '*thy*' to read '*Thy*' upper case beneath *Fc* ; Org. B., 2: starching before *Fq* (A) ; IIb, 3: starching of original *Gc* '*how*', *Fc* inserted in original hand (C)

/321, I-IV, 5: corrected text '*thy*' to read '*Thy*' upper case ; Org. Tr., 4ii: removed unnecessary 'nat. sign' before *Asq* (A) ; IIIb, 5-6: no *Bq Aq* '*thy*', *Bc* '*thy*' (C) ; IIIb, 6: 'nat.' sign before *Asq* '*thy*' (Q) ; Org. Tr., 4: 'nat.' sign before *Asq* (R)

/322, I-IV, 2: corrected text '*thy*' to read '*Thy*' upper case beneath quavers (A)

/323, I-IV, 2: corrected text '*thy*' to read '*Thy*' upper case beneath crotchets ; Org. Tr., 2i: removed original *Dc* (A) ; Org. Tr., 2: no *Bc* above, *Bc* 8va below *Ec* with no *Dc* above (R) ; Org. Tr./2, 1ii: *Am* beneath *Cm* ; 2: *Dc* over *Bc* ; Org. B./2, 2i: *Bc* over *Gc* (V)

/325, II-IV, 4: corrected text '*thy*' to read '*Thy*' upper case beneath quavers (A)

/326, I, 4: corrected text '*thy*' to read '*Thy*' upper case beneath *Eq* ; II-IV, 2: corrected text '*thy*' to read '*Thy*' upper case beneath quavers (A) ; IVb, 2: '*b*' before *Gq* '*thy*', no 'nat.' sign (G) ; Org./2: this bar was copied twice in error (L)

/327, I-IV, 2: corrected text '*thy*' to read '*Thy*' upper case beneath quavers ; III, 4: corrected original *Bq* to read as *Aq* '*how*' (A) ; IIIa, IIIb, 4: *Aq* '*how*' not *Bq* (C) ; III, IIIb, 4: *Aq* '*how*' (D, R, U) ; II, 4: *Aq* '*how*' (V)

/328, IV, 3: corrected text '*thy*' to read '*Thy*' upper case beneath *Cc* (A) ; IIb, 4: *Ac* '*O*' (R)

/329, Ib, 3: g.n. *Bq* slurred in pencil to *Bc*. '*all*' ; IIIb, 3-4: starching beyond *Ec* slurred to *Fq*; no *Fc* slurred to *Eq*. '*all*' (C) ; IIb, 2: *Bsq* '*in*' (R)

/330, III, 2: corrected text '*thy*' to read '*Thy*' upper case beneath *Ac* (**A**) ; IIa, 2: starching of notation beyond *c-rest*, text of tenor '*thy*' (**C**) ; Org. B., 1ii: *Am* with phrase marked '*Ped.*' beneath *Am.* (**V**)

/331, II, 3: corrected text '*thy*' to read '*Thy*' upper case beneath *Ac* ; Org. Tr., 4-6: corrected original *Cq Bq Aq* to read as *Dq Cq Bq* in keeping with tenor notation (**A**) ; IIa, 1: starching of notation beyond *c-rest*, text of tenor '*name*' (**C**)

/331-332: two bar insert pasted over these bars, see **Fig. 2** in **Musical Illustrations (P)**

/332, I, 3: corrected text '*thy*' to read '*Thy*' upper case beneath *Ac* (**A**) ; IIa, 5-6: *Bq* slurred to *Aq* '*O*' (**C**)

/333, IV, 3: corrected text '*thy*' to read '*Thy*' upper case beneath *Gc* (**A**) ; Ia, Ib, 1-4: phrase mark from *Gq* '*name*'; 5-6: *Cq* slurred to *Bq* '*O*' (**C**) ; Org. Tr., Org. Tr./2, 1: *Em* tied to following bar (**K, L**) ; IVb, 3: *Ec* not *Gc* '*thy*' (**R**)

/334, I-III, 2: corrected text '*thy*' to read '*Thy*' upper case beneath crotchets (**A**) ; IIIa, IIIb, 1: starching beyond *Am* '*Lord*' ; IVb, 1-4: phrase from *Aq* '*name*'; 5-6: *Bq* slurred to *Aq* '*O*' (**C**) ; IVa, 1-4: phrase from *Aq* '*name*' (**E**) ; Org. B./2, 1ii: *Bm.* (**J**) ; Org. Tr., Org. Tr./2, 1: *Em* tied to previous bar (**K, L**)

/335, IIIa, IIIb, 1-2: no slur from *Fc.* to *Eq* '*name*' ; 3-4: *Dq* slurred to *Cq* '*how*' (**C**) ; I, 3: *Bc* '*how*' (**J**)

/336, I-IV, 4: corrected text '*thy*' to read '*Thy*' upper case beneath crotchets (**A**)

/337, Ib, 3: original *Ac* manipulated in pencil to form *AqGq* '*all*'; 4: stem on *Gc* manipulated to read *Gq* '*the*' (**C**)

/338, I-IV, 4: corrected text 'thy' to read 'Thy' upper case beneath quavers ; Org. B., 1i-iii–3i-iii: corrected original BcFcBc to read as AcEcDc (**A**) ; Ic, 2: 'f' over Aq 'O' (**R**) ; I, 2: 'fmo' over Aq 'O' (**U**)

/339, I-IV, 2: corrected text 'thy' to read 'Thy' upper case beneath quavers (**A**)

/340, I-IV, 4: corrected text 'thy' to read 'Thy' upper case beneath quavers (**A**) ; Org.: ends after this bar – incomplete because pages have come away (**R**) ; Org. B./2, 1: Am with phrase beneath Ac Ec Ac (**V**)

/341, IIa, 3: no inked stroke over Ec '-lent' (**C**) ; IVa, 3: no accent over Ac '-lent' (**E**) ; Org. B., 2: no inked stroke over Ac Ec Cc Ac (**K**) ; Ia, 3: no inked stroke over Cc '-lent' ; 4: pause deleted in pencil over *c-rest* (**R**) ; I/1, 3: no accent over Cc '-lent' ; II/1, 3: no accent over Ec '-lent' ; IV/1, 3: no accent over Ac '-lent' ; Org. Tr./1, 3i: no accent over AcEcCc ; Org. B./1, 2i: no accent over Ac, Ac 8ve below ; I/2, 3: no stress mark over Cc '-lent' ; II/2, 3: no stress mark over Ec '-lent' ; III/2, 3: no stress mark over Ac '-lent' ; IV/2, 3: no stress mark over Ac '-lent' ; Org. B./2, 1: Ac with tie to previous bar beneath AcEcAc ; 2v: Ac beneath Ac ; 2i: no stress over Ac (**V**)

/342, Org. Tr., 3iii: corrected original Bc to read Ac (**A**) ; IIa, 3: original Fc manipulated in pencil to read Gnat.c with 'G' in pencil above 'O' (**C**) ; IIb, 3: starching of original Fc with Gnat.c inserted in pencil 'O' ; IIIa, 3: 'ad lib.' over Ec 'O' ; IVa, 3: 'ad lib.' over Cc 'O' (**C**) ; III, 1: 'ad lib.' over *c-rest* ; 3: no 'ad lib.' over Ec 'O' ; IV, 3: 'ad lib.' over Cc 'O' (**D**) ; Org. Tr., 1: 'ad lib.' over *c-rest* ; Org. B., 1: 'ad lib.' under *c-rest* (**K**) ; Ia, Ib, Ic/1, 2: 'Slow' over *c-rest* ; 3: no 'ad lib.' over Ec 'O' (**R**) ; I, 3: 'Slow' over Ec 'O' ; Org. Tr., 3iv: 'ad lib.' beneath Gnat.c (**U, V**)

/343, Ib, 3: 'tr.' in pencil over *Cc* 'all' ; Org. Tr., 2iii: corrected original *Fsq* to read *Esq* to avoid consecutive 5ths with treble strand (**A**) ; IIIa, 3-4: no slur from *Ec* to *Dq*. 'all' ; IVb, 3-4: *Ec Ec* 'all the' (**C**) ; I, 4: 'tr.' over *Bq*. 'all' (**D**) ; II, 4-5: *G#q Aq* 'all the' ; III, 2: *Asq* 'in' ; 5: *EqCq* 'the' (**U, V**) ; Org. Tr./1, 1-2: *DqAqFq* slurred to *CsqAsq* (**V**)

/345, I, 1: ends with signatory symbol consistent with other entries into the source after *Am.* with pause 'world' (**A**) ; Ia, 1: ends after *Am.* with pause 'world' with db lines ; Ib, 1: ends after *Am.* with pause 'world' ; IIa, 1: ends after *Am.* 'world' ; IIb, 1: ends after *Am.* 'world' ; IIIa, 1i-ii: ends after *Em.Cm.* with pause 'world' ; IIIb, 1i-ii: ends after *Em.Cm.* with pause 'world' ; IVa, 1: ends after *Cm.* with pause 'world' ; IVb, 1: ends after *Am.* with pause 'world' (**C**) ; I, 1: ends after *Am.* with pause 'world' ; III, 1i-ii: no pause over *Em.Cm.* 'world', ends after ; IV, 1: ends after *Am.* with pause 'world' (**D**) ; Org. Tr., 1i-iii: ends after *Am.Em.Cm.* with pause ; Org. B., 1i-iii: ends after *Em.Cm.Am.* with pause (**F**) ; Ia, 1: ends after *Am.* with pause 'world' ; Ib, 1: ends after *Am.* with pause 'world', sig. or db lines destroyed ; IIb, 1: ends after *Am.* with pause, note: this is in B flat major and may date earlier than the copy text ; IIIb, 1: *Em.* with pause 'world', ends after *Cm.* with pause 'world' ; IVb, 1: ends after *Am.* with pause 'world' (**G**) ; Org. Tr./1, 1i-iii: ends after *Am.Em.Cm.* with pause ; Org. B./1, 1: ends after *Am.* with pause ; I, 1: ends after *Am.* with pause 'world' ; Org. B./2, 1: ends after *Am.* (**J**) ; Org. Tr., 1i-iii: ends after *Am.Em.Cm.* with pause ; Org. B., 1: ends after *Am.* with pause (**K**) ; Org. Tr./1, 1i-iii: ends after *Am.Em.Cm.* with pause ; Org. B./1, 1: ends after *Am.* with pause ; Org. Tr./2, 1i-iii: ends after *Am.Em.Cm.* with pause ; Org. B./2, 1: ends after *Am.* with pause (**L**) ; II, 1: ends after *Am.* with pause 'world' ; III/1, 1i-ii: ends after *Em.Cm.* with pause ; III/2, 1i-ii: ends after *Em.Cm.* 'world' ; IV/1, 1: ends after *Am.* with pause 'world' ; IV/2, 1: ends after *Am.* with pause 'world' (**O**) ; Ib, 1: ends after *Am.* with pause 'world' ; Ic, 1: ends after *Am.* with

pause 'world' ; Id, 1: ends after *Am.* with pause 'world' ; IIa, 1: ends after *Am.* with pause 'world' ; IIb, 1: ends after *Am.* 'world' with pause ; IIIa, 1: no *Em.* over *Cm.* with pause 'world' ; IIIb, 1: no *Em.* over *Cm.* 'world' ; IVb, 1: ends after *Am.* with pause 'world' (**Q**) ; Ia, 1: no pause, ends after *Am.* 'world' ; Ib, 1: no pause over *Am.* 'world', ends after ; Ic, 1: ends after *Am.* with pause 'world' ; IIb, 1: ends after *Am.* 'world' ; IVb: ends after *Am.* with pause (**R**) ; Org. Tr., Org. Tr./2, 1i-iii: *Am.Cm.Am.* with pause beneath ; Org. B., Org. B./2, 1i-iii: *Em.Am.Am.* 8va with pause (**U, V**)

## 17. *O Praise God in His Holiness*

*Psalm 150*

*c.1820*

### List of Sources

*Source 1: (A), (front), pp. 278-304*

*Source 2: (C), viii (reverse), pp. 83-86; ix, (front), pp. 96-99; x, (reverse), pp. 97-100; xi, (reverse), pp. 86-89; xii, (reverse), pp. 85-89; xiii, (reverse), pp. 96-99; xiv, (reverse), pp. 101-104; xv, (front), pp. 86-90*

*Source 3: (D), ii, (front), pp. 126-136; iii, (front), pp. 133-144; iv, (front), pp. 159-167*

*Source 4: (J), iii, (front), pp. 109-125*

### Critical Commentary

#### Scoring

*O Praise God in His Holiness* is scored for solo countertenor, tenor, and two basses, chorus and organ accompaniment. In this edition the voices are indicated thus: I = Tr. ; II = C.T. ; III = T. ; IV/1 = B. 1 ; IV/2 = B. 2 ; Org. Tr. ; Org. B.

#### Copy text

The copy text for *O Praise God in His Holiness* is **Source 1: (A)** Christ Church Cathedral Score Book 29 R.C.B. C6/1/24/1/29. It is called **Source 1** in the **List of Sources**

and (A) in the **Textual Commentary**. It presents this anthem from pages 278 to 304 and is the only full score copy in which the anthem survives. The anthem concludes at bar 370 with an unidentified signatory symbol believed to date from the 1840s.

### **Variant readings and dating**

Source 2: (C) **viii-xv** refer to Christ Church Cathedral part-books. In this edition the voices are indicated thus: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

Treble Decani R.C.B. C6/1/24/3/29 is **viii**. It presents ‘*O Praise God in His Holiness* by Sir J. Stevenson’ from p. 83 in the hand of John Grey. It ends on p. 86 with double bar lines. The earliest evidence for dating occurs after Stevenson’s *O Lord Our Governor* on p. 79, where ‘Paid 1820’ is written together with the signatory symbol of (and in the hand of[?]) John Grey. No further evidence for dating exists except a date relating to performance after Richardson’s *O How amiable* on p. 94, where following the signatory symbol of John Grey ‘1850 C.C. Stamp’ is written in pencil. Alto Decani R.C.B. C6/1/24/3/30 is **ix**. It presents *O Praise God in His Holiness* on p. 96 and concludes on p. 99 after the signatory symbol of John Grey. The earliest evidence for dating occurs after Stevenson’s *I Looked and Lo* on p. 76, where ‘Paid 1822 J.G.’ is written, together with the signatory symbol of John Grey. No further evidence for dating exists. Tenor Decani R.C.B. C6/1/24/3/31 is **x**. It presents ‘*O Praise God in His Holiness* Sir J. Stevenson’ on p. 96 and concludes on p. 100 with the signatory symbol of John Grey. Evidence for dating occurs on p. 79 after Stevenson’s *I Looked and Lo*, where ‘Paid 1822 J.G.’ is written, together with

the signatory symbol of John Grey. No further evidence for dating exists. Bass Decani R.C.B. C6/1/24/3/32 is **xi**. It presents '*O Praise God in His Holiness Sir J. Stevenson*' on p. 86 and concludes with the signatory symbol of John Grey on p. 89. Evidence for dating occurs after Stevenson's *O Lord Our Governor* on p. 69 where 'Paid 1822 J.G.' is written, together with the signatory symbol of John Grey. No further evidence for dating exists. Treble Cantoris R.C.B. C6/1/24/3/33 is **xii**. It presents '*O Praise God in His Holiness Sir J. Stevenson*' on p. 85 where alterations to the original include some deletion of original notation by penciled strokes with penciled correction above and various smudges of erased pencil over certain staves. See **Textual Commentary**. It ends on p. 89 with the signatory symbol of John Grey. The earliest evidence for dating occurs after Handel's Grand Funeral Anthem on p. 77 where it is dated 'Paid 1823', together with the signatory symbol of Mathias Crowley,. Just two pages after the anthem ends, the date '1826' is written after the signatory symbol of John Grey following Handel's *O Sing Unto the Lord* on p. 91. Contratenor Cantoris R.C.B. C6/1/24/3/34 is **xiii**. It presents *O Praise God in His Holiness* on p. 96 and concludes on p. 99 with the signatory symbol of John Grey. The earliest evidence for dating occurs on p. 76 after Stevenson's *I Looked and Lo* where, following a set of double bar lines, 'Paid 1822 J. G[ray, in pencil]' is written. Further evidence occurs on p. 103 just four pages after the anthem ends where, following the signatory symbol of John Grey, the year '1826' is written after Handel's *O Sing Unto the Lord*. Tenor Cantoris R.C.B. C6/1/24/3/35 is **xiv**. '*O Praise God in His Holiness Sir J. Stevenson*' is presented on p. 101 and ends with the signatory symbol of John Grey on p. 104. The earliest evidence for dating occurs on p. 79 after Stevenson's *I Looked and Lo* where 'Paid 1822 J. Grey' is written, together with Grey's signatory symbol. Further evidence occurs four pages after the anthem ends. Together with the signatory symbol of John Grey, the year '1826' is entered in Grey's hand on p. 108 following Handel's *O Sing Unto the Lord*. Bass Cantoris

R.C.B. C6/1/24/3/36 is **xv**. It presents ‘*O Praise God in His Holiness* Sir J. Stevenson’ on p. 86 and concludes on p. 90 with the signatory symbol of John Grey. The earliest evidence for dating occurs after Stevenson’s *I Looked and Lo* on p. 72 where ‘Paid 1822 JG’ is written, together with Grey’s signatory symbol. Further evidence occurs three pages after the anthem ends on p. 93 where, together with the signatory symbol of John Grey, the date ‘1826’ is written after Handel’s *O Sing Unto the Lord*.

**Source 3: (D) ii-iv** refer to Christ Church Cathedral Loft Books. In this edition the voices are indicated thus: II= C.T. ; III = T. ; IV = B.

Countertenor Loft New Book R.C.B. C6/1/25/5/3 is **ii**. It presents ‘*O Praise God in His Holiness* Sir J. Stevenson’ on p. 126 where it concludes with the signatory symbol of John Grey on p. 136. Evidence for dating occurs after Stevenson’s *I Looked and Lo* on p. 126 where ‘Paid 1820 J. Grey’ is written together with the signatory symbol of John Grey and followed underneath by the opening bars of *O Praise God in His Holiness*. Tenor Loft New Book R.C.B. C6/1/25/5/4 is **iii**. It presents ‘*O Praise God in His Holiness* Sir J. Stevenson’ on p. 133 where there is penciled addition of notation. It ends on p. 144 with the signatory symbol of John Grey. The only evidence for dating occurs after Boyce’s *Oh Where Shall Wisdom Be Found* on p. 74 where ‘Paid Nov. 1816’ is written, together with the signatory symbol of John Grey, but this date may be disregarded as it occurs seventy pages earlier. No further evidence for dating exists. Bass Loft New Book R.C.B. C6/125/5/5 is **iv**. It presents ‘*O Praise God in His Holiness* Sir J. Stevenson’ on p. 159 where there is penciled deletion of penciled notation with corrections inserted above. A bar is crossed out in the original hand. It ends on p. 167 with the signatory symbol of John Grey. The earliest evidence for dating occurs before the anthem begins: ‘Paid 1823’ is

written following the signatory symbol of John Grey on p. 159 after Stevenson's *I Looked and Lo*. No further evidence for dating exists.

**Source 4: (J) iii** is Christ Church Cathedral [Organ Book] R.C.B. C6/1/24/2/16 Vol. 16. It presents '*O Praise God in His Holiness* Sir J. Stevenson' on p. 109. The solo tenor entry on p. 114 'Praise him in the sound of the trumpet' at bar 125 is marked 'A. P. Elvidge' in pencil and there are sharps added in purple pencil to notation on p. 115. It ends on p. 125 with double bar lines. Evidence for dating occurs on p. 90 after Stevenson's *I Looked and Lo* where together with the signatory symbol of John Grey, it is written 'Paid 1821'. This is followed by a penciled statement in Stewart's hand which reads 'on the nail J. Gray' [*sic*], further evidence that this particular signatory symbol is that of copyist John Grey.

Based on evidence from **Source 3: (D) ii**, the date *c.*1820 can be applied to *O Praise God in His Holiness*.

### Textual Commentary

/7, Org. Tr., 5-6: originally written as *Bhdsq Chdsq*, corrected here to read *Bdsq Cdsq* (A)

/8, II, 2: 'lead' over *Ac 'O'* (D)

/9, II, III, 3: *Ac* with *Cc* in pencil above '*praise*' (A) ; IV/1, 3: original *Dc* deleted in pencil and *Fc* inserted in pencil '*praise*' marked 'first bass' (D)

/10, II, IV/1, 3: corrected text '*his*' to read '*His*' upper case beneath crotchets (A)

/11, IV/2, 1: marked '2<sup>nd</sup> Bass' over *Dc 'O'* (D)

/12, III, 2: g.n. *Dsq* deleted in pencil before *Ec 'praise'* (A)

/13, II, 3: corrected text '*Praise*' to read '*praise*' lower case beneath *Aq.* ; III, IV/2, 3: corrected text '*his*' to read '*His*' upper case (A)

/14, IV/1, 3: corrected text '*Praise*' to read '*praise*' lower case beneath *Dc* (A)

/16, IV, 2: corrected text '*him*' to read '*Him*' upper case beneath *Dm* (A)

/18, IV/2, 2: corrected text '*him*' to read '*Him*' upper case beneath *Dm* (A)

/19, II, III, 2: corrected text '*him*' to read '*Him*' upper case beneath crotchets (A)

/20, II-IV/1&2, 2: corrected text '*him*' to read '*Him*' upper case beneath quavers (A)

/22, II-IV/1&2, 3: corrected text '*his*' to read '*His*' upper case beneath crotchets (A)

/23, Org. Tr., 2i: '*Sym.*' with '*for*' over *Ac* (J)

/24, Org. Tr., 2ii: '*p*' beneath *Cc* (J)

/29, II-IV/2, 2: corrected text '*him*' to read '*Him*' upper case beneath crotchets (A) ; IV/1, 3: phrase from *Asq* '*praise*' (D)

/30, III, 5: *Esq* slurred in pencil to following bar '*praise*' (A) ; III, 5: no tie from *Esq* to following bar '*praise*' (D)

/31, IV/1, 2: corrected text '*him*' to read '*Him*' upper case beneath *Dm* (A) ; III, 1: no tie to *Fq.* from previous bar '*praise*' ; IV/1, 1: phrase to *Dc* '*praise*' (D)

/32, II, III, 2: corrected text '*him*' to read '*Him*' upper case beneath dotted quavers (A)

/33, IV/2, 2: corrected text '*him*' to read '*Him*' upper case beneath *Eq.* (A) ; IV/2, 2: phrase from *Esq* '*praise*' (D)

/34, II, III, 2: corrected text '*him*' to read '*Him*' upper case beneath minims (A)

/35, II-IV/1&2, 2: corrected text '*him*' to read '*Him*' upper case beneath quavers ; IV/1, 1-2: starching beyond Dc. Dq '*praise him*' (A) ; IV/2, 1: phrase to Dc. '*praise*' (D)

/37, II-IV/1&2, 3: corrected text '*his*' to read '*His*' upper case (A)

/39, II-IV/1&2, 2: corrected text '*him*' to read '*Him*' upper case beneath crotchets ; IV/2, 2: inserted 'nat.' before Cc '*him*' (A)

/41, II, 1-6: phrase from Gq. '*praise*' (D) ; III, 1: phrase from Eq. '*praise*' (D)

/42, III, 1: phrase to Fm. with no 'tr.' '*praise*' (D)

/43, II-IV/1&2, 2: corrected text '*him*' to read '*Him*' upper case beneath quavers (A)

/44, III, 4-5: Dq slurred to Fq '*-ment*' (D)

/45, II-IV/1&2, 3: corrected text '*his*' to read '*His*' upper case beneath crotchets (A) ; III, 3: 'tr.' in ink of a later hand over C#c '*his*' (A, D)

/47, I-IV, Org: removed unnecessary key signature (A) ; III, 2: starched Ec above Dc '*O*' (D)

/48, III, 2-3: corrected original Fq. Esq to read Gq. Fsq '*praise*' ; Org. Tr., 3i: corrected original Esq to read Dsq (A) ; III, 2: Gq. starched beyond Fq. '*praise*' (D)

/49, I-IV/1, 3: corrected text '*his*' to read '*His*' upper case beneath crotchets (A)

/50, IIa, 4: no tie from Ac '*praise*' to following bar (C)

/50-51, II, III, 4-5: removed original slur from crotchets to dotted quavers '*praise*' (A)

/51, IIIa, IIIb, 1-6: phrase from Eq. '*praise*' (C)

/51-52, II, 1-8: removed original phrase from Gq. to Gsq '*praise*' (A)

/52, II-IV: corrected text '*him*' to read '*Him*' upper case (A) ; IIIa, 1-2: Dq. slurred to Esq '*praise*' (C)

/53, I, III: corrected text '*him*' to read '*Him*' upper case (A) ; II, IIb, 1-6: phrase mark from Aq. '*praise*' (C, D)

/54, I, II, IV, 2: corrected text '*him*' to read '*Him*' upper case (A) ; II, IIb, 1: phrase mark to Fc. '*praise*' (C, D)

/56, I-IV, 2: corrected text '*his*' to read '*His*' upper case beneath minims (A)

/57, IIIb, 1-6: phrase mark from Eq Dsq Cq Dsq Eq Csq '*praise*' (C)

/58, I-IV: corrected text '*him*' to read '*Him*' upper case (A)

/59, I, IV, 2: corrected text '*him*' to read '*Him*' upper case beneath minims (A)

/60, I-III: corrected text '*him*' to read '*Him*' upper case ; II, 2: starching of original text before text '*him*' beneath Am '*him*' (A) ; Ib, 3: phrase mark from Ec '*praise*' (C)

/61, II, III, 3: corrected text '*him*' to read '*Him*' upper case beneath crotchets (A) ; Ia, Ib, 1-6: phrase mark from Dq. '*praise*' (C)

/62, II, III, 3: corrected text '*him*' to read '*Him*' upper case beneath crotchets ; IV, 5-6: starching of original text beneath Cq. Asq '*praise*' (A) ; Ib, 1-2: Cq. slurred to Dsq '*praise*' (C)

/63, I, 1: dot omitted on Dq. '*praise*' ; 3: dot omitted on Dq '*praise*'; 5: dot omitted on Fq ; IV, 2: corrected text '*him*' to read '*Him*' upper case beneath Dm (A) ; Ib, 1-6: no phrase mark '*praise*' (C)

/64, I-IV, 2: corrected text '*him*' to read '*Him*' upper case beneath minims (A)

/65, I-IV, 2: correct text '*him*' to read '*Him*' upper case beneath quavers ; Org. Tr., 3i: corrected original *Gq.* to read as *Fq.* (A)

/67, I-IV: corrected text '*his*' to read '*His*' upper case ; Org. Tr., 3iv: corrected original *Fc* to read *Ec* (A)

/69, I-IV, 2: corrected text '*him*' to read '*Him*' upper case beneath quavers (A)

/71, I-IV: corrected text '*his*' to read '*His*' upper case (A)

/72, Org. Tr., 1i: corrected original *Cm.* to read *Dm* (A) ; Org. Tr., 1i-iii: *DmAmFm* ; 2: *c-rest* followed by no pause ; Org. B., 1: *Dm* ; 2: *c-rest* followed by no pause (J)

/73, I-IV, Org.: removed unnecessary key signature ; II, 2: corrected text '*him*' to read '*Him*' upper case beneath *Asq* ; 4: corrected text '*his*' to read '*His*' upper case beneath *Ec* (A)

76, II, 1: corrected text '*Acts*' to read '*acts*' lower case beneath *Dm* ; III, IV/1&2, 1: corrected text '*praise*' to read '*Praise*' upper case beneath dotted quavers ; 2: corrected text '*him*' to read '*Him*' upper case beneath semiquavers ; 4: corrected text '*his*' to read '*His*' upper case beneath crotchets (A)

/79, III, IV/1&2: corrected text '*Acts*' to read '*acts*' lower case beneath crotchets ; IV/1, 2: *c-rest* omitted after *c-rest* (A)

/80, II, 2: corrected text '*him*' to read '*Him*' upper case beneath *Bm* (A)

/81, III, IV/1, 2: correct text '*him*' to read '*Him*' upper case beneath crotchets (A)

/82, II, IV/2, 2: corrected text '*him*' to read '*Him*' upper case beneath crotchets (A)

/83, IV/2, 2: corrected text '*him*' to read '*Him*' upper case beneath *Dc* (A)

/84, II-IV/1&2, 2: corrected text '*him*' to read '*Him*' upper case beneath crotchets (A)

/85, II, 2: corrected text '*him*' to read '*Him*' upper case beneath Fq (A)

/86, III, IV/1&2, 2: corrected text '*him*' to read '*Him*' upper case beneath quavers (A)

/87, II-IV/1&2, 4: corrected text '*his*' to read '*His*' upper case beneath semiquavers (A)

/90, II-IV/1&2, 2: corrected text '*him*' to read '*Him*' upper case beneath minims (A)

/91, II-IV/1&2, 2: corrected text '*him*' to read '*Him*' upper case beneath minims (A)

/92, II-IV/1&2, 2: corrected text '*him*' to read '*Him*' upper case beneath minims (A)

/93, II-IV/1&2, 2: corrected text '*him*' to read '*Him*' upper case beneath crotchets ; Org. Tr.,  
3i: removed illogical placement of *c-rest* over AcFc (A) ; III, 1: phrase from Fc '*praise*' (D)

/93-94, II, III, 3-4: removed original slurs from crotchets to dotted quavers '*praise*' (A)

/95, II-IV/1&2, 2: corrected text '*him*' to read '*Him*' upper case beneath minims (A) ; III, 1:  
phrase to Dc '*praise*' (D)

/96, II-IV/2, 2: corrected text '*him*' to read '*Him*' upper case beneath quavers (A) ; IV/2, 1:  
'*p*' over Bc. '*praise*' (D) ; Org. Tr., 1ii: no '*p*' beneath Dc. (J)

/97, II-IV/2, 4: corrected text '*his*' to read '*His*' upper case beneath semiquavers (A)

/100, II-IV/1&2, 2: corrected text '*him*' to read '*Him*' upper case beneath quavers (A) ; IV/1,  
1: '*f*' over Gc. '*praise*' ; IV/2, 1: '*f*' over Bc. '*praise*' (D)

/101, II-IV/1&2, 4: corrected text '*his*' to read '*His*' upper case beneath semiquavers (A) ;  
III, 2: Ac '*-ing*' (D)

/102, III, 1: corrected original *Ec.* to read *Dc.* ‘*ex-*’ ; Org. Tr., Iii: inserted dot to read *Dc.* beneath *Fc.* originally omitted (A)

/103, Org. Tr., 2ii: corrected original ‘*f*’ to read ‘*ff*’ beneath *Dq.* (A)

/104, I-IV, Org: removed unnecessary key signature (A) ; Ia, 3: blotching on head of *Fc* ‘*praise*’ ; IIIa, 2-3: *Bc Ac* ‘*O praise*’ (C)

/105, III, 1: corrected original *Bm* to read *Dm* ‘*God*’ to avoid consecutive 8ves with vocal first bass (A) ; IV/1, 2: *Ec* ‘*praise*’ (D)

/106, I-IV, 3: corrected text ‘*his*’ to read ‘*His*’ upper case beneath crotchets (A)

/108, I-IV, 2: corrected text ‘*him*’ to read ‘*Him*’ upper case beneath minims ; Org. Tr., 6i: inserted ‘*b*’ before *Bq* (A)

/109, I-IV, 2: corrected text ‘*him*’ to read ‘*Him*’ upper case beneath minims (A)

/110, I-IV, 2: corrected text ‘*him*’ to read ‘*Him*’ upper case beneath quavers (A) ; IIIb, 3-4: *Dq Dq* ‘*in the*’ (C)

/111, III, 2: corrected original *Dq* to read as *Eq* ‘*-ma-*’ ; 2: original *Dq* manipulated in original hand to read *Eq* ‘*-ma-*’ (A) ; III, IIIa, 2: *Eq* ‘*-ma-*’ (C, D)

/112, I-IV: corrected text ‘*his*’ to read ‘*His*’ upper case (A)

/114, I-IV, 2: corrected text ‘*him*’ to read ‘*Him*’ upper case beneath quavers (A)

/114-117, IVb: these bars are repeated in this source (C)

/116, I-IV: corrected text ‘*his*’ to read ‘*His*’ upper case (A)

/117, IIIb, 1: no pause on *Am* ‘*pow*’*r*’ ; IVa, 1: no pause over *Dm* ‘*powr*’ (C)

/118, Org. Tr., 1: 'Solo by A. P. Elvidge' in pencil over 'Solo Tenor' above Ec (**J**)

/125, III, 2; corrected text '*him*' to read '*Him*' upper case beneath Cc (**A**)

/128, III, 1: reduced dash from text '*sound*' beneath Ec ; 2-3: inserted editorial broken slur from Dq. to Csq and inserted text [*the*] ; 4: removed original text '*of*' and inserted text [*sound*] beneath Bc ; 5-6: inserted text [*of the*] beneath Cq. Dsq ; 5-6: amended beaming on Cq. Dsq to present independently [*of the*] ; III, 1: '-d' of text '*sound*' inserted in black ink of a later hand over Ec ; 2-3: text '*the*' in black ink of a later hand inserted over Dq. Csq ; 4: text '*sound*' in black ink of a later hand inserted over Bc '*of*' ; 5-6: text '*of the*' in black ink inserted over Cq. Dsq '*the*' (**A**) ; III, 1-3: phrase from Ec '*sound*' (**D**)

/129, Org. Tr., 2ii: '*for*' with 'Sym.' beneath Eq. (**J**)

/132, Org. B., 1: removed original '*p*' beneath Ac and positioned above (**A**)

/135, III, 2: corrected original Dc to read Ec in keeping with organ treble '*him*', corrected text '*him*' to read '*Him*' upper case beneath Ec (**A**) ; Org. Tr., 4: '*for*' with 'Sym.' over Bc ; Org. B., 2ii: '*for*' beneath Em (**J**)

/137, III, 1: phrase from Bsb '*praise*' (**D**) ; Org. Tr., 2ii: '*pia*' beneath Gc ; Org. B., 1: '*pia*' beneath Esb (**J**)

/138, III, 8: reduced dash from text '*sound*' beneath Bc and inserted [,] beneath (**A**)

/139, III, 1: inserted text [*praise*] beneath Em. ; 2: inserted '#' before Dq [*praise*] (**A**) ; III, 1: phrase to Em. with 'tr.' ; 1-3: phrase from Em. '*praise*' (**D**)

/140, III, 2: corrected text '*him*' to read '*Him*' upper case beneath Bm (**A**)

/143, III, 2: corrected text '*him*' to read '*Him*' upper case beneath Bq. (A) ; Org. Tr., 6ii: '*cresc.*' beneath Fxq (J)

/145, III, 2: inserted '#' before Dc. '*lute*' (A)

/146, Org. Tr., 5: 'Sym.' beneath Bq (J)

/151, Org. B., 1: corrected original Cc to read Ac (A)

/153, III, 2: corrected text '*him*' to read '*Him*' upper case beneath Aq. ; Org. Tr., 2i-ii: removed illogical tie from Em.Am. to following bar (A)

/161, III, 2: corrected text '*him*' to read '*Him*' upper case beneath Cq. (A)

/163, Org. Tr., 4ii: 'Sym.' beneath Em (J)

/166, Org. Tr., 1ii: corrected original Cm to read Bm (A) ; III, 1: phrase from Dm. '*praise*' (D)

/167, III, 2: corrected text '*him*' to read '*Him*' upper case beneath Fc (A) ; III, 1: phrase to Cc '*praise*' (D)

/168, III, 5: 'tr.' in ink of a later hand over Gc '*and*' (A) ; III, 5: 'tr.' over Gc '*and*' (D)

/169, Org. Tr., 2: 'Swell' with 'Sym.' over Fq (J)

/171, III, 2: corrected text '*him*' to read '*Him*' upper case beneath Aq (A)

/173, Org. Tr., 1ii: '*cresc.*' beneath Cc (J)

/174, III, 1: reduced dash from '*sound*' beneath Ec ; 2-3: inserted editorial broken slur from Dq to Cq and inserted text ['*the*'] ; 4: removed original text '*of*' and inserted ['*sound*'] beneath Bc ; 5-6: inserted ['*of the*'] beneath Cq Dq ; 5-6: amended beaming on Cq Dq ['*of*']

*the*'] ; III, 3: '-d' of text '*sound*' inserted in black ink of a later hand beneath Cq ; 4-5: illogical slur in ink of a later hand from Bc to Cq '*of the*' (A) ; III, 1-3: phrase from Ec '*sound*' (D)

/175, Org. Tr., 2: '*Trumpet*' over Aq. with '*for*' and '>' beneath (J)

/176, III, 2: corrected text '*him*' to read '*Him*' upper case beneath Dq (A) ; Org. Tr., 1ii: '*pia*' beneath Fc (J)

/179, Org. Tr., 1ii: '*cresc.*' beneath Fc (J)

/180, III, 2: 'tr.' in ink of a later hand over Ec '*of*' (A) ; III, 2: no 'tr.' over Ec '*of*' ; 3-4: Dq slurred to Eq '*the*' (D) ; Org. Tr., 0: '*dim.* >' beneath Dm with 'tr.' (J)

/181, III, 4: Fc tied to following bar '*praise*' (D)

/182, III, 1: turn in black ink of a later hand over Ec '*praise*' ; 4: turn in black ink of a later hand over Dc '*praise*' (A) ; III, 1: Ec tied to previous bar '*praise*' (D)

/183, III, 2: corrected text '*him*' to read '*Him*' upper case beneath Ac (A) ; III, 4: phrase from Ec '*praise*' (D)

/184, III, 1: turn in black ink of a later hand over Dc '*praise*' ; 5: turn in black ink of a later hand over Bq '*praise*' (A)

/185, III, 2: corrected text '*him*' to read '*Him*' upper case beneath Ec (A) ; III, 1: phrase to Bc '*praise*' (D)

/186, III, 2: corrected text '*him*' to read '*Him*' upper case beneath Aq. (A)

/188, III, 2: 'tr.' in black ink of a later hand over '*and*' (A) ; III, 2: no 'tr.' over Cm '*and*' (D)

/190, III, 2: corrected text '*him*' to read '*Him*' upper case beneath Bq. (A)

/191, III, 2: GqEq with text '*the*' in black ink of a later hand over Ec '*the*' (A)

/193, III, 2: phrase from Ec '*praise*' (D)

/197, III, 2: corrected text '*him*' to read '*Him*' upper case beneath Ec (A) ; III, 1: phrase to Gc '*praise*' (D)

/198, III, 2: corrected text '*him*' to read '*Him*' upper case beneath Ac (A)

/201, Org. Tr., 2: 'Sym.' no '*Tempo*' beneath Aq (J)

/203, Org. Tr., 2: '*cresc.*' beneath Fq (J)

/205, Org. Tr., 1i: removed original *c-rest* ; 1ii: corrected original Cm to read Cc with stem positioned upwards (A)

/207, III, 1: 'lead off' over Fm '*Let*' (D)

/212, II, 1: corrected original Fm. to read Em. '*praise*' ; II, 1: starching of original Fm. '*praise*' to read Em. in original hand (A)

/219, IV/1, 3: corrected text '*he*' to read '*He*' upper case beneath Fc (A) ; III, 1: no '*Allegro*' over Fm '*Lord*' ; IV/1, 2: no '*Allegro*' over Dc '*for*' (D) ; Org. Tr., 1: '*Vivace*' over *c-rest* ; Org. B., 1: no '*Allegro*' beneath Dm (J)

/221, IV/1, 2: corrected text '*he*' to read '*He*' upper case beneath Fq. (A)

/224, II, 2: corrected text '*he*' to read '*He*' upper case beneath Aq. (A)

/226, III, 2: corrected text '*he*' to read '*He*' upper case beneath Ec. ; Org. Tr., 3: corrected original Dq to read Eq (A)

/228, II, 2: corrected text '*For*' to read '*for*' lower case beneath Ec ; 3: correct text '*he*' to read '*He*' upper case beneath G#c (A)

/229, IV, 2: corrected text '*for*' to read '*For*' upper case beneath Fc ; 3: corrected text '*he*' to read '*He*' upper case beneath G#c (A)

/230, III, 3: corrected text '*he*' to read '*He*' upper case beneath Fc (A)

/233, IV/2, 2: corrected text '*he*' to read '*He*' upper case beneath Ac. (A)

/234, IV/2, 1: phrase from Ac '*-man-*' (D)

/235, III, 1: phrase from Eq '*-man-*' ; IV/2, 1: phrase to Cc '*-man-*' (D)

/236, II, 1: phrase from Aq. '*-man-*' (D)

/237, IV/2, 2: corrected text '*he*' to read '*He*' upper case beneath Ac. (A) ; II, 1: phrase to Cc '*-man-*' (D)

/238, IV/1, 2: corrected text '*he*' to read '*He*' upper case beneath Ec. (A)

/239, IV/1, 1: phrase from Eq '*-man-*' (D)

/240, II, III, 2: corrected text '*he*' to read '*He*' upper case beneath dotted crotchets (A) ; III, 3-4: Esq slurred to Dsq '*com-*' (D)

/241, II, 1-2: Fq. slurred to Esq '*-man-*' ; IV/1, 1: phrase to Ac '*-man-*' (D)

/242, IV/1&2, 2: corrected text '*he*' to read '*He*' upper case beneath dotted crotchets (A)

/244, II, 3-4: Aq. slurred to G#sq '*cre-*' ; III, 3-4: Cq slurred to Bq '*cre-*' (D)

/245, IV/1, 1-2: Em Ec '*-ated*' ; IV/1, 2: no db lines after Em '*-ed*'; IV/2, 2: no db lines after Am '*-ted*' (D) ; Org. Tr., 3iii: no '*for*' beneath Ec ; Org. B., 3iii: '*Full*' beneath Ac (J)

/246, I-IV/1, 3: corrected text 'he' to read 'He' upper case beneath crotchets (A)

/248, I-IV, 2: corrected text 'he' to read 'He' upper case beneath crotchets (A)

/252, II, 2: corrected text 'he' to read 'He' upper case beneath Ac. (A)

/253, I, IV/1&2, 2: corrected text 'he' to read 'He' upper case beneath dotted crotchets (A) ;  
IVa, 2i-3i: no Dc. Dq over Dc. Dq 'he com-' (C)

/254, II, III, 2: corrected text 'he' to read 'He' upper case beneath dotted crotchets ; III, 3:  
starching beyond Eq 'com-' (A) ; IVa, 1i: no Cc over Ac '-man-'; 2i: no Am over Am '-  
ded' (C)

/255, I, IV/1&2, 2: corrected text 'he' to read 'He' upper case beneath dotted crotchets ;  
IV/1, 2-3: corrected original Ec. Eq to read Dc. Dq 'he com-' (A) ; IVa, 2i: no Ec. over  
Cnat.c 'he' ; 3i: no Eq over Cq 'com-' (C)

/256, III, 3: corrected text 'he' to read 'He' upper case beneath Dc (A) ; IVa, 1i: no Dc over  
Bc '-man-' ; 2i: no Bm over Gm '-ded' (C)

/257, IV, 3: corrected original Ec to read as Dc 'he' ; 3: manipulation in original hand of Ec  
to read Dc 'he', corrected text 'he' to read 'He' upper case beneath Dc (A) ; IVa, 3: Dc 'he'  
(C)

/258, I, 2: corrected text 'For' to read 'for' lower case beneath Gc ; 3: corrected text 'he' to  
read 'He' upper case beneath Dc ; IV, 1: corrected original Am to read as Bm 'spake' (A)

/259, II, 3: corrected text 'he' to read 'He' upper case beneath Dc ; Org. B., 2: inserted  
'nat.' before Cc (A)

/263, I, 2: starching of original text beneath *c-rest* ; III, IV/1, 2: corrected text ‘*he*’ to read ‘*He*’ upper case beneath dotted crotchets (A)

/264, II, 2: corrected text ‘*he*’ to read ‘*He*’ upper case beneath Gc. (A) ; III, IIIa, 1-6: phrase from Gq. ‘*-man-*’ (C, D)

/265, IIa, IIb, 1-6: phrase from Aq. ‘*-man-*’ ; IIIb, 1-6: phrase from Fq. ‘*-man-*’ (C)

/266, I/1&2, 2: corrected text ‘*he*’ to read ‘*He*’ upper case beneath Dc. (A) ; IIb, 1-6: phrase mark from Bq. ‘*-man-*’ ; III, IIIa, IIIb, 1: phrase to Gc ‘*-man-*’ (C, D)

/267, IIa, IIb, 1: phrase mark to Ac ‘*-man-*’ (C)

/268, IV, 2: corrected text ‘*he*’ to read ‘*He*’ upper case beneath Dc ; Org. Tr., 7i: removed original Fq over Fsq (A) ; II, IIa, IIb, 1-6: phrase mark from Dq. ‘*-man-*’ (C, D)

/269, III, 3: corrected text ‘*he*’ to read ‘*He*’ upper case beneath Ac (A) ; II, IIa, IIb, 1: phrase to Cc ‘*-man-*’ (C, D) ; III, 2: Ac beneath Ac ‘*for*’ (D)

/270, I, 1: starching of original text beneath *sb-rest* ; IV, 3: corrected text ‘*he*’ to read ‘*He*’ upper case beneath Gc (A)

/271, I, II, 3: corrected text ‘*he*’ to read ‘*He*’ upper case beneath crotchets (A)

/272, II, 2: corrected text ‘*he*’ to read ‘*He*’ upper case beneath Cc ; III, 3: corrected text ‘*he*’ to read ‘*He*’ upper case beneath Gc (A)

/274, II, 2: corrected text ‘*he*’ to read ‘*He*’ upper case beneath Ac. (A)

/275, III, IV, 2: corrected text ‘*he*’ to read ‘*He*’ upper case beneath crotchets (A) ; IIIb, 2-3: Eq. Esq ‘*he com-*’ (C)

/276, I, 2: corrected text '*he*' to read '*He*' upper case beneath Dc. (A)

/277, III, IV, 2: corrected text '*he*' to read '*He*' upper case beneath dotted crotchets (A)

/278, II, 2: corrected text '*he*' to read '*He*' upper case beneath Fc. (A)

/279, I, III/1, IV, 2: corrected text '*he*' to read '*He*' upper case beneath dotted crotchets (A)

/280, I, 2: corrected original Gc to read as Ac in keeping with organ treble '*-ded*' ; 2: original Gc deleted in black ink of a later hand and Ac inserted marked 'A' above '*-ded*' (A) ; Ia, 1: original Gc deleted in pencil with Ac inserted in pencil above '*-ded*' ; Ib, 2: Gc '*-ded*' (C)

/281, I, 2: corrected original Ac to read Fc '*-ded*' (A) ; Ib, 2: '#' in pencil over Ac '*-ded*' (C)

/282, I, 3: inserted '#' before Gc '*cre-*' ; Org. Tr., 3i: inserted '#' before Gc (A) ; III, 3ii: no Bc beneath Cc '*cre-*' (D)

/283, III, 1: no Ac beneath Cc '*-a-*' (D) ; Org. Tr., 2i-iii: pause sign after FmCmAm (J)

/288-289, Org: consecutive 8ves following *c-rests* between bass and treble strands (A)

/289, Org. Tr., 2: '*p*' beneath Cc (J)

/291, II, 3: corrected text '*his*' to read '*His*' upper case beneath Gq (A) ; II, 3-4: Gq slurred to Aq '*his*' (D)

/293, II, 3: removed original text '*praise*' and inserted text ['*O*'] beneath Ac ; II, 3: text '*O*' inserted in black ink over '*praise*' beneath Ac (A) ; II, 3: phrase from Ac '*praise*' (D)

/294, II, 1: inserted text [*praise*] beneath Dq. ; II, 1: text '*praise*' inserted in black ink of a later hand beneath Dq. (A)

/299, II, 2: corrected text '*him*' to read '*Him*' upper case beneath Ac (A) ; II, 1: phrase to Ac '*praise*' (D)

/300, II, 1: phrase from Eq. '*praise*' (D)

/301, II, 2: corrected text '*him*' to read '*Him*' upper case beneath Aq (A) ; II, 1: phrase to Ac. '*praise*' (D)

/303, II, 2: corrected text '*his*' to read '*His*' upper case beneath Em (A)

/304, Org. B., 2: removed original '*f*' beneath Aq and placed above (A)

/306, II, 2: no 'tr.' over Fq. '*praise*' (D) ; Org. Tr., 2ii: no '*p*' beneath Dc (J)

/307, II, 2: corrected text '*him*' to read '*Him*' upper case beneath Am ; Org. B., 1: removed original '*p*' beneath Ac (A)

/308, II, 2: phrase from Gq. '*praise*' (D)

/309, II, 2: corrected text '*him*' to read '*Him*' upper case beneath Bc (A) ; II, 1: phrase to Fc '*praise*' (D)

/310, II, 2: corrected text '*him*' to read '*Him*' upper case beneath Fq ; 4: corrected text '*his*' to read '*His*' upper case beneath Dsq (A)

/311, II, 2: corrected original Dm to read Bm '*-ble*' ; Org. Tr., 2i-ii: corrected original CmEm to read as BmDm ; Org. B., 2: corrected original Fc to read as Ec ; 3: corrected original Dc to read as Ec 8ve below ; II, 1: Cq Dsq Edsq in black ink of a later hand over

Cc 'no-' ; 2: Fq Gsq in black ink of a later hand over Dm '-ble' ; Org. Tr., 2i-ii: original notation DmFm visible beyond corrected CmEm in original hand (A)

/312, II, 1: Am 8ve above in black ink of a later hand over Am 'Acts' (A)

/314, II, 2-5: phrase from Eq. to following bar in black ink of a later hand 'praise' (A)

/315, II, 2: corrected text 'him' to read 'Him' upper case beneath Dc (A)

/316, II, 2-5: phrase from Eq. to following bar in black ink of a later hand 'praise' (A)

/317, II, 2: corrected text 'him' to read 'Him' upper case beneath Fq ; 3: corrected spelling error on text 'according', reads 'acording' beneath Dq. (A)

/318, II, 4: corrected text 'his' to read 'His' upper case beneath Esq (A)

/321, II, 2: corrected text 'him' to read 'Him' upper case beneath Fq (A) ; Org. B., 1ii: pause beneath Dm (J)

/322, II, 4: corrected text 'his' to read 'His' upper case beneath Esq (A)

/323, II, 3: pause over Ec with 'tr.' '-ent' (D)

/324, Org. Tr., 2: 'Sym.' beneath Ac (J)

/329, II, IIa, IIb, 2: 'lead' over Aq 'Let', no 'Vivace' (C, D)

/330, IIb, 2-3: Bq slurred to Gq 'praise' (C)

/331, III, 2-4: phrase in black ink of a later hand from Ec 'praise' (A) ; Ib, 3: starching of original stem to alter from Dq. to Dc 'praise' (C)

/334, II, 2-3: starching beyond correction G#c Ac 'praise the' ; Org. Tr., 1ii: corrected original Cq to read Aq (A)

/338, Org. Tr., 2: ornamentation *Cq. Dsq* after *G#q* in black ink of a later hand (A) ; Org. Tr., 2: *G#qEq* ; 3-4: *Cc GsqEsq GsqEsq* (J)

/340, Ia, 1: *Am 'Lord'* ; Ib, 1ii: *Am* beneath *Cm 'Lord'* (C)

/344, Ib, 1: starching to slur from *Fc* to *Ec 'breath'* (C)

/346, I-IV, 2: corrected text '*he*' to read '*He*' upper case beneath quavers (A)

/347, III, IIIa, 2: *Fc 'and'* (C, D)

/348, I-IV, 2: corrected text '*he*' to read '*He*' upper case beneath dotted quavers (A)

/349, I-IV, 4: corrected text '*he*' to read '*He*' upper case beneath dotted quavers (A)

/350, III, 5: corrected text '*he*' to read '*He*' upper case beneath *Dsq* (A)

/351, I-IV/1&2, 4: corrected text '*he*' to read '*He*' upper case beneath semiquavers (A)

/352, I, III, 1-2: consecutive 8ves between crotchets (A) ; IIIa, 2: *Fc 'the'* ; IVa, 3: *Ac* 8ve above '*word*' ; 4: *Fc 'and'* (C) ; IV, 3: no *Ac* beneath *Gc 'word'* ; 4: no *Dc* beneath *Fc 'and'* (D)

/352-353, II, IV/2, 2-5: triple consecutive 5ths between crotchets '*word and they*' (A)

/353, I-IV, 4: corrected text '*he*' to read '*He*' upper case beneath quavers (A)

/354, IV: bar deleted in original hand '*spake the word and*' (D)

/355, II, III, 4: corrected text '*he*' to read '*He*' upper case beneath dotted quavers (A)

/356, I/1&2, 3: correct text '*he*' to read '*He*' upper case beneath dotted quavers ; IV, 2: correct text '*he*' to read '*He*' upper case beneath *Aq.* (A)

/357, II, III, 3: corrected text 'he' to read 'He' upper case beneath dotted quavers ; IV, 2: correct text 'he' to read 'He' upper case beneath Dq. (A) ; Ib, 1-5: phrase mark from Cnat.q '-man-' (C)

/360, I, 3: corrected text 'he' to read 'He' upper case beneath Aq. ; IV, 2: corrected text 'he' to read 'He' upper case beneath Dq. (A) ; IIa, 1-6: phrase from Fq '-man-' (C)

/361, II, III, 2: corrected text 'he' to read 'He' upper case beneath dotted quavers ; III, 2-3: blotching of notation rendering it difficult to read on Bq. Bsq 'he com-' ; IV, 3: corrected text 'he' to read 'He' upper case beneath Aq (A) ; Ia, Ib, 1-5: phrase mark from Dq. '-man-' ; IIIa, 2: blotching bfore Bq. 'he' ; IIIb, 2: Bq 'he' copy text resembles Aq 'he' (C)

/362, I, III, 2: corrected text 'he' to read 'He' upper case beneath dotted quavers ; II, 3: corrected text 'he' to read 'He' upper case beneath Bq. ; III, 2-3: starching beyond Aq. Asq 'he com-' (A) ; IV, IVa, IVb, 1: phrase from Fq '-man-' (C, D)

/363, I, III, 2: corrected text 'he' to read 'He' upper case beneath dotted quavers ; II, 4: corrected text 'he' to read 'He' upper case beneath Aq. ; III, 2-4: starching beyond Bq. Bsq Cc 'he comman-' (A) ; IVb, 1: phrase over Eq '-man-' (C)

/364, I, III, 2: corrected text 'he' to read 'He' upper case beneath dotted quavers ; II, 4: corrected text 'he' to read 'He' upper case beneath Fq. III, 2-3: starching beyond Cq. Csq 'he comman-' (A) ; IVb, 1: phrase over Fq '-man-' (C)

/365, I, III, 2: corrected text 'he' to read 'He' upper case beneath dotted quavers ; II, 2: corrected original Bc to read Ac '-man-' ; IV, IVa, IVb, 5: phrase to Ac '-man-' (C, D) ; III, 4-5: staccato over Cc Cc '-manded' (D)

/366, Org., 1: 'Silent' beneath sb-rest with pause (J)

/367, II, IIa, 1: ‘*ad lib.*’ over *Am.* ‘*He*’ ; IIIa, 1: ‘*ad lib.*’ over *Dm.* ‘*he*’ ; IV, IVa, 1: ‘*ad lib.*’ over *Dm.* ‘*He*’ (**C, D**) ; III, 1: ‘*ad libitum*’ over *Dm.* ‘*He*’ (**D**)

/368, I, 1: corrected original *Em* to read *Gm* ‘*-man-*’ ; 2: corrected original *Ec* to read *Fc* ‘*-ded*’ (**A**)

/370, Ia, 2: ends after *Dm* with pause ‘*-ted*’ with signatory symbol of John Grey ; Ib, 2: ends after *Dm* with pause ‘*-ted*’ with double barlines ; IIa, 2: ends after *Am* with pause ‘*-ted*’ with signatory symbol of John Grey ; IIb, 2: ends after *Am* with pause ‘*-ted*’ with signatory symbol of John Grey ; IIIa, 1: ends after *Fm* with pause ‘*-ted*’ with signatory symbol of John Grey ; IIIb, 2: ends after *Fm* with pause ‘*-ted*’ with signatory symbol of John Grey ; IVa, 2: ends after *Dm* with pause ‘*-ted*’ ; IVb, 2: ends after *Dm* with pause ‘*-ted*’ with the signatory symbol of John Grey (**C**) ; II, 2: ends after *Am* with pause ‘*-ted*’ with signatory symbol of John Grey ; III, 2: ends after *Fm* with pause ‘*-ted*’ with signatory symbol of John Grey ; IV, 2: ends after *Dm* with pause ‘*-ted*’ with signatory symbol of John Grey (**D**) ; Org. Tr., 2i-iv: ends after *DmAmFmDm* with pause and db lines ; Org. B., 1i-iii: ends after *AmFmDm* with pause and db lines (**J**)

## 18. Rejoice in the Lord O Ye Righteous

*Psalm 33*

*pre-1814*

### List of Sources

*Source 1: (A), (front), pp. 102-122*

*Source 2: (K) i, (front), pp. 66-79*

*Source 3: (C), viii, (reverse), pp. 30-32; ix, (front), pp. 22-24; x, (reverse), pp. 25-26; xi, (reverse), pp. 24-25; xii, (reverse), pp. 30-32; xiii, (reverse), pp. 34-36; xiv, (reverse), pp. 38-40; xv, (front), pp. 33-35; xxvi, (front), pp. 148-150; xxx, (front), pp. 148-150*

*Source 4: (D), i, (front), pp. 22-33; iv, (front), pp. 41-48*

*Source 5: (J), ii, (front), pp. 144-156; vi, (front), pp. 139-158*

*Source 6: (E), ii, (reverse), pp. 86-93; iii, (reverse), pp. 65; iv, (front), pp. 73; v, (reverse), pp. 64; vi, (front), pp. 82; vii, (reverse), pp. 64; viii, (reverse), pp. 86-93; ix, (reverse), pp. 60*

*Source 7: (F), i, (front), pp. 143-155*

*Source 8: (G), i, (reverse), pp. 65-75; ii, (reverse), pp. 53-54; iii, (reverse), pp. 18-19; iv, (reverse), pp. 84-85; vi, (reverse), pp. 104-105; vii, (reverse), pp. 37-39; ix, (front), pp. 105-112; xii, (front), pp. 21-22*

*Source 9: (L), i, (front), pp. 65-75*

*Source 10: (O), iii, (reverse), pp. 17; pp. 50-52; iv, (front), pp. 68-69; vii, (front), pp. 134-135; viii, (front), pp. 61-64*

*Source 11: (U), (front), pp. 142-161*

*Source 12: (V), vii, (front), pp. 1-17*

## **Critical Commentary**

### **Scoring**

*Rejoice in the Lord* is scored for two solo trebles and bass, chorus and organ accompaniment. In this edition, the voices are indicated thus: I/1 = Tr. 1; I/2 = Tr. 2 ; II = C.T. ; III = T. ; IV = B.

### **Copy text**

The copy text for this edition is Christ Church Cathedral Score Book 29 R.C.B. C6/1/24/1/29. It is called Source **1** in the **List of Sources** and **(A)** in the **Textual Commentary**. The anthem begins on p. 102 and concludes on p. 122 with an unidentified signatory symbol consistent with other entries into the source.

## Variant readings and dating

Source 2: **(K) i** refers to St. Patrick's Cathedral Organ Book Vol. 78. It begins on p. 66 and agrees with the copy text. Alterations in pencil include accidentals, ties and trills. Bars 28-31 and bars 36-41 are deleted in pencil. It ends on p. 79 with the signatory symbol of John Grey and 'Paid thus far 1814.'

Source 3: **(C), viii-xv, xxvi, xxx** refer to Christ Church Cathedral part-books. In this edition the voices are indicated thus: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; Ic = Tr. [dec.] ; Id = Tr. [dec.] ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

Treble Decani R.C.B. C6/1/24/3/29 is **viii**. It begins on p. 30. This copy takes up from the up beat to bar 281 at the Chorus *vivace* and is consistent with the copy text with some alteration in pencil. 'A beautiful anthem' is written in pencil in an unidentified hand, beneath the title. It ends on p. 32 with the signatory symbol of John Grey. The nearest date occurs over forty pages later, after Stevenson's *O Lord Our Governor* on p. 79, where 'Paid 1820' is written, together with the signatory symbol of John Grey. Alto Decani R.C.B. C6/1/24/3/30 is **ix**. It begins on p. 22 and takes up from bar 285. With the exception of minor alterations to notation and text in pencil and a variant at bar 329, it is consistent with the copy text. Other penciled markings include expression marks such as '*molto retard*, and '*più mosso*' and pauses over the music. It ends on p. 24 with the signatory symbol of John Grey. The nearest date is over twenty pages later after Green's *O Lord Grant the King* on p. 45 where 'Paid Nov. 1816' is written after the signatory symbol of Grey. Tenor Decani R.C.B. C6/1/24/3/31 is **x**. It begins on p. 25 and takes up from bar 283. 'No. 608' followed by '33d [illegible] to the 9<sup>th</sup> Verse' is written in pencil under the title. There is penciled notation beneath rests and some starching and correction in original hand. It includes a

variant at bar 330 and ends on p. 26 with the signatory symbol of Grey. The nearest date is twenty pages later, on p. 48 after Green's *O Lord Grant the King*, where 'Paid Nov. 1816' is written, together with the signatory symbol of Grey. Bass Decani R.C.B. C6/1/24/3/32 is **xi**. It begins on p. 24 and takes up at bar 283. It is consistent with the copy text but includes some alterations in pencil such as the addition of pause signs over the music. It ends on p. 25 with the signatory symbol of John Grey. The nearest date is after Green's *O Lord Grant the King* on p. 44. where 'Paid Nov. 1816' is written, together with the signatory symbol of John Grey. Treble Cantoris R.C.B. C6/1/24/3/33 is **xii**. It begins on p. 30 and takes up from bar 281. There is starching around the beginning of the title and penciled strokes have been applied to some of the bars. 'Slower' is added in pencil and penciled sharps have been applied to notes. There is penciled manipulation of the original rhythm and the addition of notation beneath original rests. It ends on p. 32 with the signatory symbol of John Grey. The nearest evidence for dating is forty pages later, on p. 77 after Handel's Grand Funeral Anthem, where 'Paid 1823' is written, together with the signatory symbol of Mathias Crowley. Countertenor Cantoris R.C.B. C6/1/24/3/34 is **xiii**. It begins on p. 34 and takes up from bar 281. There is penciled notation over rests, pauses over rests, and the instruction 'Faster' is entered in pencil. There is penciled adjustment of crotchets to form quavers, and penciled text inserted over the notation. It ends on p. 36 with the signatory symbol of John Grey. The nearest evidence for dating occurs after Green's *O Lord Grant the King* on p. 46, where 'Paid Nov. 1816' is written together with the signatory symbol of Grey. Tenor Cantoris R.C.B. C6/1/24/3/35 is **xiv**. It begins on p. 38 and takes up from bar 281. It includes 'Ends as in a treasure house' in pencil. There is the addition of notation over rests in pencil. 'Slow', pause and natural signs have been entered in pencil, while the instruction 'Faster' appears in blue pencil. A variant occurs from bars 330-331. It ends on p. 40 with the signatory symbol of John Grey. Evidence for dating occurs after Green's *O Lord Grant*

*the King* on p. 47, where ‘Paid Nov. 1816’ is written together with the signatory symbol of John Grey. Bass Cantoris R.C.B. C6/1/24/3/36 is **xv**. It begins on p. 33 and takes up at bar 281. Expression marks such as ‘*rit. molto*’, pauses signs and the instruction ‘minim equals crotchet’ are made in pencil to the copy. It ends on p. 35 with the signatory symbol of John Grey. The nearest date occurs after Green’s *O Lord Grant the King* on p. 44, which is dated ‘Piad [*sic*] Nov. 1816’. Treble Decani R.C.B. C6/1/24/3/47 is **xxvi**. It is referred to as ‘Id’ in the order of voice parts and in the **Textual Commentary**. It begins on p. 148 and takes up from bar 281. Edits in pencil include accidentals. It ends on p. 150 with the signatory symbol of Mathias Crowley. There is no further evidence for dating except for penciled performance dates. The first occurs after the title of Purcell’s *I Was Glad*. It reads: ‘Last anthem sung in chapel before the restoration 27 June 1872 – Kelly, Pulvey, Kinsley’. Another penciled date is written under the title of Croft’s *Bless the People*, where ‘A.J. Campbell 27 June 1872’ is entered in pencil. Treble Cantoris R.C.B. C6/1/24/3/51 is **xxx**. It is referred to as ‘Ic’ in the order of parts and in the **Textual Commentary**. It begins on p. 148 and takes up from bar 281. There are a number of penciled alterations to notation and text, and a penciled comment on the top of p. 149. It ends on p. 150 with the signatory symbol of John Grey but no further evidence for dating exists.

Source **4: (D) i** and **iv** refers to Christ Church Cathedral Loft New Books. Treble Loft New Book R.C.B. C6/1/24/5/1 is **i**. It begins on p. 22. ‘Arranged by G. Geary’ is entered into the index in pencil. The statement ‘Anthem from the 33<sup>rd</sup> Psalm for 2 Trebles by Sir J. Stevenson’ follows the title. There is starching of the original notation, penciled accents and phrasing in pencil, while four bars are penciled out. There are deleted sections marked with symbols in red pencil for example at bar 32, where ‘Here’ is marked in red pencil at the end of deleted bars. Sharps have been added to the notation in pencil, while the

instruction 'Ends here' is inserted with penciled double bar lines. A section of twenty bars from bar 56 is crossed out in pencil. There is alteration to the notation and text in pencil, with penciled commentary, alteration and correction in blue pencil, penciled drawings, and 'Cantoris' entered in pencil. Figured bass and 'ad lib.' are entered in pencil. It ends on p. 33 with the signatory symbol of John Grey. The nearest evidence for dating occurs after Handel's Grand Funeral Anthem on p. 74, where 'Paid 1821' is written, together with the signatory symbol of John Grey. Bass Loft New Book R.C.B. C6/1/25/5/5 is **iv**. It begins on p. 41. There is some illegible penciled commentary while other edits include a pause in pencil and a penciled expression mark '*più mosso*'. It ends on p. 48 with the signatory symbol of John Grey. The earliest date occurs before the anthem begins: 'Examin'd and paid for thus far Nov. 1812 J. Grey' is written after Stevenson's Anthem for Trinity Sunday, together with the signatory symbol of John Grey.

Source **5: (J)** refers to Christ Church Cathedral Organ Books **ii** and **vi**. In this edition the voices are indicated thus: Org. Tr./1 ; Org. B./1 ; Org. Tr./2 ; Org. B./2

Christ Church Cathedral Organ Book C6/1/24/2/11 is **ii**. It is called Org. Tr./1 and Org. B./1 in the order of parts and in the **Textual Commentary**. It begins on p. 144 and includes a number of penciled dynamic markings. Bars 54-77 are deleted in pencil. It ends on p. 156 with the signatory symbol of John Grey. Christ Church Cathedral Organ Book C6/1/24/7/4 is **vi**. It is called Org. Tr./2 and Org. B./2 in the order of parts and in the **Textual Commentary**. It begins on p. 139. 'Stevenson' follows the title of the anthem without 'Sir'. Penciled marks include references to diction and pronunciation. A number of penciled markings include penciled alteration in blue pencil and penciled accidentals while a bar is deleted in original hand. It ends on p. 158 and is followed by an unfamiliar signatory symbol. This source comprises a large number of individual copies bound

together. The page numbers were entered at a later date. No other evidence for dating exists.

Source **6: (E)** is Trinity College Chapel part-books **ii-ix**. In this edition the voices are indicated thus: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

Trinity College Chapel First Treble MS 4758 MUN V/90e/15 is **ii**. It begins on p. 78 and ends on p. 88 with the signatory symbol of John Grey. Evidence for dating occurs on p. 12 after Spray's *O Lord I Will Praise Thee* where it is dated 'Paid 1821 J.G'. Trinity College Chapel Second Treble MS 4759 MUN V/90e/16 is **iii**. It begins on p. 65 and ends on p. 66 with the signatory symbol of John Grey. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* on p. 85 which is marked 'Composed for the consecration of the Lord Bishop of Cork 1831'. Trinity College Chapel First Countertenor MS 4760 MUN V/90e/17 is **iv**. It begins on p. 73 and ends on p. 74 with the signatory symbol of John Grey. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* on p. 126 which is marked 'Composed for the consecration of the Lord Bishop of Cork by Dr. Smith'. Trinity College Chapel Second Countertenor MS 4761 MUN V/90e/18 is **v**. It begins on p. 64 and ends on p. 65 with the signatory symbol of John Grey. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* on p. 84 which is marked 'Composed for the consecration of the Lord Bishop of Cork 1831'. Trinity College Chapel First Tenor MS 4756 MUN V/90e/13 is **vi**. It begins on p. 82 and ends on p. 83 with the signatory symbol of John Grey. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* on p. 139 which is marked 'Composed for the consecration of the Lord Bishop of Cork by Dr. Smith'. Trinity College Chapel Second Tenor MS 4757 MUN V/90e/14 is **vii**. It begins on p. 64 and ends on p. 65 with the signatory symbol of John

Grey. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* on p. 85 which is marked 'Composed for the consecration of the Lord Bishop of Cork by Dr. Smith'. Trinity College Chapel First Bass MS 4754 MUN V/90e/11 is **viii**. It begins on p. 86 and ends on p. 93. Evidence for dating occurs after Spray's *O Lord I Will Praise Thee* on p. 39 where together with the signatory symbol of John Grey it is stated 'Paid 1821 J.G'. Trinity College Chapel Second Bass MS 4755 MUN V/90e/12 is **ix**. It begins on p. 60 and ends on p. 61 with the signatory symbol of Joh Grey. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* on p. 78 which is marked 'Composed for the consecration of the Lord Bishop of Cork by Dr. Smith'.

Source **7: (F) i** refers to Trinity College Chapel Organ Book MS 4749. It begins on p. 143 and is consistent with the copy text with the exception of penciled dynamics, accidentals and trills. It includes the digits '179' in brown pencil beneath the title. It ends on p. 155 with the signatory symbol of John Grey but no other evidence for dating exists.

Source **8: (G)** refers to St. Patrick's Cathedral party-books **i-iv**, **vi-vii**, **ix** and **xii**. In this edition the voices are indicated thus:

Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

Castle Chapel 2 Treble Cantoris is **i**. It begins on p. 65 and includes 'Sung by H. Deasy' in pencil beneath the title. It presents a number of penciled edits including numbers over the bar to help with timing. It ends on p. 75 with the signatory symbol of John Grey. No further evidence for dating exists. Castle Chapel 1 Treble Decani is **ii**. It begins on p. 53 and takes up from bar 281. Text 'As in a treasure house' is inserted in pencil after 'After bass ends'. Its penciled edits include slurring and the addition of accidentals and deletion of

text in pencil. It ends on p. 54 with the signatory symbol of John Grey. No further evidence for dating exists. Castle Chapel Alto Cantoris D39 is **iii**. It begins on p. 18 and is an incomplete score. It ends on p. 19 with the following statement: 'I have discovered a copy of this anthem in a curious black countertenor volume in the library of the Chapel Royal so that is probably the reason why it has not been completed here.' It is signed 'W.E.H. 13:10:21' in fine black ink.<sup>33</sup> No further evidence for dating exists. Castle Chapel Alto Decani D38 is **iv**. It begins on p. 84, a loose page. The text 'ye', originally omitted, is entered in pencil. It takes up from bar 287 and includes a number of penciled edits but is generally consistent with the copy text. It ends on p. 85 with the signatory symbol of John Grey but no further evidence for dating exists. Castle Chapel 18 Tenor Cantoris begins on p. 21 and takes up from bar 281. It presents a number of penciled edits including slurring and the addition of dynamics in pencil. Bar 312 presents an extra bar. It ends on p. 22 with an unidentified signatory symbol and no further evidence for dating exists. Castle Chapel 16 Tenor Decani is **vi**. It begins on p. 104 and takes up at bar 281. It includes a number of penciled slurs and alteration to text and notation in pencil. It ends on p. 105 and no further evidence for dating exists. Castle Chapel 19 Bass Cantors is **vii**. It begins on p. 37 and takes up from bar 281. It includes a number of penciled alterations including slurring and alteration to text and notation in ink of a later hand. It ends on p. 39 with an unidentified signatory symbol and no further evidence for dating exists. Castle Chapel 21 Bass Decani is **ix**. It begins on p. 105 and includes mostly penciled alteration to notation and text including penciled dynamics, slurring and phrasing. It ends on p. 112 with the signatory symbol of John Grey and no further evidence for dating exists.

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<sup>33</sup> Unfortunately 'W.E.H.' was not identified. However, the date may refer to Thursday 13 October 1921.

Source **9: (L) i** refers to D4 11 Castle Chapel Organ Book. It begins on p. 159 and includes a number of edits in original hand, in pencil and in ink by later hand. There are numerous penciled comments. It ends with the signatory symbol of John Grey on p. 173 and no further evidence for dating exists.

Source **10: (O) ii-iv, vii-viii** and **x** refer to Cashel Cathedral sources. In this edition the voices are indicated thus: II = C.T. ; III = T. ; IVa = B. ; IVb/1 = B. ; IVb/2 = B. ; Org. Tr. ; Org. B.

Countertenor Cashel Cathedral is **vii**. It begins on p. 134. It includes a number of penciled alterations including slurring and a variant from bars 325-327. It ends on p. 135 with a signatory symbol similar to that of John Mathews Senior (d.1799) but may be that of Cashel copyist and organist 'F[rancis] M[athews]'. A date occurs after Kent's *The Lord Is My Shepherd* on p. 112 after a Mathews' signatory symbol 'June 21<sup>st</sup> 1842.' Cashel Cathedral Tenor is **iv**. It begins on p. 68 and is entitled 'Chorus of *Rejoice in the Lord* (Psalm 33d) by Sir J. A. Stephenson [*sic*].' It includes a number of penciled alterations including slurring and a variant from bar 326-327. It ends on p. 69 with a signatory symbol similar to J. Magrath's. Cashel Cathedral Bass is **vii** and is called 'IVa' in the order of voice parts and in the **Textual Commentary**. It begins on p. 61 and includes various alterations in pencil. It is entitled 'Anthem for two trebles and bass, 33<sup>rd</sup> Psalm Sir J. Stephenson [*sic*]'. Bars 141-155 are deleted in pencil. It ends on p. 64 with double bar lines. There is no further evidence for dating. [Cashel] Cathedral Bass is **iii**. *Rejoice in the Lord* features on p. 17. Its reading is referred to as 'IVb/1' in the order of voice parts and in the **Textual Commentary**. It includes penciled slurring and ends on the same page with double bar lines. It is followed further on in the source by a second copy of *Rejoice in the Lord* on p. 50. Its reading is referred to as 'IVb/2' in the order of voice parts and in the **Textual**

**Commentary.** There is the addition of various dynamic markings and slurring in pencil. It ends on p. 52 with double bar lines. It is in the same hand as Stevenson's 'Jubilate in C' which ends on p. 61 with a Mathews' signatory symbol signed by Cashel organist 'F[rancis] M[athews]' in original hand. [Cashel Cathedral Organ Book] is **x**. It begins on p. 44. Following the title of the anthem, 'Anthem 33 Psalm by Stevenson' is written in original hand. It ends on p. 52 and is incomplete as it only records up to bar 246. A number of pages were removed from this source. It presents figured bass and alterations in pencil include dynamics and slurring. It ends abruptly on p. 74. The earliest evidence for dating is a performance date. This occurs after Kent's *My Song Shall Be Of Mercy* on p. 91 where, after an unidentified signatory symbol, 'July 15<sup>th</sup> 1860 Sunday' is written in pencil.

Source **11: (U)** is the printed source *Morning and Evening Services and Anthems* (1825), volume two. It is consistent with the copy text but includes additional phrasing, slurring and dynamics. It begins on p. 147 and ends on p. 161.

Source **12: (V) vii** is 'Rejoice in the Lord' from Joseph Robinson's *Sacred Music by the late Sir John Stevenson*. It begins on p. 1 and includes phrasing, slurring and dynamics but is otherwise consistent with the copy text. It ends on p. 17.

### **Textual Commentary**

/1 (Up bt.), Org. Tr., 1: no '*Moderato*' over Bc (**F**) ; Org. Tr., 1: 'Sym.' over Bc (**K**) ; Org. Tr., 1: 'Swell' in pencil over Bc ; Org. B., 1: 'Op. Diap'n' in pencil over Bc ; Org., 1: marked 'Symph.' (**L**) ; Org. Tr., 1: 'Swell Diapason & Principal' beneath Bc (**U**) ; I: scored for soprano and organ ; I, 1: 'Solo' over *c-rest* ; Org. Tr., 1: no '*Moderato*', '*Andante Con Moto*' over Bc ; Org. B., 1: '*mf*' over Bc (**V**)

/2, Org. Tr., 1: no tie from *Bm* to following bar (**O**)

/3, Org. Tr., 1i: inserted dot after *Bm* originally omitted (**A**)

/4, Org. Tr., 3: altered original positioning of *Dq* and corrected to read *Dc* (**A**)

/5, I, 3: 'Solo' over *Bc* 'Re-' (**J**) ; Org. Tr., 1: *Em* tied to previous bar beneath *Fq*. ; I, 3: 'p' over *Bc* 'Re-' (**V**)

/6, I, 1: tie from *Bm*. to following bar '-joice' (**D**) ; Ia, 1: *Bm*. '-joice' (**G**) ; Org. Tr., 1ii: 'p' beneath *Em* (**V**)

/7, Org. B., 1: '6' beneath *Dq*. (**O**) ; Org. Tr., 4i: *Bc* tied to following bar (**V**)

/8, Org. B., 1: '6' beneath *Gq*. (**O**) ; Org. Tr., 1i: *Bc*. tied to previous bar (**V**)

/10, Org. B., 1: '6/5' beneath *Ac* (**O**) ; I, 1-2: penciled stems up on *Cq*. *Asq* '-joice' (**J**)

/11, I: '>' in pencil over *Gq*. 'righ-' (**A**) ; I, 1: 'tr.' over *Gq*. marked '>' in pencil 'right-' (**D**) ; Ia, 1: 'tr.' over *Gq*. 'right' (**G**) ; Org. Tr., 2: 'Sym.' over *Gq* (**K, L**)

/13, I, 1: '<' in pencil over *Bm*. '-joice' (**J**) ; Org. Tr., 1: no 'tr.' over *Gq*. ; Org. B., 1: no 'tr.' over *Eq*. (**V**)

/14, I, 1-3: original *Bc Dq Cq* manipulated in pencil to read *Bc. Dsq Csq* '-joice' (**D**) ; Ia, 2: g.n. *Fq* in pencil before *Dsq* '-joice' (**G**) ; Org. Tr., 1: '6' beneath *Dq*. (**O**)

/16, Org. B., 7: corrected original *Cq* to read *Bq* (**A**) ; I, 1: g.n. *Bc* in pencil slurred in pencil to *A#m* 'Lord' (**J**) ; Org. B., 7: original *Cq* manipulated in pencil to read *Bq* marked 'B' in pencil (**K**) ; Org. B., 2: '#' beneath *Fc* (**O**) ; Org. Tr., 1i: g.n. *Bc* slurred to *A#m* over *Cm* (**U**) ; I, 1: g.n. *Bc* slurred to *Am* 'Lord' ; 2 '<' from *Bc* 're-' ; Org. Tr., 1-2: g.n. *Bc* slurred to *A#mCm* (**V**)

/17, I, 1-2: '<' over Cc Fc. '-joice O' (V)

/18, I, 1: '>' in pencil over Dq. 'righ-' (A) ; I, 1: 'tr.' over Dq. 'right-' (D) ; Ia, 1: 'tr.' over Dq. with '>' in pencil and '1' in pencil 'righ-' ; 2: '2' in pencil over Csq 'righ-' ; 3: '3' in pencil over Bc '-teous' ; 4: '4' in pencil over c-rest (G) ; I, 1: 'tr.' over Dq. 'right-' ; 3: original Bc manipulated in pencil to read Bc '-teous' (J) ; Org. Tr., 2i: 'Sym.' over Fq (K) ; Org. Tr., 2: 'Sym.' over Fq (L) ; I, 1-2: Dq. slurred to Csq 'right-' (V)

/19, Org. B., 1: 'tr.' over Eq. (F, K, L)

/20, Org. B., 1: 'tr.' over A#q. (K, U, V)

/21, Org. B./2, 4: original Ec manipulated to read Fc in pencil marked 'F' in pencil above (J)

/22, I, 3: corrected text 'For' to read 'for' lower case beneath Ec (A) ; Ia, 3: 'p' in pencil over Ec 'for' (G) ; I, 3: 'p' over Ec 'for' ; Org. Tr., 2i: 'p' over Ec ; Org. B., 1: 'dim.' over Bq (V)

/23, Org. B., 1: '6/5' beneath Am (O)

/24, I, 1: g.n. Ec slurred in pencil to Dm 'well' (D, J) ; Org. Tr., 1: g.n. Ec slurred to Dm (U) ; I, 1: g.n. Ec slurred to Dm 'well' ; Org. Tr., 1: g.n. Ec slurred to Dm ; 2: Bc beneath Ec ; Org. B., 1-3: phrase mark over Bc. Aq Gc (V)

/25, Org. Tr., 1i: g.n. Bq before Ac (K, L)

/26, Org. B., 2: Bc 8ve beneath ; 3: Aq with 'tr.' (U)

/27-30, I : deleted in pencil (D) ; Ia: deleted in pencil (G) ; Org./1: 'cut here' in pencil with xs in pencil to delete (J) ; Org.: deleted in pencil (K) ; Org.: deleted by stroke in original

hand (L) ; I-IV, Org: these bars do not exist in this source (U) ; I-IV, Org.: omitted from the Robinson edition (V)

/27, I, 1: repeat symbol in red pencil over Ec. 'it' (D, K) ; Org.: bar deleted in pencil (K)

/30, Org. B., 1: '#' in pencil beneath Gc (J) ; I-IV, Org.: source agrees with copy text again (U)

/31, I, 4: '#' in pencil before Ac with 'tr.' '-meth' and repeat symbol in pencil (D) ; Org. Tr., 1i: penciled symbol over Ec (K) ; I-IV, Org. B., 1-2: takes up again from Gc Cm (V)

/32, I, 1: 'tr.' over Bm. with tie 'well-' (D) ; I, 1: asterisk in pencil before Bm. with 'tr.' 'well' (J) ; Org. Tr., 1ii: Dm beneath Bm ; 2: Ac 8va over Fc (V)

/33, Org. Tr., 1i-ii: no 'tr.' over Gq.Eq. (F) ; Org. B., 1: Bm. tied to following bar (V)

/34, Ia, 2: Ec 'the' deleted in pencil (G) ; Org. B./1, 1: 'tr.' over Dq. (J) ; Org. B., 1: 'tr.' over Dq. (K) ; Org. Tr., 1: no 'tr.' over Fq. (L) ; I, 2: Ec 8ve above (U) ; I, 2: Ec 8va 'the' ; Org. Tr., 1-4: 8va (V)

/34-39, Org.: deleted in pencil (K) ; Org.: deleted by stroke in original hand (L) ; I-IV, Org.: these bars do not exist here (U, V)

/35, Org. Tr., 2i: corrected original Ac to read Fc (A) ; Ia, 1: 'tr.' over Ac 'just' (G)

/36, I, 3: 'p' in pencil over Ec 'the' (A) ; Org. Tr., 1i: Gm in pencil over EmBm (K)

/37, I, 2: '~' over Dq 'to' (D) ; Org. B./2, 1: '6 nat.' beneath Fm (J)

/38, Org. B., 4: corrected original Aq to read Bq (A) ; Org. B., 3: 'Sym.' beneath Cq (K) ; Org. Tr., 4: 'Sym.' over Eq (L, K)

/40, Ia, 2: original *Ec* deleted and *Ec 8va* inserted in black ink of a later hand marked 'B' in pencil above '*the*' (**G**) ; Org. B./2, 3: '6' beneath *Gq* (**J**)

/41, Org. B./2, 1: '6/5' beneath *Ac* (**J**) ; I, 2: 'p' over *Bc*. '*to*' (**U**)

/42, I, 4: corrected text '*re-*' to read '*Re-*' upper case beneath *Bq* (**A**) ; Org. Tr., 1: 'turn over' in pencil over *Gc*. (**O**)

/43, I, 4: blotching in pencil to form *q-rest* ; 5: *Eq* '*re-*' marked with '*x go to*' in pencil leading to *Aq* in pencil '*re-*' (**J**) ; Org. Tr., 1-2: *Bc* tied to *Aq* (**L**) ; Org. B., 1: '9 8' in pencil beneath *Ac*. (**O**) ; I, 1: no 'tr.' over *Cq*. '*-joice*' ; 1-3: phrase mark over *Cq*. *Bsq Cc* '*-joice*' ; 3-4: *Cc* not *Cc q-rest* '*-joice*' ; 2-4: phrase mark over *Fq Gq Aq* (**V**)

/44, Org. B., 1: corrected original *Gc*. to read *Ec*. (**A**) ; I, 1-3: phrase under *Bq*. with 'tr.' *A#sq Bc* '*-joice*' (**D**)

/45, I, 2: no g.n. *Eq* before *Dc* '*in*' ; Org./2: this bar was originally omitted then reentered in pencil ; Org. B./2, 1: '7 8' beneath *Fm* ; 2: '6' beneath *Ec* (**J**) ; I, 2; g.n. *Eq* slurred to *Dc* '*in*' (**U**) ; I, 2: no g.n. *Eq* before *Dc* '*in*' ; 2-3: *Dc Cq* '*in the*' no *Dc Cc* ; Org. Tr., 1-3: phrase mark over *Ec Dc Cc* (**V**)

/46, I, 1: g.n. *Cc* encircled in pencil before *B#m* '*Lord*' (**A**) ; I, 1: no g.n. *Cc* before *B#m* '*Lord*' ; Org. B./2, 1: '6/#' beneath *Dm*. (**J**) ; Org. Tr., 2: starching with *Bc* inserted, no *c-rest* (**O**) ; I, 1: g.n. *Cq* slurred to *B#m* '*Lord*' ; 3: '*cresc.*' over *Bq* '*re-*' (**U**)

/47, I, Org. Tr., 2: inserted 'nat.' before *Bc*. originally omitted (**A**) ; Org. B./2, 1: '6' beneath *Ec* ; 2: '6' beneath *Dc* ; 3: '7' beneath *B#c* (**J**) ; Org. Tr., 2i: 'nat.' before *Bc*. (**V**)

/48, Org. B./2, 2: '6' beneath Bc (**J**) ; Org. Tr., 4: Gc over Dc, no *q-rest* Gq ; 'nat.' in pencil before Dc under Gc ; Org. B., 2: no 'nat.' before Bc (**K**) ; Org. Tr., 5: '*cresc.*' over Gq 're-' (**V**)

/49, I, 1-2: Aq. Gsq '-joice' (**D**)

/50, Org. Tr., 1: Em. tied to following bar (**F**) ; Org. B./2, 1: '6' beneath Gq. (**J**) ; Org. Tr., 1: tie from Em over *c-rest* to following bar (**K**) ; Org. Tr., 1: Em. tied to following bar (**L**) ; I, 1; tie from Em. to following bar '-joice' (**U**)

/51, Org. Tr., 2: '*ad lib.*' in pencil over Dq (**K**) ; Org. B., 2: '6' in pencil beneath Dc (**O**)

/52, I, 1: g.n. Ac in pencil slurred in pencil to Gm 'Lord' (**J**) ; Org. Tr., 1i: pause in pencil over Gm ; 2: '*tempo*' in pencil over Cc (**K**) ; I, 1: g.n. Ac slurred to Gm 'Lord' ; 2: '*for*' over Cc 're-' ; Org. Tr., 1i: g.n. Ac slurred to GmBm ; 2: Ec under Cc tied to following bar (**U**) ; I, 1: g.n. Ac slurred to Gm 'Lord' ; 2: '*f*' over Cc 're-' ; Org. Tr., 1i-ii: g.n. Ac slurred to GmBm ; 2: '*f*' over Cc with Ec beneath ; Org. B., 2: Ac tied to following bar (**V**)

/53, I, 2: 'Slower' in pencil over Bc. with penciled pause beneath 'O' (**D**) ; Ia, 3: g.n.s DqCqBq in pencil before Aq with pause in pencil above 'ye' (**G**) ; Org. B./2, 1: '5/4' beneath Bm (**J**) ; Org. Tr., 1i-3i: 'end here' in pencil over Fc Bc. Aq ; 2i: pause over Bc. (**L**) ; Org. Tr., 3: 'turn over' with asterisk in pencil beneath Aq (**O**) ; Org. Tr., 1i-ii: tie from previous bar to FcEm (**U**)

/54, I, 1: 'tr.' over Gq. 'right-' ; 4: 'end here' in pencil after *c-rest* (**D**) ; Ia, 1: 'tr.' over Gq. 'righ-' (**G**) ; Org. Tr., 1: marked 'A' in pencil over Gc.Ec.Bc. followed by a pencilled line to denote 'ending' ; 2-4: deleted by inked stroke ; 2: 'Sym.' over Gq ; Org. B., 1: pencilled 'X' after Ec. ; 2-4: deleted by pencil ; 2: 'Sym.' beneath Eq (**L**) ; Org. Tr., 2: 'Sym.' over

Gq ; Org. B., 2: 'Sym.' beneath Eq (**K**) ; I, 1-3: phrase mark beneath Gq. Fsq Ec  
'righteous' ; Org. Tr., 1: Ec. ; 2-4: phrase mark over Gq Fq Gq ; Org. B., 2-4: phrase mark  
over Eq Dq Eq (**V**)

/54-55, Org./1: deleted in pencil (**J**)

/54-77, I, Org.: deleted in pencil (**D, F**) ; Org./1: scribbled through in pencil to delete (**J**)

/55, Org. Tr./2, 1: no 'tr.' over Aq. ; Org. B./2, 1: no 'tr.' over Fq. (**J**) ; Org., 1-6: deleted by  
pencil (**L**) ; Org. Tr., 1: no 'tr.' over Aq. ; 1-6: phrase mark over Aq Gsq Fq Eq Dq Cq ;  
Org. B., 1: no 'tr.' over Fq. ; 1-6: phrase mark over Fq. Esq Dq Cq Bq Aq (**V**)

/56, I, 2: 'end here' in pencil over *c-rest* ; 3: 'for' in pencil beneath Ac, text originally  
omitted ; Org. B./2, 1: '6' beneath Gq. (**J**) ; Org.: deleted by pencil (**L**) ; Org. Tr., 4: 'p'  
beneath Ac (**V**)

/57, I, 3: penciled asterisk over Bc. '-com-' (**A**) ; Org. B./2, 1: '6/5' beneath Dnat.c ; 2: '5/4'  
beneath Ec (**J**)

/58, I, 1: '>' with asterisk in pencil over Cm 'well' ; 2: Em in pencil after original Cc 'the'  
(**A**) ; Org. B., 1: Am in ink of a later hand over starched original (**K**) ; I, 1: g.n. Dnat.c  
slurred to Cm 'well' ; 2: 'pia' over Cc 'the' ; Org. Tr., 1: g.n. Dnat.c slurred to Cm over Em.  
(**U**) ; I, 1: g.n. Dnat.c slurred to Cm 'well' ; 2: 'p' over Cc 'the' (**V**)

/59, Org. Tr., 2i: mordent over Fc. (**O**) ; Org. B./2, 2: '6' beneath Ac (**J**)

/60, Org. Tr., 2ii: inserted '#' before Ec originally omitted ; 3i: inserted '#' before Ec  
originally omitted ; Org. Tr., 2ii: '#' in pencil before Ec ; 3i: '#' in pencil before Ec (**A**) ;  
Org. Tr., 2ii: no '#' before Ec ; 3i: no '#' before Ec (**F**) ; Org. B./2, 1: '5' beneath Cm ; 2:  
'#' in pencil before Bc, '6' beneath Ac (**J**) ; Org. Tr., 1ii: no '#' before Ec under Gc ; 3: '#'

in pencil before *Ec* over *Cc* marked 'Sym.' (**K**) ; Org. Tr., 2ii: no '#' before *Ec* ; 3i: no '#' before *Ec* marked 'Sym.' above (**L**) ; Org. Tr., 2ii: no '#' before *Ec* under *Gc* ; 3i: '#' before *Ec* over *Cc* (**O**) ; Org. Tr., 2ii: '#' before *Ec* under *Gc* ; 3i: '#' before *Ec* ; 3ii: 'Sym.' beneath *Cc* (**U**) ; Org. Tr., 2ii: no '#' before *Ec* ; 3i: '#' before *Ec* (**V**)

/62, Ia, 2-4: no phrase beneath *Cq Aq Fq* 'the' (**G**) ; Org. Tr., 1: *Cm* beneath *AcFc* ; 3i-iii: *CcAcCc* 8va (**V**)

/63, I, 2: '~' over *Ec*. 'to' (**D, G**) ; Org. B./2, 2: '6' beneath *Gc* (**J**) ; Org. Tr., 3: *Ec* slurred to previous bar (**V**)

/64, I, 4: cut symbol over *Bq* 're-' (**D**) ; I, 4: asterisk in pencil over *Bq* 're-' ; Org. B./2, 1: '6' beneath *Bc* ; 1-2: no tie from *Bc* to *Bq* ; 2: '5' beneath *Bq* (**J**) ; Org. Tr., 1i-ii-2i-ii: *GcEc* slurred to *FcDc* (**U**)

/65, Org. Tr., 1: no 'tr.' over *Bq*. (**F**) ; Org. B./2, 1: '6' beneath *Gq*. (**J**) ; Org. Tr., 1: no 'tr.' over *Bq*. (**L**) ; Org. Tr., 1: no 'tr.' over *Bq*. ; 1-6: phrase from *Bq*. to *Gq* ; Org. B., 1: no 'tr.' over *Gq*. ; 1-6: *Gq*. slurred to *Eq* (**U**)

/66, I, 1: 'tr.' over *Bm* '-joice' (**D**) ; Org. B., 1: no 'tr.' over *Dq*. (**F**) ; Ia, 1: 'tr.' over *Bm* '-joice' (**G**) ; Org. B./2, 1: '6' beneath *Dq*. (**J**) ; Org. Tr., 5: 'ten' in pencil over *Eq* ; Org. B., 1: no 'tr.' over *Dq*. (**K**) ; Org. B., 1: no 'tr.' over *Dq*. (**L**) ; I, 1: 'tr.' over *Bm* '-joice' (**U**) ; I, 2-4: phrase mark over *Bq Csq Dsq* '-joice' ; Org. Tr., 1: no 'tr.' over *Fq*. ; 1-6: phrase mark from *Fq*. ; Org. B., 1-6: phrase mark from *Dq*. (**V**)

/67, Org. B./2, 1: '3' beneath *Cq* ; 3: '3' beneath *Bq* ; 5: '3' beneath *Aq* (**J**)

/68, Org. B./2, 1: '6' beneath *Gq* (**J**) ; Org. Tr., 2ii: *Ec* tied to symbol 1ii tied to following bar (**U**)

/69, Org. B./2, 1: '7' beneath Gc. (**J**) ; Org. Tr., 1ii: *Em* tied to following bar (**K**)

/70, Org. B./2, 1: '6/5' beneath Ac ; 3: '7' beneath Bc (**J**) ; Org. Tr., 1-2: *Fm. Ec* tied to previous bar (**U**)

/71, I, Ia: 1: 'tr.' over Gq. 'right-' (**D, G**)

/72, I, Ia, 1: 'tr.' over Cq. '-joice' (**D, G, J**)

/73, I, Ia, 1: 'tr.' over Dq. '-joice' (**D, G, J**) ; Ia, 1: 'tr.' over Dq. ; 6: pause in blue ink of a later hand over Gq '-joice' (**G**)

/74, Org. Tr., 1i: *Em.* tied to following bar (**F**) ; Ia: deleted in pencil (**G**) ; Org.: deleted in pencil ; Org. Tr., 3: Cc tied to following bar (**K**) ; Org.: deleted in pencil marked 'Out' in pencil (**L**) ; I-IV, Org: this bar does not exist here (**U**) ; I-IV, Org.: this bar is omitted (**V**)

/75, I, 2: g.n. Fsq before Eq 'in' ; 4: g.n. Eq before Dq 'the' (**D**) ; Org. Tr., 1i: Ec tied to previous bar (**F**) ; Ia, 1: 'pp' in blue ink of a later hand over Ec '-joice' ; 2-3: 'wait' in pencil over Eq tied to Dq 'in' (**G**) ; I, 2-3: no slur from Eq to Dq 'in' ; 4-5: no slur from Dq to Cq 'the' ; Org. B./2, 1: '6' beneath Gc ; 2: '3' beneath Fc (**J**) ; Org. Tr., 1ii: original Bc under Ec deleted in pencil, Gc inserted in pencil ; 2i: 'ad lib.' in pencil over Eq ; Org. B., 1: Gc deleted in pencil with Cc in pencil above ; 2-3: '8ve higher' in pencil over Fc Ec (**K**)

/76, I, 1: g.n. Cc slurred in pencil to Bc with pause in pencil above 'Lord' (**D**) ; Org. Tr., 3iii: 'ad lib.' beneath Ec (**F**) ; Org. B./2, 1: '6' beneath Dc with pause (**J**) ; Org. Tr., 3i: 'ad lib.' over Bc (**K, L**) ; Org. B., 3: 'ad lib.' beneath Ec (**L**) ; Org. Tr., 1i: g.n. Cq in pencil before Bc over Fc (**O**) ; Org. B., 3: Cc 8ve above (**U**) ; I, 1: no pause over Bc 'Lord' ; Org. Tr., 1i: no pause over Bc, Ac with BcFc ; 3ii: Dnat.c beneath Gc ; Org. B., 1: Dc 8va with no pause ; 3: phrase mark from Ec to following bar marked 'ad lib.' (**V**)

/77, I, 1: '~' over *Csq* '-joice' (**D**) ; Ia, 3: blue inked pause over *Esq* '-joice' (**G**) ; Org. Tr., 1i-iii: original *CcAcEc* manipulated to read *CqAqEq* and joined to *DsqEsq* over *BqGnat.q* in pencil ; 2i: original *Gc* deleted in pencil over *Ec* with *Fc* inserted in pencil ; 3i-iii: *BqAq* in pencil over *FcDcBc* ; Org. B., 1: *Ac* manipulated to read *Aq* and joined to *CqA#q* (**K**)

/78, Org. Tr., 2: '*Tempo*' beneath *Eq* (**F**) ; Org. B., 2: '*Sym.*' beneath *Eq* (**K**) ; Org. Tr., 1i: '>' in pencil over *Gc*. ; g.n. *Aq* in pencil before *Gc.Ec.Bc*. ; 2: no '*Sym.*' beneath *Eq* (**O**) ; Org. B., 2: '*Tempo*' '*Full Organ*' under *Eq* (**U**) ; Org. B., 1i-ii: *EcAc* tied to previous bar (**V**)

/79, Org. B., 1: 'tr.' over *Aq*. (**K**)

/80, Org. Tr., 4: *Eq* (**F**) ; Org. Tr./1, 1: 'tr.' over *Bc*. ; Org. B./1, 1: 'tr.' over *Dq*. ; Org. B./2, 1: 'tr.' over *Dq*. marked '6' beneath (**J**) ; Org. B., 1: 'tr.' over *Dq*. (**K**) ; Org. Tr., 1: 'tr.' over *Bc*. (**L, K**) ; Org. Tr., 5: *Fc* under *Dc* with 'tr.' (**U**)

/81, Org. B., 1-2: removed original *Aq. Fsq* and inserted *Aq Fsq Asq* (**A**) ; Org. B./2, 3: '6' beneath *Bc* ; 4: '5' beneath *Bc* (**J**)

/82, Org. Tr., 1ii: *Gm* beneath *Em* (**V**)

/83, I, 1: corrected original '*Verse*' to read '*Trio*' over *sb-rest* ; Org. Tr., 1ii: removed '*Sym*' beneath *Cq*, corrected to read '*Sym.*' and inserted above (**A**) ; IVb, 1: marked '*Trio Allegretto*' (**G**) ; Org. Tr., Org. Tr./2, 1i: '*Allegretto*' over *Eq* (**J, K**) ; IVa, 1: '*Trio*' over '*Sym.*' ; Org. Tr., 1i: '*Trio*' over *Eq* (**O**) ; Org. Tr., 1i: '*Lively*' '*Hautboy*' over *Eq* (**U**) ; Org. Tr., 1i: '*Andantino*' over *Ec* ; 1ii: '*p*' beneath *Cc* (**V**)

/86, Org. Tr., Org. Tr./1, 3: 'tr.' over *Bm* (**J, O**) ; Org. Tr., 3: 'tr.' over *Bm* (**K**) ;

/87, IV, 1: '*Allegretto*' over *Am* '*praise*' (**D**) ; I/1, 1: '3<sup>rd</sup>' in pencil over *Cm.* '*praise*' ; I/2, 1: '1<sup>st</sup>' in pencil over *Am.* '*praise*' (**J**) ; Org. Tr., 1ii: 'down' in pencil over *Cq* ; Org. B., 1iii: 'down' in pencil beneath *Am.* (**K**) ; IVa, 1: 'With Spirit' over *Am* '*praise*' (**O**) ; I/1, 1: '*p*' over *Cm.* '*praise*' ; I/2, 1: '*p*' over *Am.* '*praise*' ; IV, 1: '*p*' over *Am* '*praise*' ; Org. Tr., 2i-ii-3i-ii: slur from *EsqCsq* to *D#dsqB#dsq* (**V**)

/87-88, Org.: parallel 5ths between bottom bass and top treble strands (**A**)

/88, I/1, 3: '>' over *Cc* '*Lord*' ; I/2, 3: '>' over *Ac* '*Lord*' (**D**) ; Ia/1, 1: *Gq.* in pencil over *Cq.* '*praise*' ; 2: '4' in pencil over *Csq* '*the*' ; 3: backwards '3' in pencil over *Cc* '*Lord*' ; 4: backwards '3' in pencil over *c-rest* (**G**)

/89, I/2, 3: g.n. *Aq* deleted in pencil before *Gc* '*Lord*' (**D**) ; Org. Tr., 1i-ii: '*praise*' in pencil beneath *BqFq* ; 4i-ii-5i-ii: '*Oh*' in pencil beneath *GqEq FqDq* ; 6i-ii-7i-ii: '*Lord*' in pencil beneath *EqCq DqBq* (**L**) ; Org. Tr., 1iii: '6' in pencil beneath *Dc* (**O**)

/90, I, 1: g.n. *Dc* deleted in pencil before *Cm* '*harp*' (**D**) ; Org. Tr., 1i-ii-3i-ii: 'with' in pencil beneath *CqAq Esq.Csq. D#dsqB#dsq* ; 4i-ii-7i-ii: illegible pencilled text beneath *EqCq AqEq CqAq AqEq* (**L**) ; Org. Tr., 2i-ii-3i-ii: *Esq.Csq.* slurred to *E#dsqCdsq* (**U**) ; Org. Tr., 2i-ii-3i-ii: tie from *Esq.Csq.* to *D#dsqB#dsq* ; Org. B., 1: *Am.* with tie marked 'ped.' (**V**)

/92, Org. B./2, 1i-iii: original *Gm.Bm.Em.* preceded by *Gm.Bm.Em.* in pencil (**J**) ; Org. B., 3: *Am.* with tie to previous and following bar (**V**)

/93, Org. B., 3iii: *Am.* with tie to previous and following bar (**V**)

/94, Org. B, 1ii: inserted a tie from *Em*. to following bar (**A**) ; Org. B., 1i-ii: *Em.Em.* tied to following bar (**K**) ; Org. Tr., 6i: ‘nat.’ over *Eq* ; Org. B., 1iv: *Em.* with tie to previous and following bar (**V**)

/95, Org. B., 1i-ii: *Em.Em.* tied to previous bar (**K**) ; Org. B., 1ii: *Em.* with tie to previous and following bar (**V**)

/96, Org. B., 1ii: inserted *Em* in editorial brackets beneath *Em* (**A**) ; Org. B./2, 1: *Em* 8ve below (**J**) ; Org. B., 2i-ii: ‘down’ in pencil over *GcEc* with illegible comment in pencil (**K**) ; Org. Tr., 2i-ii-3i-ii: *Gsq.Esq.* slurred to *FdsqD#dsq* (**U**) ; Org. Tr., 2i-ii-3i-ii: tie from *Gsq.Esq.* to *FdsqD#dsq* ; Org. B., 1i-iii: *BmGmEm* beneath *Em*, *Em* beneath *Em* with tie to previous and following bar ; 2i: no *Gc* above *Ec* marked ‘*senza pedale*’ beneath (**V**)

/97, Org. B., 2ii: inserted ‘#’ before *Dc* originally omitted (**A**) ; Org. B., 2i: *Bc* in pencil over *FcDc*, ‘#’ in pencil before *Dc* (**O**) ; Org. B., 2ii: ‘#’ before *Dc* (**V**)

/98, Org. Tr., 1i: inserted dot after *Bm* originally omitted ; 5: corrected original *Eq* to read *Fq* (**A**) ; IV, 2-3: *Fsq Gsq* ‘*prai-*’ ; Org. B./2, 1: ‘6’ beneath *Gq*. ; 2-3: *Fq Gq* (**J**) ; Org. Tr., 1i: *Bm.* tied to following bar (**L**) ; Org. Tr., 1ii: starching of original *Ac* and correction in pencil to read *Gc* ; 5: manipulation of original *Eq* to read *Fq* in pencil (**O**)

/99, I/2, 2-3: *AsqBsq* ‘*prai-*’ (**D**) ; IVa, 1-6: no phrase from *Gq* ‘*prai-*’ (**E**) ; I/2, 2-3: *AsqBsq* ‘*prai-*’ (**J**) ; I/2, 1-7: phrase mark from *Bq* ; IV, 1-7: phrase mark from *Gq* ; Org. B., 4-7: phrase mark from *Aq* (**V**)

/100, I/2, 3: no ‘#’ before *Dc* ‘-ses’ ; Org. B./2, 1: ‘6’ beneath *D#q* ; 5: ‘6’ beneath *Gc* (**J**) ;

/101, I/1, Ia/1, 1: no ‘tr.’ over *Cq.* ‘*prai-*’ (**D, G**) ; I/1, 1-2: *Cq Bq* manipulated in pencil to read *Cq. Bsq* ‘*prai-*’ ; Org. B./2, 2: ‘6’ beneath *Ac* (**J**) ; Org. Tr., 1i: ‘tr.’ over *Cq.* (**K, L**)

/102, I/1, Ia/1, 1: 'tr.' over D#q. 'prai-' (**D, G**) ; I/1, 1: 'tr.' over D#q. 'prai-' ; Org. Tr./1, 1: 'tr.' over Bq. under Em. ; Org. B./2, 2: '6' beneath Ac (**J**) ; Org. Tr., 1i: 'tr.' over D#q. (**K, L**)

/103, Org. B./2, 1: 'tr.' over Gq. (**J**) ; Org. Tr., 1ii: 'tr.' over Bq. (**K**) ; Org. B., 1: 'tr.' over Gq. (**L**) ; I/1, 1: 'cresc.' over Em. 'prai-' (**U**)

/104, I/1, 1: 'tr.' over Em. g.ns DsqEsq deleted in pencil , Em. tied to following bar 'prai-' ; Ia/1, 1: '1 2' in pencil over Em., phrase to Em. ; Ia/2, 3: no '#' before Dsq, '#' added in pencil before Dsq 'prai-' (**G**) ; I/1, 1: g.n. D#sqEsq after Em. marked 'cres.' 'prai-' (**V**)

/105, I/1, 1: tie to Fc 'prai-' from previous bar (**D**) ; Org. Tr., 2ii: original Gm deleted in pencil and Am inserted in pencil (**F**) ; Ia/2, 2: phrase to Esq 'prai-' (**G**) ; Org. Tr./2, 1-2: D#q Cq ; Org. B./2, 1: '6' beneath D#q ; 1-2: D#q Cq ; 5: '6' beneath Dq (**J**)

/106, Org. B./2, 3: '6 #' beneath Cc (**J**) ; I/1, 1: 'for' over Bc. 'prai-' (**U**) ; I/1, 1: 'f' over Bc. 'prai-' (**V**)

/107, I/1&2, IV, 2: corrected text 'him' to read 'Him' upper case beneath semiquavers (**A**) ; Org. B./2, 1: '4 5' beneath Bm ; 2: '6' beneath Gc (**J**)

/108, I/1&2, IV, 2: corrected text 'him' to read 'Him' upper case beneath semiquavers (**A**) ; I/1, 1: g.n. D#q deleted in pencil before Cq. 'to' ; 4: 'tr.' over D#q 'with' ; I/2, 4: 'tr.' over Fq. 'with' (**D**) ; Ia/1, 4: 'tr.' over D#q. 'with' ; 5: penciled 'tr.' over Dsq 'the' ; Ia/2, 4: 'tr.' over Fq. 'with' (**G**) ; Org. B./2, 3: '6' beneath Bc (**J**) ; Org. B., 4: 'Sym.' over Bq (**O**)

/109, I/1&2, IV, 1: corrected text 'Lute' to read 'lute' lower case beneath dotted minims (**A**) ; Org. B., 2: 'Sym.' beneath Gc (**F**) ; Org. Tr., 1: 'Swell' in pencil over Eq marked 'Sym.' (**K**) ; Org. Tr., 1: 'Sym.' over Eq ; Org. B., 2: illegible pencilled comment over Gc (**L**) ;

Org. Tr., 2i-ii-3i-ii: *AsqFsq* slurred to *GdsqEdsq* (U) ; Org. Tr., 3ii: 'X' before *Fdsq* ; 4: *EcBcGc* (8va) beneath *BqGq* ; 6: *GcEcBc* beneath *EqBq* ; Org. B., 1i: 'ped.' beneath *Ec* ; 1iii: *Em.* beneath *Em.* ; 2-3: no *Gc Bc* (V)

/112, Org. Tr., 3: inserted '#' before *Dq* originally omitted (A) ; Org. Tr., 3: '#' in pencil before *Dc.* with 'tr.' (F) ; Org. Tr., Org. Tr./2, 3: '#' before *Dc.* (J, K, L, V)

/114, Org. Tr., 1i: 'Swell' in pencil over *Aq.* (K) ; IV, 1: '*pia*' over *Aq.* '*Sing*' (U) ; IV, 1: '*p*' over *Aq.* '*sing*' ; Org. Tr., 1i: '*p*' over *Aq.* (V)

/115, IV, 1: *Am.* '*Lord*' (D) ; Org. B./2, 1ii: '*4/2*' in pencil beneath *Am.* (J) ; Org. B., 1ii: '*4/2*' in pencil beneath *Am.* (O) ; I/2, 1: '*p*' over *Bq.* '*sing*' ; Org. B., 1i: '*p*' over *Am.*, *Am.* tied to previous bar; 1ii: *Am* 8ve below tied to following bar (V)

/116, I/2, 1: inserted dot after *Bm* originally omitted '*Lord*' ; IV, 1: corrected text '*Sing*' to read '*sing*' lower case beneath *Gq.* (A) ; Org. B./2, 1: '6' beneath *Gq.* (J) ; IVa, 1: '>' in pencil over *Gq.* '*sing*' ; Org. B., 1: '6' in pencil beneath *Gq.* (O) ; I/1, 1: '*cresc.*' over *Eq.* '*Sing*' (U) ; Org. B., 1: '*cresc.*' over *Gq* (V)

/117, Org. B./2, 1: '*6\4\2*' beneath *Gnat.m* ; 2: '6' beneath *Fc* (J) ; Org. B., 1: '*4/2*' in pencil beneath *Gnat.m* ; 2: '6' in pencil beneath *Fc* (O) ; I/1, 2: '*for*' over *Dnat.c* '*sing*' ; Org. B., 1i: '<' over *Cm* (V)

/118, Org. Tr., 4: inserted 'nat.' before *Gq* originally omitted (A) ; Org. Tr., 4: 'nat.' in pencil before *Gq* (K) ; IVa, 1: '>' in pencil over *Gnat.c* '*sing*' ; Org. B., 1: '*6/5*' in pencil beneath *Gnat.c* ; 3: '*8-7*' in pencil beneath *Ac* (O) ; Org. Tr., 1iii: '*fz*' beneath *Em* ; 4 'nat.' in pencil before *Gq* (V)

/119, I/1&2, IV, 1: corrected text 'Song' to read 'song' lower case beneath minims (A) ; I/1, 1: text 'Sing' deleted in pencil and 'Song' inserted over Dm ; I/2, 1: text 'Sing' deleted in pencil and 'Song' inserted under Fm (D) ; I/1, 1: 'nat.' before Dm 'Song' ; IV, 1: nat.' before Dm 'Song' ; Org. B., 1: 'nat.' before Dm (J) ; I/1, 2: 'pia' over Dc 'Sing' (U) ; I/1, 2: 'p' over Dc 'sing' ; I/2, 2: 'p' over Bc 'sing' ; Org. Tr., 1ii: Am beneath Dm ; 2i: 'p' over Dc ; Org. B., 1i: Am over Dm (V)

/120, I/1, Ia/1, 1: 'tr.' over Dq. 'prai-' ; I/2, Ia/2, 1: 'tr.' over Bq. 'prai-' (D, G) ; Ia/1, 2: 'p' in pencil over Csq 'prai-' ; Ia/2, 3: 'p' in pencil over Gc 'prai-' (G) ; IVb/2, 3-5: no phrase from Eq 'sing' (O) ; I/1, 1: 'nat.' before Dq. 'prai-' (J) ; IV, 3: 'p' over Eq 'sing' ; Org. B., 3: 'p' over Eq (V)

/121, Ia/1, 3: 'p' in pencil over Ec 'sing' ; Ia/2, 3: 'p' in pencil over Cc 'sing' (G)

/122, I/1, Ia/1, 1: 'tr.' over Eq. 'prai-' ; I/2, Ia/2, 1: 'tr.' over Cq. 'prai-' (D, G) ; I/1, 2: 'nat.' before Dsq 'prai-' ; I/2, 1: 'tr.' over Cq. 'prai-' (J)

/123, I/1, 3: repeat symbol in pencil over Fc 'sing' ; I/2, 3: repeat symbol over Dc 'sing' (D)

/124, Ia/1, 1: phrase from Fq. 'prai-' ; Ia/2, 1: phrase from Dq. 'prai-' (G) ; I/1, 1: no 'tr.' over Fq. 'prai-' ; I/2, 2: no 'tr.' over Csq 'prai-' ; Org. B./2, 1: '7' beneath Gm. (J) ; Org. Tr., 1i: 'tr.' over Fq. (L)

/125, I/1, 5: inserted 'nat.' before Dq 'prai-' ; I/2, 5: inserted 'nat.' before Bq 'prai-' ; Org. Tr., 5i-ii: inserted 'nat.'s before DqBq (A) ; I/1, 5: 'nat.' in pencil over Dq 'prai-' (J) ; Org. Tr., 1i: 'tr.' over Eq. (L) ; I/1, 1-6: phrase mark from Eq. ; I/2, 1-6: phrase mark from Cq. 'prai-' ; Org. B., 1: Am on treble clef (V)

/126, I/2, 5: inserted 'nat.' before *Aq* 'prai-' ; Org. Tr., 5ii: inserted 'nat.' before *Aq* originally omitted (**A**) ; Org. B./2, 1: '7' beneath *Em*. (**J**) ; Org. Tr., 5ii: 'nat.' before *Aq* (**V**)

/127, Org. B., Org. B./1&2, 1: 'tr.' over *Aq*. (**J, K, L**)

/128, I/2: deleted unnecessary original tie from *Am*. 'prai-' (**A**) ; I/2, 1: no tie from *Am*. with 'tr.' to following bar 'prai-' ; IV, 1: 'tr.' over *Fq*. 'prai-' (**D**) ; IVb, 1: 'tr.' over *Fq*. 'prai-' (**G**) ; I/1, 1: tie from *Cm*. to following bar 'prai-' ; I/1, 1: 'cresc.' over *Cm*. with 'tr.' (**V**)

/129, I/2, 1: tie to *Dc*. 'prai-' ; Org. Tr./1, 1i: 'nat.' in pencil before *Dc*. over *GmEm* ; Org. B./2, 1: '6' beneath *Bm* (**J**) ; Org. B., 1: '6/4/3' in pencil under *Bm* (**O**) ; I/1, 1: 'cresc.' over *Dc*. 'prai-' (**U**) ; I/1, 1: original *Dc*. manipulated to read *Ec*. in pencil ; Org. B., 1: '<' over *Bm* (**V**)

/130, I/1&2, IV, 2: corrected text 'him' to read 'Him' upper case beneath crotchets (**A**) ; Ia/1, 1: g.n. *Cq* before *Bc* 'to' (**G**) ; I/1, 1: *Cc* '-to' ; I/2, 1: *Ac* 'to' (**V**)

/131, Ia/1, 1: original *A#c*. manipulated in black ink to read *A#m* 'word' ; 3: original *Cc* manipulated in black ink to read *Cq* 'the' ; Ia/2, 3-4: *A#q* *Aq* 'for the' (**G**) ; Org. B., 3: '#' in pencil under *Fq*. (**O**)

/132, IV, 3: *Fc* 'the' (**D**) ; Org. B./2, 1: '6' beneath *Dc*. ; 3: '#' beneath *Fc* (**J**) ; IVa, 1: '>' over *Dc*. 'word' (**O**)

/133, I, 2: inserted 'nat.' before *Gq* 'Lord' originally omitted ; 2: 'nat.' in pencil before *Gq* 'Lord' (**A**) ; I/1, 2: 'nat.' before *Gq* ; 3-4: no slur from *Fq* to *Eq* 'is' (**D**) ; I/1, 1-2: no slur from *Fc*. to *Gnat.q* 'Lord' ; 2: 'nat.' before *Gq* 'Lord' ; 3-4: no slur from *Fq* to *Eq* 'is' (**J**) ;

I/1, 2: 'nat.' before Gq 'Lord' (U) ; I/1, 2: 'nat.' before Gq 'Lord' ; Org. Tr., 2i: 'p' over Fsq ; 5iii: Dq beneath Fq (V)

/134, Ia/2, 1: text 'great' deleted in pencil and 'true' inserted beneath Bm (G) ; I/1, 1: original text 'great' deleted in pencil and corrected to read 'true' in pencil beneath Dm ; I/2, 1: original text 'great' deleted in pencil beneath Bm ; IV, 1: original text 'great' deleted in pencil and corrected to read 'true' in pencil beneath Bm ; Org. B., 1iii: Bm 8ve below beneath Bm (V)

/135, Ia/1, 1: original Gc. manipulated in black ink to read Gm 'word' ; 3: original Bc 'the' manipulated in black ink to read Bq 'the' (G) ; I/1, 1: no g.n. Aq before Gc 'word' (V)

/136, IVb, 2-3: Cq. Esq 'of the' (G) ; I/1, 1: phrase in pencil from Em. 'Lord' ; Org. B./2, 1: '6' beneath Cc. (J) ; Org. Tr., 2ii: 'nat.' before Dc (V)

/137, I, 1-2: removed original slur from Ec. to Fq 'Lord' (A) ; Ia/1, 3-4: Eq slurred to Dq 'is' (G) ; Org. Tr., 2i: starching on Gsq. over Esq., Csq in pencil beneath ; 3i: starching on Fdsq over Ddsq, Bdsq in pencil beneath ; 4i: starching on Eq over Cq, Aq in pencil beneath (O) ; Org. B., 1: '<' over Am ; 2: Ec marked 'ped.' beneath Ec (V)

/138, IVb, 1: text 'great' deleted in pencil and text 'true' inserted beneath Am (G) ; Org. Tr., 4i-ii: asterisk with 'from the' in pencil after CcAc (O) ; I/2, 2-3: Aq slurred to Gq 'and' ; Org. Tr., 2i-ii-3i-ii: Esq.Csq. slurred to DdsqBdsq ; 5-6: Aq slurred to Gq (U) ; I/2, 1: original text 'great' deleted in pencil and corrected to read 'true' in pencil beneath Am ; 2-3: 'p' over Aq ; IV, 1: original text 'great' deleted in pencil under Am and corrected to read 'true' in pencil ; Org. Tr., 5: 'p' beneath Aq (V)

/139, I/2, 2: corrected text '*his*' to read '*His*' upper case beneath Gc (A) ; I/1, 3-4: '*p*' over Eq '*and*' (V)

/140, I, 2: corrected text '*his*' to read '*His*' upper case beneath D#c (A) ; Org. B./2, 3: '#6' beneath Fc (J)

/141, I/2, 4: corrected text '*his*' to read '*His*' upper case beneath Bq (A) ; Org. B./2, 1: '4 3' beneath Em (J) ; Org. Tr., lii: starching of original Ac to read Gc in original hand ; 2-5: starching with correction in original hand to read Gq Aq Bq Gq under Em. (O)

/141-155, IVa: deleted in pencil (O)

/142, IV, 3: corrected text '*his*' to read '*His*' upper case beneath Fc (A) ; Org. B./2, 3: '6/3' beneath Fc (J)

/143, I/2, 1-2: Gq. slurred to Asq '*faith-*' (V)

/144, I/1, 2: corrected text '*his*' to read '*His*' upper case beneath Fm ; I/2, IV, 3: corrected text '*his*' to read '*His*' upper case (A) ; Org. B./2, 3: 'x' in pencil beneath Bc (J) ; IVa, 1-3: no phrase from Dq. to Bc '*all*' (O) ; Org. B., 1-4: phrase from Dq. (U) ; I/1, 1: '<' over Fc '*all*' ; I/2, 1-2: '<' over Ac Dc. '*all*' (V)

/145, I/1&2, IV, 2: corrected text '*his*' to read '*His*' upper case (A) ; Ia/1, 1: pause over Bm '*works*' ; 2: pause over Ec '*his*' ; Ia/2, 1: pause over Bm '*works*' ; IVb, 1: pause in pencil over Gm '*works*' (G) ; Org. B./2, 1: '6' beneath Gm (J) ; Org. B., Org. B./2, 1: '6' beneath Gm (O) ; I/2, 2: '>' over Cc '*his*' ; I/2, 2: '>' over Cc '*his*' ; IV, 2: '>' over Ac '*his*' ; Org. B., 2: '>' over Ac (V)

/146, Ia/1, 2: g.n.s *EqDq* before *Cc* 'works' ; Ia/2, 2: g.n.s *CqBq* before *Ac* 'works' (**G**) ;  
Org. Tr., 3i: pause over *Bc* ; Org. B., 3: pause over *Ec* (**L**) ; Org. B., 1: '6' beneath *Dc* (**O**) ;  
Org. Tr., 1i-ii-3i-ii: phrase mark from *DcBc* (**V**)

/147, IVb, 1-2: penciled pauses over *Ac Am* 'faithful' ; 2: *Am* with penciled pause '-ful'  
followed by db lines and asterisk in dark pencil with arrow to following bar (**G**) ; Org. Tr.,  
1i: black inked 'X' over *Cq* marked 'Hautboy' in pencil above ; 7i: black inked 'X' over *Eq*  
; Org. B., 3i: starched comment above *Ac* marked with black inked 'X' beneath (**L**)

/147-163, Org.: deleted in pencil marked 'cut to \*' in pencil (**K**)

/149, I/1, 1-3: '<' over *Fc Fc Fc* 'word of the' ; I/2, 1-3: '<' over *Ac Ac Ac* 'word of the' ;  
IV, 1-3: '<' over *Dc Dc Dc* 'word of the' (**V**)

/150, I/2, 1-2: *Dm* (tone symbol) over *Am Ac* 'Lord is' (**D**)

/151, I/2, 1: '>' over *Am*. 'true' ; IV, 1: '>' over *Dm*. 'true' ; Org. B., 1i-ii: *Dm*. with *Dm*  
8ve below tied to following bar ; 2i-iii: *FmDmAm* tied to following bar (**V**)

/152, Org. B., 1i-iii: *FmDmAm* tied to previous bar (**V**)

/153, Org. Tr., 6i-iii: *AqEqCq* tied to following bar ; Org. B., 1i-ii: *Am.Am* 8ve below tied  
to following bar (**V**)

/154, I/1, 1: '<' over *Em* 'Lord' ; I/2, 1: '<' over *Cm* 'Lord' ; IV, 1: '<' over *Am* 'Lord' ;  
Org. Tr., 1iii: *AqEqCq* tied to previous bar ; 6i-iii: *CqAqEq* tied to following bar ; Org. B.,  
1i-ii: *Am.Am*. 8ve below tied to following bar (**V**)

/155, Org. Tr., 1i-iii: *CqAqEq* tied to previous bar ; Org. B., 1i-ii: *Am.Am*. 8ve below tied  
to previous bar ; 2i-iii: *CmAmEm* tied to following bar (**V**)

/156, IVa, 2: penciled asterisk over *Ac* ; Org. Tr., 3i-ii: asterisk in pencil over *DdsqBdsq* ;  
7i: text 'to this' in pencil over *Eq* ; Org. B., 2i: asterisk in pencil over *Ec* ; 3iii: pencilled  
mark under *Cc* (**O**) ; IV, 2: 'p' over *Ac* 'and' ; Org. B., 1i-iii: *CmAmEm* tied to previous  
bar (**V**)

/157, IV, 3: corrected text 'his' to read 'His' upper case beneath *Ec* (**A**) ; Org. B., 1iii: '64'  
in pencil under *Dm.* (**O**) ; Org. Tr., 3: *Ec* tied to following bar (**U**) ; I/2, : 'p' over *Ec* 'and' ;  
Org. Tr., 3: 'p' over *Ec* with slur to following bar ; Org. B., 1i: 'p' over *Bm.* marked 'senza  
*ped.*' (**V**)

/158, I/2, 3: corrected text 'his' to read 'His' upper case beneath *Ac* (**A**) ; Ia/2, 2: g.ns  
*FsqEsq* before *Cc* 'all' (**G**) ; Org. B., 1iii: '6' beneath *Cm.* (**O**) ; Org. Tr., 1: *Ec* tied to  
previous bar (**U**) ; I/1, 1: 'p' over *Ec* 'and' ; Org. Tr., 1: tie from previous bar to *Ec* (**V**)

/159, I/1, 3: corrected text 'his' to read 'His' upper case beneath *Bc* (**A**) ; Ia/1, 1: g.n. *E#sq*  
before *Fc* 'all' with illegible pencilled scribble above ; 2: g.n. *Eq* before *Dc* 'all' ; 3: g.n.  
*Csq* before *Bc* 'his' (**G**) ; Org. Tr., 1i: penciled manipulation of *Fc* to read *E#q Fq* ; 2:  
penciled manipulation of *Dc* to read *Enat.q Dq* ; 3: penciled manipulation of *Bc* to read *Cq*  
*Bq* (**L**)

/160, I/1&2, 1: original notation starched, *Bm* inserted in pencil 'works' ; I/1&2, IV, 2:  
corrected text 'his' to read 'His' upper case beneath crotchets (**A**) ; I/1, 1: *Cm* deleted by  
blue pencil and *Bm* inserted in blue pencil with note in pencil above 'Sing B not C' 'works'  
(**D**) ; I/1, 1: *Cm* manipulated in blue pencil to read *Bm* marked 'B not C' in blue pencil  
'works' ; Org. B./2, 1: '6' beneath *Ec.* ; 3: '6' beneath *Cc* (**J**) ; Org. Tr., 1: original *Cm*  
manipulated in pencil to read *Bm* marked 'B' in pencil above (**K**) ; Org. Tr., 1: original *Cm*  
deleted by pencil with *Dm* inserted in pencil (**L**) ; Org. Tr., 1: starching and manipulation of

original to read *Bm* ; Org. B., 1: '5/4' under *Ec*. ; 2: '-3' under *Dq* ; 3: '6' under *Cc* (**O**) ; I/2, 1: g.n. *Ac* slurred to *Gm* 'all' (**U**) ; I/2, 1: g.n. *Ac* slurred to *Gm* 'all' (**V**)

/161, Ia/1, 2: g.ns *EqDq* deleted in pencil before *Cc* 'works' ; Ia/2, 2: g.ns *CqBq* deleted in pencil before *Ac* 'works' (**G**) ; Org. B./2, 2: '6' beneath *Ec* (**J**) ; Org. B., 1: '6' under *Dc* ; 2: '6/4' under *Ec* ; 3: '5/3' under *Ec* (**O**)

/162, I-IV, Org.: purple markings after all staves (**V**)

/163, I/2, 1: 'for' over *Am* 'all' ; IV, 1: 'for' over *Dm* 'all' (**D**) ; Ia/1, 1: 'ff' over *Fm* 'all' ; Ia/2 1: 'ff' over *Am* 'all' (**G**) ; I/2, 2: 'for' over *Am* 'all' (**J**) ; Org. Tr., 1i: 'Cut to' in pencil over *Fm* (**K**) ; Org. Tr., 1i: 'for' over *Fm* ; Org. B., 2: 'for' beneath *Dm* (**L**) ; IVa, 1: 'for' over *Dm* 'all' ; Org. Tr., 1i: 'for' over *Fm* (**O**) ; I/1, 1: 'f' over *Fm* 'all' ; I/2, 1: 'f' over *Am* 'all' ; IV, 3: 'f' over *Dm* 'all' ; Org. Tr., 1i: 'f' over *Fm* ; Org. B., 1i: 'f' over *Dm* marked 'ped.' beneath (**V**)

/163-167, Org.: deleted in pencil (**K**)

/164, Ia/1, 1: pause over *Em* 'all' ; Ia/2, 1: pause over *Cm* 'all' (**G**) ; I/1, 1: 'p' over *Em* 'all' ; I/2, 1: 'p' over *Cm* 'all' (**J**) ; Org. Tr., 1i: 'p' over *Em* (**K, L**) ; Org. B., 1: 'p' over *Am* (**L**)

/165, I, 1: corrected original 'f' to read as [p] over *Dc*. 'all' ; I/1&2, IV, 2: corrected text 'his' to read 'His' upper case beneath crotchets (**A**) ; I/1, Ia/1, 1: 'p' before *Dc*. 'all' ; I/2, Ia/2, 1: 'p' before *Gm* 'all' ; IV, IVb, 1: 'p' over *Bm* 'all' (**D, G**) ; I/1, 1: no 'for' over *Dc*. 'all' ; Org. B./2, 1: '6' beneath *Bm* ; 2: '6' beneath *Cc* (**J**) ; Org. Tr., 1i: 'p' over *Dc*. (**K**) ; IVb/2, 1: 'pia' over *Bm* 'all' ; Org. B., 1: '6/4/3' under *Bm* ; 2: '6' under *Cc* (**O**) ; I/1, 1: 'p' over *Dc*. 'all' (**U**) ; I/1, 'p' over *Dc*. 'all' ; I/2, 1: 'p' over *Gm* 'all' ; IV, 1: 'p' over *Bm* 'all' ; Org. Tr., 1i: 'p' over *Dc*. ; Org. B., 1: 'p' over *Bm* (**V**)

/166, Org. B., 1: '6/5' under Dc ; 2: '6/4' under Ec ; 3: '7/5' under Ec (**O**) ; Org. B./2, 1: '6' beneath Dc ; 2: '6' beneath Ec ; 3: '7' beneath Ec (**J**)

/168, I/2, Ia/2, 1: 'for' over Am 'all' ; IV, IVb, 1: 'for' over Dm 'all' (**D, G**) ; I/1, 1: 'for' over Fm 'all' ; I/2, 2: 'for' over Am 'all' (**J**) ; Org. Tr., 1i: 'for' over Fm (**K, L**) ; Org. B. 1: 'for' over Dm (**L**) ; IVa, 1: 'for' over Dm 'all' ; IVb/2, 1: 'f' in pencil over Dm 'all' ; Org. Tr., 1i: 'for' in pencil over Fm, starching of original Am corrected to read Gm (**O**) ; I/1, 1: 'f' over Fm 'all' ; I/2, 1: 'f' over Am 'all' ; IV, 1: 'f' over Dm 'all' ; Org. Tr., 1i: 'f' over Fm ; Org. B., 1i: 'f' over Dm marked 'ped.' beneath (**V**)

/169, Ia/1, 1: 'p' over Em 'all' ; Ia/2, 1: 'p' over Cm 'all' (**G**) ; I/1, 1: 'p' over Em 'all' ; I/2, 1: 'p' over Cm 'all' (**J**) ; Org. Tr., 1i: 'p' over Em (**K, L**) ; Org. B., 1: 'p' over Am (**L**) ; Org. Tr., 1iv: Em beneath EmCmAm ; Org. B., 1i: Cm over Am with Am beneath (**V**)

/170, , I/1, 1: 'p' in pencil before Dc. 'all' ; I/2, 1: 'p' in pencil before Gm 'all' ; I/1&2, IV, 3: corrected text 'his' to read 'His' upper case beneath crotchets ; IV, 3: 'p' in pencil before Bm 'all' ; Org. Tr., 1i: 'p' in pencil before Dc. over GmEm ; Org. B., 1: 'p' in pencil before Bm (**A**) ; Org. Tr., 1: 'p' before Dc. ; Org. B., 1: 'p' before Bm (**F**) ; Ia/1, 1: '~' over Dc. 'all' (**G**) ; Org. B./2, 1: '6' beneath Bm ; 2: '6' beneath Cc (**J**) ; IVb/2, 1: 'pia' in pencil over Bm 'all' ; Org. Tr., 1i: 'p' in pencil over Dc. ; Org. B., 1: '6/4/3' under Bm ; 2: '6' under Cc (**O**) ; I/1, 1: 'p' over Dc. 'all' (**U**) ; I/1, 1: 'p' over Dc. 'all' ; 3: '<' over Cc 'his' ; I/2, 2: '<' over Ac 'his' ; IV, 2: '<' over Cc 'his' ; Org. B., 1: 'p' over Bm (**V**)

/171, Ia/1, 3: blue inked stem on Dc with Eq in blue ink before 'are' (**G**) ; Org. B./2, 1i: '6' beneath Dc ; 2i: '6' beneath Ec ; 3: '7' beneath Ec (**J**) ; Org. Tr., 1i: 'rall' in pencil over Bc (**K**) ; IVb/2, 1: 'pia' in pencil over Bc 'all' ; Org. B., 1: '6/5' under Dc ; 2: '6/4' under Ec ;

3: '7' under Ec (**O**) ; I/1, 3: 'f' over Dc 'are' (**U**) ; Org. Tr., 1iii: Fc beneath BcAm ; 2ii: Em beneath Cc (**V**)

/172, Org. Tr., 3i: 'Sy.' over Ec (**F**) ; Org. Tr., 2i: no Am over AcEc ; 3ii: 'Sym' beneath EcCc (**K**) ; Org. Tr., 3i: 'Sym.' over Ec marked 'for' above ; Org. B., 2: 'for' beneath Ac (**L**) ; Org. Tr., 2ii: starching of original with correction in pencil to read Ec under Ac (**O**) ; Org. Tr., 3ii: 'Sym.' under Cc ; Org. B., 2: 'Full Org' under Ac (**U**)

/173, Org. Tr., 1ii: 'Loud' in pencil beneath Dq (**K**) ; Org. Tr., 1ii: 'for' beneath Dq (**L**) ; Org. Tr., 2i-ii-3i-ii: AsqFsq slurred to GdsqEdsq ; 4i-ii-7i-ii: phrase from FqDq (**U**)

/176, Org. B., 1ii-2ii: corrected original Fq. Esq to read Dq. Csq (**A**) ; Org. B., 3ii: '6/4/3' under Bc (**O**)

/177, Org. B./2, 1: '6/5' beneath Dc. (**J**)

/179, Org. Tr., 1: 'Swell' in pencil over Cc. (**K**) ; Org. B., 1i: 'pp' above Cq (**L**)

/180, Org. B., 5iii: '#' in pencil before Cm with pause (**K**) ; Org. B., 5iii: '7' in pencil beneath Em (**O**) ; I, 4: 'ad lib.' over Dq. with pause 'lo-' (**V**)

/181, I, 7: '#' before Asq 'and' (**D**) ; I, 1: no g.n. Cq, original A#q manipulated in brown pencil to read Bq 'right-' ; 5: Fq in brown pencil over A#sq '-teous' ; 4: Fq 'righ-' ; 6: Fq in brown pencil over Aq. '-ness' ; 7: '#' in pencil before Asq 'and' ; Org. B./2, 2: '2' beneath Em (**J**) ; Org. B., 1: '#' in pencil beneath Fm ; 2: '4/2' beneath Em (**O**) ; I, 1-2: g.n. Bq slurred to A#q 'righ-' ; Org. Tr., 1i-ii: FmCm over A#mFm with Cm beneath ; 2ii: Cm beneath Fm over AmFm ; Org. B., 2i: Cm over Em (**V**)

/182, Org. B./2, 1: ‘6’ beneath *Dm* ; 2: ‘6’ beneath *Dm* (**J**) ; Org. B., 1: ‘6’ in pencil beneath *Dm* ; 2: ‘6’ in pencil beneath *Dm* (**O**) ; I, 1: g.n. *Csq* slurred to *Bq* ‘*judg-*’ (**U**) ; I, 1: *Cq* ‘*judge-*’ ; 4: ‘*f*’ over *Bq* ‘*the*’ ; Org. Tr., 2: *c-rest* ; Org. B., 1i-ii: *Dm.Dm.* ; 2: *c-rest* (**V**)

/183, Org. B., 1iii: inserted ‘nat.’ before *Gm* originally omitted (**A**) ; I, 6: ‘nat.’ in pencil before *Gc* tied to the following bar ‘*full-*’ (**D**) ; Ia, 4: ‘*p*’ in pencil over *Cnat.q* ‘*earth*’ (**G**) ; Org. B., 1iii: ‘nat.’ before *Gm* (**K**) ; Org. B., 2: ‘6’ beneath *Enat.m* (**O**) ; I, 1: g.n. *Aq* slurred to *Gnat.c* ‘*full*’ ; Org. Tr., 2i-ii-5i-ii: *BdsqGdsq* slurred to *CdsqAdsq* ; 8i-iv: no tie from *Gnat.mEmCnat.mGnat.m* to following bar ; Org. B., 2: ‘*ad lib.*’ over *Enat.m* (**U**) ; I, 3: ‘<’ over *Gq* ‘*the*’ ; Org. Tr., 1: ‘*mf*’ beneath *q-rest* ; Org. B., 1ii: ‘*mf*’ beneath *Gnat.m* (**V**)

/184, I, 1: pause over *Gc* ‘*full*’ (**J**) ; I, 5: g.n. *Bsq* slurred to *A#q* ‘*good-*’ (**U**)

/185, Org. B./2, 2: ‘#’ beneath *Fc* with no staccato ; 3i-ii: no staccato over *FcBc* (**J**) ; Org. Tr., 2i-3i: no staccato over *A#c Bc* ; Org. B., 2i-3i: no staccato over *Fc Fc* (**L**) ; Org. B., 2: ‘7#’ in pencil beneath *Fc* ; 3ii: ‘#’ beneath *Bc*. (**O**) ; Org. Tr., 2iv: *Ec* beneath *A#cFc* over *Cc* (**V**)

/186, I, 1-4: penciled circles over *m-rest c-rest q-rest Esq.* to help with rhythm ‘*By*’ ; Org. Tr., 1i: ‘*pia*’ over *Ec* in pencil ; 1iii: ‘*Largo*’ in pencil beneath *Gq* (**A**) ; I, 1: ‘*Trio 2 Trebles and Bass*’ over *m-rest* (**D**) ; Org. Tr., 1i: ‘*Largo*’ over *Eq* (**F**) ; IVb, 1: ‘*Trio 2 Trebles and Bass*’ over *c-rest*, ‘*Slower 8 in bar*’ in dark pencil beneath ; 1-2: ‘p. 123’ beneath *c-rest q-rest* ; 3: ‘lead off’ over *Esq.* ‘*By*’ (**G**) ; Org. Tr., 1i: ‘*Trio 2 Trebles & Bass*’ over *Eq* ; 1iii: ‘*pia*’ beneath *Gq* (**K**) ; Org. Tr., 1: ‘*Trio 2 Trebles & Bass*’ (**L**) ; IVa, 1: ‘*Trio*’ over *c-rest* ; 5: ‘>’ in pencil over *Eq.* ‘*word*’ ; Org. Tr., 1i: ‘*Trio Trebles & Bass*’ over *Eq* (**O**) ; I, 4: ‘*p*’ over *Eq.* ‘*By*’ ; IV, 3: ‘*p*’ over *Esq.* ‘*By*’ ; Org. Tr., 1i: ‘*listesso tempo*’ over *Eq* marked ‘*pp*’ ; Org. B., 1ii: *Em* with ped. tied beneath *Eq* (**V**)

/187, I/2, 1-4: penciled circles above notation to help with rhythm '*word of the*' (A) ; Org. B./2, 1: '2\4' beneath Eq ; IV, 6-7: Bsq. Gdsq '*of the*' ; I/1, 5: Em tied in pencil to following bar '*Lord*' (J) ; IVa, 1: '>' in pencil over Bc. '*Lord*' ; 4: '>' in pencil over Eq. '*word*' (O) ; I/2, 1: c-rest ; 2: Aq. '*By*' ; 3: Asq '*the*' (U) ; I/2, 3: 'p' over Asq. (V)

/188, Org. Tr., 5iii: corrected original '*nat.*' to read as '#' before Gq ; I/1, 1-2: penciled circles above Ec. Dsq '*Lord were*' to help with rhythm ; 4-5: penciled circle over Bc. Dq '*heavens*'; I/2, 1-2: penciled circles over Cc. Esq '*Lord were*' ; 4-5: penciled circles over Bc. Aq '*heavens*' (A) ; IVb, 3-5: '<' in dark pencil beneath A#sq. Adsq Bm '*were like heav'ns*' (G) ; Org. B./2, 3: '7' beneath A#q (J) ; Org. Tr., 5iii: '#' in pencil before Gq (K) ; Org. Tr., 5iii: '#' before Gq (L) ; IVa, 1: '>' in pencil over Ac '*Lord*' ; Org. Tr., 5ii: '#' before Gq under Bq ; Org. B., 3: '*nat.7*' in pencil over A#q ; 5: '*6/4*' in pencil under Bq ; 7: '7' in pencil under Bq (O) ; I/1, 1-3: '<' over Ec. '*Lord*' ; I/2, 1-3: '<' over Cc. '*Lord*' ; 5: Bq '*-vens*' ; IV, 1-3: '<' from Ac '*Lord*' (V)

/189, I, 1: 'tr.' in pencil over Em '*made*' ; IV, 3: '*for*' over Bq '*and*' (D) ; Org. Tr., 5iii: no '*nat.*' before Gq beneath EqCnat.q (F) ; IVb, 1: Ec. '*made*' ; 3: '*ff*' in dark pencil beneath Bq '*and*' (G) ; IVa, 4: '>' in pencil over Cnat.q '*all*' (O) ; I/1, 5-6: '*mf*' over Esq '*and*' ; IV, 3: '*cresc.*' over Bq '*and*' ; Org. Tr., 1iii: '*cresc.*' beneath Gq ; 5i: '*fz*' beneath Eq ; Org. B., 4ii: '*nat.*' before Gq (V)

/190, IV, 2: '*pia*' beneath Csq '*by*' (D) ; I/1, 1-2: original Cnat.q Cq '*all the*' manipulated in pencil to read Cnat.q. Csq (J) ; Org. B., 5iii: '*7/4/2*' under Cq (O) ; I/2, 3: '*mf*' over Cnat.q '*and*' (V)

/190-195, IVa: starching of original notation with correction in original hand (E)

/191, Org. Tr., 5iii: '# before Gq (**F**) ; Org. Tr., 5iii: 'nat.' before Gq (**K**) ; I/1, 1: 'cresc.' over Cnat.c. 'breath' ; I/2, 5: 'nat.' manipulated in pencil to read '# before Cc 'breath' ; IV, 3: Cdsq not Bdsq 'the' ; 4: '4' manipulated in pencil to read '# before Ac 'breath' (**J**) ; IVb/2, 3: Cdsq 'the' ; Org. B., 5ii: '2 nat.7' under A#q (**O**) ; I/1, 2-5: '<' from Eq 'the' ; I/2, 3-7: '<' from Csq. 'by' ; IV, 2-6: '<' from Cnat.sq. 'by' ; Org. B., 5-8: '<' from A#q (**V**)

/192, I/1, 4: 'p' in pencil over Bq 'and' ; Org. B./2, 5: '4/2' beneath Aq (**J**) ; Org. Tr., 1iii: '# before Fq (**K, L**) ; IVa, 3-4: no slur from Asq to G#sq 'all' ; 5-6: no slur from Fsq to Esq 'the' ; Org. B., 5: '4/2' in pencil under Aq (**O**) ; I/1, 1: '>' above D#m 'mouth' ; I/2, 1: '>' beneath Fm 'mouth' ; IV, 1: '>' beneath Bc. 'mouth' ; 2: 'p' over Bq 'and' ; Org. Tr., 1iii: 'dim.' beneath Fq ; 1i-4i: '>' over Dq ; 5iii: 'p' beneath Fq (**V**)

/193, Org. B./2, 1: '6' beneath Gq ; 7: '7' beneath A#q (**J**) ; Org. B., 1: '6' in pencil under Gq ; 7: 'nat.7' in pencil under A#q (**O**) ; I/1, 7: g.n. Dsq slurred to Cc. 'them' (**U**) ; I/1, 1-2: Bq Bq 'all the' ; 5-7: '<' from Ec. 'them' ; 7-9: '<' from Cc. 'them' ; IV, 7-9: '<' from Ac. 'breath' (**V**)

/194, I/1&2, IV, 3: corrected text 'his' to read 'His' upper case (**A**) ; I/2, 1: illegible pencilled comment over Gc 'breath' (**D**) ; Ia/1, 5: 'lentan[do]' over A#q 'the' ; IVb, 4: pause in dark pencil/ink over Cc. 'mouth' ; 5: 'Slower' in dark pencil/ink over Cnat.q 'the' (**G**) ; I/1, 4: pause in pencil over Ec. 'mouth' ; I/2, 4: pause in pencil over Ec. 'mouth' ; IV, 4: pause in pencil over Cc. 'mouth' ; Org. B./2, 1: '6' beneath Bq ; 3: '7' beneath Bq ; 7: '#6' beneath Cq (**J**) ; Org. B., 1: '64' in pencil under Bq ; 3: '7' in pencil under Bq ; 7: '6' in pencil under Cq (**O**) ; I/1, 5: 'pianis' over A#q 'the' (**U**) ; I/1, 1: '<' over Bc. 'breath' ; 2-4: '>' from Csq 'of' ; 5: 'pp' over A#q 'the' ; I/2, 1: '<' over Gc 'breath' ; 2-4: '>' from Fq 'of' ; 5: 'pp' over Eq 'the' ; IV, 1: '<' over Bc 'breath' ; 2-4: '>' from Bq 'of' ; 5: 'pp' over Cnat.q 'the' (**V**)

/195, I, 1: removed original '*lento*' and positioned over preceding bar ; I/1&2, IV, 3: corrected text '*his*' to read '*His*' upper case (**A**) ; I/1, 1: no '*pia lento*' ; IV, 1: '*pp*' over Bc '*breath*' marked '*lento*' (**D**) ; Org. Tr., 5i: 'Sym.' over Gq (**F**) ; Ia/1, 1: '*p*' beneath Bc '*breath*' ; Ia/2, 1: '*p*' beneath Ec '*breath*' ; IVb, 1: '*lento*' in pencil over Bc '*breath*' (**G**) ; Org. B./2, 1: '4' beneath Bc ; 2: '3' beneath Bc ; 4: no '*p*' over *q-rest* (**J**) ; Org. Tr., 1i: '*pia lento*' over Bm ; 5i: 'Sym.' over Gq (**K, L**) ; Org. Tr., 2i: pause in pencil over Fc ; 5i: '*p*' over Gq (**K**) ; Org. B., 5i: '*p*' beneath Gq (**L**) ; Org. B., 1-2: '4-3' in pencil beneath Bc Bc (**O**) ; I/1, 1: '*pia lento*' over Bc '*breath*' ; 2-3: deletion of original printed text with text '*of*' in black ink beneath Bsq tied to Asq ; 4: text '*of*' deleted in black ink beneath Gsq ; Org. Tr., 1iii: Ec marked '*p*' beneath Bm ; 5iii: Bq marked '*p*' beneath ; Org. B., 5: '*pp*' over Gq (**V**)

/196, Org. B./2, 1: '6' beneath Aq (**J**) ; Org. B., 1: '6' in pencil under Aq ; 4: '6' in pencil under Bq ; 8: '6' in pencil under Gsq (**O**) ; Org. Tr., 8: '*pp*' beneath Esq (**L**)

/197, Org. Tr., 1ii: '*pp*' under Fq (**K**) ; Org. B., 1: '6/5' in pencil under Aq (**O**)

/198 (Up bt.) Org. B., 1ii: 'Full Organ' beneath Gc (**U**) ; Org. B., 1: '*f*' beneath Gc (**V**)

/198, Org. Tr., 1: marked '*Vivace*' over Cq. (**L**) ; Org. B., 1: 'With dignity and steadiness' over Cq. marked with 'tr.' (**U**) ; Org. Tr., 1: '*Maestoso*' over Cq. (**V**)

/200, Org. B., 4: starching beyond Fc (**O**)

/204, Org. Tr./2, 1: no 'tr.' over Aq. ; Org. B./2, 1: no 'tr.' over Aq. (**J**) ; Org. Tr., 1-2: Aq. tied to Gsq ; Org. B., 1-2: Aq. tied to Gsq (**V**)

/205, IVa: starching of original notation with correction in original hand (**E**) ; Org. Tr./1, 1i: '*p*' in pencil over Gm (J) ; Org. B., Org. B./2, 1: 'tr.' over Gq. ; (**J**) ; Org. B., 1: 'tr.' over

Gq. (K, L) ; Org. B., 4: Ac in pencil above Gc (**L**) ; IVa, 3: 'Moderato' over Gc 'He' ; Org. B., 1: 'tr.' over Gq. ; 4: '7 #' in pencil over Gc (**O**) ; Org. B., 1: 'tr.' over Gq. (**U**) ; IV, 3: 'mf' over Gc 'He' ; Org. Tr., 1-3: Gq. with 'tr.' tied to Fsq Gc ; 4: Dc beneath Fc ; Org. B., 1-2: 'tr.' over Gq. tied to Fsq ; 4ii: Gc beneath Gc (**V**)

/207, Org. B./2, 1 '6' beneath Em (**J**) ; Org. B., 1i: Gm in pencil above Em (**L**) ; Org. B., 1: '6' in pencil under Em (**O**)

/208, IV, 1: corrected text 'Sea' to read 'sea' lower case beneath Dm (**A**) ; IVa, 1: '>' in pencil over Fm 'sea' ; Org. B., 1-2: '4-' in pencil beneath Fc Dc ; 3: '5#' in pencil under Gc (**O**) ; Org. B., 1-3: phrase from Fc (**U**)

/209, Org. B., 1: Gm in pencil above Cm (**L**) ; Org. B., 2: 'mf' over Ec (**V**)

/210, Org. Tr., 3: 'p' beneath Ec ; Org. B., 1: no 'tr.' above Gq. (**L**) ; Org. B., 1: 'pia' in pencil over Gq. (**O**)

/211, Org. B., 1: 'tr.' over Bq. (**F**) ; Org. Tr./1, 3: 'p' in pencil beneath Dc ; Org. B./2, 4: '2' beneath Anat.c (**J**) ; Org. Tr., 1: 'p' in pencil over Dq., Dq. manipulated to read Eq. ; Org. B., 1 'tr.' over Bq. (**K**)

/212, Org. B./2, 1: '6' beneath Gm ; 2: '6' beneath Dc (**J**) ; Org. B., 1: '6' in pencil beneath Gm ; 2: '6/4/3' in pencil under Dc (**O**) ; Org. Tr., 2i: 'p' beneath Bc ; Org. B., 2i-ii: BcFc over Dc marked 'p' beneath (**V**)

/213, Org. B., 2: '6' in pencil beneath Dc (**O**) ; IV, 1-2: Ec Cc 'waters' (**V**)

/214, IV, 1: corrected text 'Sea' to read 'sea' lower case beneath Bc. (**A**) ; Org. B./2, 1: '7' beneath Cm ; 2: '#6' beneath Cc (**J**) ; Org. B., 2: original Cc deleted by pencil stroke and Fc inserted in pencil (**L**) ; Org. B., 1: '7' in pencil under Cm ; 2: '6/4/3' in pencil under Cc (**O**)

/215, Org. B./2, 2: '2' beneath *Ac* (**J**) ; Org. Tr., 2ii: '*pia*' in pencil under *Bc* ; Org. B., 2: '4/2' in pencil under *Ac* (**O**) ; Org. B., 2: '*mf*' over *Ac* (**V**)

/216, Org. B./2, 1: no 'tr.' over *Gq.*, '6' over *Gq.* (**J**) ; Org. Tr., 1ii: *Bm.* tied to following bar under *Eq.* (**U**) ; Org. Tr., 1: *Bm* with tie to following bar beneath *Eq.* with 'tr.' ; Org. B., 1-2: *Gq.* tied to *Fsq* (**V**)

/217, Org. B./2, 1: '6' beneath *Dq.* (**J**) ; Org. Tr., 1: 'tr.' over *Fq.* ; Org. B., 1: 'tr.' over *Dq.* (**K, L**) ; Org. Tr., 1ii: *Bm* in pencil tied to previous bar ; 4ii-iii: *EcBc* in pencil beneath *Bc* (**L**) ; Org. B., 4ii: '6' in pencil under *Gc* (**O**) ; Org. Tr., 1ii: *Bm* under *Fq.* tied to previous bar (**U**) ; Org. Tr., 1: *Bm* with tie from previous bar beneath *Fq.* ; 4ii-iii: *EcBc* beneath *Bc* marked '*p*' (**V**)

/218, Org. B., 1ii: '9' in pencil under *Am* ; 2ii: '8' in pencil under *Fc* (**O**)

/219, IV, 1: '*dim.*' over *Gm.* '*heap*' (**V**)

/220, Org. Tr./1, 1: '*p*' in pencil over *Gm* (**J**) ; Org. Tr., 1i: *Bsb* in pencil with penciled tie to following bar (**L**) ; Org. B., 2: '6' in pencil under *Gc* (**O**) ; IV, 1: '*p*' over *Cc* '*as*' (**V**)

/221, Org. B., 1-2: '6/5-' in pencil under *Am Ac* (**O**)

/222, Org. B., 1ii: '6/4' in pencil under *Bm* ; 2ii: '7' in pencil under *Bc* (**O**)

/223, /223, Org. Tr., 2: '*Sym.*' over *Gq* (**K**) ; IVa, 2: penciled asterisk over *c-rest* ; Org. Tr., 1: asterisk in pencil over *Ec.* ; Org. B., 1: asterisk in pencil over *Ec.* (**O**) ; Org. Tr., 2: '*Smoothly*' under *Gq* ; Org. B., 2: '*Full Organ*' beneath *Gq* (**U**) ; Org. Tr., 2: '*mf*' beneath *Gq* ; Org. B., 1i: *Gc.* over *Ec.* (**V**)

/224, Org. B., 1: no 'tr.' on *Dq.* (**K**)

/225, Org. B., 1: 'tr.' over Fq (**O**) ; Org. B., 1: 'tr.' on Fq (**V**)

/226, Org. B., 1: 'tr.' on Gq. (**K, V**) ; Org. B., 1: 'tr.' over Gq (**O**)

/227, Org. Tr./1, 4iii: 'f' beneath Fc (**J**) ; Org. B., 1-3: phrase from Aq to Fdsq (**U**) ; Org. Tr., 4iii: 'f' beneath Fc (**V**)

/229, Org. B., 1ii: '6' in pencil beneath B#m (**O**) ; Org. Tr., 1ii: 'p' beneath Dm ; Org. B., 1ii: 'p' beneath B#m (**V**)

/230, IVb, 1: Gm. marked 'Slower' in pencil above 'deep' (**G**) ; Org. B./1, 2i: 'mf' in pencil over Gc (**J**) ; Org. B., 2i: 'mf' in pencil over Gc (**L**) ; Org. B., 2i: 'mf' over Gc (**V**)

/231, Org. B., 1i: 'tr.' over Gc. (**O**) ; IV, 1: no tie from Gm. to previous bar and following bar 'deep' ; Org. B., 1: Gm (**V**)

/232, Org. B., 1i: corrected original Am to read as G#m ; 1ii: impossible note Bm exceeds standard organ manual perhaps intended for 'short octave practice' (**A**) ; Org. Tr., 1ii: Gm beneath Gm (**F**)

/233, Org. Tr./1, 1i: '>' over A#m marked 'mf' in pencil ; Org. B./2, 1: '6' beneath Fxm (**J**) ; Org. Tr., 1ii: '#' in pencil before Dm. (**L**) ; IV, 2: '#' before Aq '-eth' ; Org. Tr., 1iii: A#m beneath A#mDm marked 'p' beneath ; 2: c-rest (**V**)

/234, Org. B./2, 1: 'x' beneath Dm (**J**) ; Org. B., 2i: Dc in pencil over Dc (**O**) ; Org. B., 1: 'mf' over Dm (**V**)

/235, Org. Tr., 1i: original Dc. starchy ; Org. B., 1i: Dc. in pencil over Dc. (**O**)

/236, Org. Tr./1, 1i: 'p' in pencil over Gc ; 2: 'p' in pencil over Gq. (**J**)

/237, IVb, 1: 'Still Slow' in black ink of a later hand over *Gq.* 'lay-' (**G**) ; Org. Tr., 1ii: 'p' beneath *Dc* (**V**)

/239, IVb, 2: 'tr.' over *Dc* '-sure' (**G**) ; Org. Tr./1, 3i: 'p' in pencil under *Bc* ; Org. B./2, 1: '6/4' beneath *Dm* ; 2: 'x' beneath *Dc* (**J**) ; Org. Tr., 1-2: beyond *Gm, Fc Dq Fsq Dsq Bsq Bc Gc Dc F#c Fc Cc* ; *DmBm* beneath *Gm* in pencil, *Cc* beneath *Fc* ; Org. B., 1i-ii: *BcGc* over *Dm* ; 2i: *A#c* in pencil over *Dc* (**L**) ; IVa, 1: 'tr.' over *Dm* 'trea-' (**O**)

/240, IVb, 1: *Am* in pencil over *Gm* marked 'Tempo' in black ink of a later hand 'house' (**G**) ; Org. Tr., 2: 'Sym.' over *Gq.* marked 'Swell' in pencil beneath (**K**) ; Org. Tr., 2: 'Sym.' beneath *Gq.* (**L**) ; IVa, 2: penciled asterisk over *c-rest* ; Org. Tr., 2: asterisk in pencil over *Gq.* 'to here' in pencil beneath (**O**) ; Org. Tr., 2: 'p' beneath *Gq.* ; Org. B., 1: *Gm* 8ve above (**V**)

/243, IV, 3: corrected text 'he' to read 'He' upper case beneath *Bc* (**A**) ; IV, 3: 'p' over *Bc* 'he' (**V**)

/244, IV, 1: 'pia' over *Bm.* 'gath-' (**D**) ; Org. Tr./1, 1: '<' in pencil under *Bm.* with 'tr.' (**J**) ; Org. Tr., 1i: 'tr.' over *Bm.* tied to following bar (**K**) ; Org. Tr., 1: 'tr.' over *Bm.* (**O**) ; IV, 1: '<' beneath *Gm.* 'gath-' (**V**)

/245, Org. Tr., 2: corrected original *Cm* to read *Am* (**A**) ; Org. Tr., 1: no *Am* over *Bc* (**F**) ; Org. Tr., 1: *Bc* tied to previous bar under *Am* (**K**)

/246, IVb, 1: original *Dq* deleted in black ink and *Dc* inserted 'wa-' (**G**) ; Org. B./2, 1-3: '8' from *Bc.* (**J**) ; Org. B., 3: '6' in pencil beneath *Gc* (**O**)

/247, IV, 1: corrected text 'Sea' to read 'sea' lower case beneath *Am* (**A**) ; Org. B./2, 2: '8' to *Fc* (**J**) ; Org. B., 2: '7' in pencil under *Fc* (**O**)

/248, IV, 1ii-2ii: made explicit the ossia on *Ec Ec* ‘-ge-ther’ (A) ; Org. Tr./1, 2: ‘f’ in pencil under *Ec* (J) ; Org. Tr., 2: ‘fff’ in pencil over *Ec* marked ‘Sym.’ (K) ; Org. Tr., 2: ‘Sy’ beneath *Ec* (L) ; Org. Tr., 2: ‘f’ beneath *Ec* (V)

/249, Org. B., 1: no ‘tr.’ over *Dq.* (F) ; Org. Tr./2, 1: no ‘tr.’ over *Dq.* (J) ; Org. B., 1: no ‘tr.’ over *Dq.* (K, V) ; Org. B., 1: ‘Full Organ’ under *Dq.* marked with ‘tr.’ (U)

/251, Org. B., 2i-ii: *Bc* over *Bc* marked ‘ped.’ beneath (V)

/252, Org. B./2, 2: ‘2’ beneath *Dnat.c* (J) ; Org. Tr., 2iii: ‘pia’ beneath *Bc* ; Org. B., 2: ‘Choir Organ’ beneath *Dnat.c* (U)

/253, IVb, 1: ‘<’ in black ink of a later hand beneath *Am.* ‘were’ (G) ; Org. B./2, 1: ‘6’ beneath *Cq.* (J) ; Org. B., 1: ‘tr.’ over *Cq.* (K) ; Org. Tr., 1-3: *Ac Cc Ec* with phrase mark ; Org. B., 1-2: *Cq Bq* ; 1-6: phrase mark beneath *Cq Bq Aq Gq Fq Eq* (V)

/254, IV, 1-2: removed original slur from *Ac* to *Fc* ‘were’ (A)

/255, IV, 2: ‘p’ in later hand over *Ec* ‘an’ (A) ; Org. B./2, 1: ‘6’ beneath *Em.* ; 2: ‘7’ beneath *Ec* (J) ; IV, 1: ‘tr.’ over *Cm* ‘-on’ (U)

/256, IVb, 2: ‘Slower’ in black ink of a later hand over *Cc* ‘and’ (G)

/257, IVb, 3-6: pencilled phrase over *Bq* slurred to *Aq* ‘up’, *Gq* slurred to *Fq* ‘the’ (G)

/258, Org. B./1, 2i: ‘mf’ in pencil over *Cc* ; Org. B./2, 1: ‘#’ beneath *Cm* (J)

/259, Org. B., 1i: ‘tr.’ over *Cq.* (F, K)

/261, Org. Tr./1, 1i: ‘p’ in pencil over *Gm.* ; Org. B./2, 1: ‘6’ beneath *B#c* (J)

/262, Org. B./1, 2i: ‘mf’ in pencil over *Gm* ; Org. B./2, 2ii: ‘#’ beneath *Gc* (J)

/263, Org. B., 1i: 'tr.' over Gq (**L**)

/264, Org. B., 1ii: impossible note Bm exceeds standard organ manual perhaps intended for 'short octave practice' (**A**) ; IVb, 2: pause in black ink of a later hand after *c-rest* (**G**)

/265, Org. B., 1ii: inserted '#' before Am originally omitted ; 1ii: '#' in pencil before Am (**A**) ; Org. B., 1ii: '#' in pencil before Am (**F**) ; IVb, 1-2: 'ff & Slow' in black ink over A#q. Asq 'layeth' (**G**) ; Org. B./2, 1iii: '2/4' in pencil beneath Em (**J**) ; Org. Tr., 1i-ii: A#mFm ; Org. B., 1: Em (**U**)

/266, Org. Tr., 1i-ii: BmFm ; Org. B., 1: Dnat.m (**U**)

/268, IVb, 2: pause in black ink of a later hand over *c-rest* (**G**)

/269, IVb/2, 3-4: no slur from Aq to Fq (**O**) ; IV, 5-6: Dq slurred to Cq 'the' ; Org., 1: *sb-rest* (**U**) ; IV, 1: 'Adagio' over Fq 'lay-' ; Org. Tr., 1: Gm ; Org. B., 1: B#m Gm Fm over Dnat.m (**V**)

/270, Org. B., 1ii: impossible note Bm exceeds standard organ manual perhaps intended for 'short octave practice' (**A**) ; IVb, 1-6: stresses in black ink of a later hand over *c-rest* (**G**)

/271, IV, 1: corrected text 'As' to read 'as' lower case beneath Cm (**A**) ; IVa, 2-4: no Fq Gsq. Adsq beneath Aq Gsq. Fdsq 'in a' (**O**) ; IV, 2-3: Aq slurred to Gsq. over Aq slurred to Gsq. 'in' (**U**)

/272, IV, 1i: no pause over Gm 'trea-' (**D**) ; IVb, 1i-ii: 'tr.' in pencil over GmGm with pause 'trea-' ; GcEc in later ink beneath ; 2: EcBc in pencil before GcGc with Dc in later ink beneath '-sure' (**G**) ; Org. B./2, 1: '6' beneath Gm with pause ; 2iv: '7' beneath Gc (**J**) ; Org. Tr., 1i: no pause over Em (**K, V**) ; IVa, 1i: no Gm over Gm 'trea-' (**O**) ; IV, 1: no

pause over *Gm*, no *Gm* above ; 1-2: g.n. *DcDc* in blue ink over *Gc* ‘-sure’ ; Org. B., 1i: *Gm* over *Gm* (V)

/273, Org. Tr., 2: ‘Sym.’ beneath *Gc* (F, K) ; Org. Tr., 2: ‘Sy’ beneath *Gc* (L) ; Org. B., 2: ‘Swell’ beneath *c-rest* (U)

/274, Org. Tr./2, 1i: no dot on *Aq* (J)

/275, IVb: two bars deleted in original hand follow this bar (E)

/276, Org. Tr., Org. Tr./2, 1iii: ‘*p*’ beneath *Dnat.c* (J, K) ; Org. Tr., 1iii: ‘*pp*’ beneath *Dc* (V)

/277, I-IV, Org: omits this bar (V)

/279, IIa, 1: notation of vocal bass in pencil, *c-rest Ec Ac. Aq* ‘*Let all the*’ over *sb-rest* ; IIIa, 1: notation of vocal bass: *c-rest Ec Ac Aq* beneath *sb-rest* ‘*Let all the*’ in pencil ; IVa, 2: ‘lead’ over *Ec* ‘*Let*’ (C) ; IVa, 2: ‘lead off’ over *Ec* ‘*Let*’ ; IVb, 2: ‘Lead off’ over *Ec* ‘*Let*’ (G) ; Org. Tr., 1: marked ‘*Chorus Vivace*’ (L) ; IV, 2: ‘*Tutti*’ over *Ec* ‘*Let*’ ; Org. B., 1: ‘*f*’ beneath *Em* ; 2-4: ‘*Allegro Moderato*’ over *Ec Ac. Aq* (V)

/280, IIIb, 1: *Bq* in pencil ‘*the*’ text of other voice ; IVa, 1-4: inked manipulation of original rendering *Gc Cc Fc Bc* ‘*earth let all the*’ ; IVb, 1: dot after *Gc* deleted in later ink ‘*earth*’ ; 3: dot after *Fc* deleted in later ink ‘*all*’ (G)

/281, IIIb, 1: *BcEc* in pencil over ‘*earth*’ text of other voice (G) ; III, 2: ‘*Tutti*’ over *Bc* ‘*Let*’ (V)

/282, Org. B./2, 1: ‘3 6’ beneath *Bm* beneath *Am* ; 2: ‘3 6’ beneath *Am* (J)

/283, II, 2: ‘*Tutti*’ over *Ec* ; Org. B., 1i-ii: *AcAc* tied to previous bar (V)

/284, Org. B./2, 1: '6' beneath *Em* ; 2: '3 6' beneath *Dm* (**J**)

/285, Org. B./2, 2: '6 7' beneath *Dc* ; 3: '3 6' beneath *Cm* (**J**)

/286, IIIb, 4-5: *Dq* slurred to *Cq* 'the' (**C**) ; IIIa, 4-5: *Dq* slurred to *Cq* 'the' (**G**) ; II, 4-5: *Gq* slurred to *Fq* 'the' ; III, 4-5: *Dq* slurred to *Cq* 'the' (**O**) ; III, 4-5: *Dq* slurred to *Cq* 'the' ; Org. Tr., 3-4: *Cc Fc* over *Cm* ; Org. B., 1: *Bc* beneath *Bc* ; 3: no tie from *Ac* to following bar (**V**)

/288, IIb, 4-5: no slur from *Aq* to *Gq* 'the' (**C**) ; IIa, 1-2: no slur from *Gc* to *Ac* 'earth' ; 4-5: no slur from *Aq* to *Gq* 'the' (**G**) ; II, 4-5: *Aq* slurred to *Gq* 'the' ; III, 4-5: *Fq* slurred to *Eq* 'the' ; Org. Tr., 1i-ii-3i-ii: phrase mark from *GcEc* ; 4-5: *AqFq* slurred to *GqEq* ; Org. B., 1: *Em* over *Em* (**V**)

/290, III, 4: corrected original *Dq* to read *Aq* 'the' in keeping with organ treble to avoid triple consecutive 8ves with vocal treble (**A**) ; IIIa, 4: *Bq* 'the' (**G**) ; Org. B./2, 3: '6' beneath *Gc* ; 4: '6' beneath *Fc* ; 3-4: no *Gc. Fq, Gc Fc* (**J**) ; IVa, 2: *Ac* 'fear' (**O**)

/290-308, IIa: this is an unfinished copy and bears no text. This version is in a different hand from before bar 290 (**G**)

/291, I, III, Org. Tr.: parallel perfect 5ths ; III, 1: corrected original *Ec* to read *Gc* 'Lord' in keeping with organ treble to avoid triple consecutive 8ves with vocal treble (**A**) ; IVb, 1: 'x's in original hand before *Ec* 'Lord' (**E**) ; IIIa, 1: *Bc* 'Lord' (**G**) ; Org. B./2, 2: '6' beneath *Dc* ; 3: '7 6#' beneath *Cm* (**J**)

/292, IV, 1: text 'Lord' deleted in pencil and 'earth' inserted beneath *Bsb* (**A**) ; IIa, 4-5: no slur from *Gq* to *Fq* 'the' (**C**) ; IV, 1: text 'earth' beneath *Bsb* (**D**) ; IIb, 2-3: 'rall.' in pencil beneath *Ac. Aq* 'fear the' (**E**) ; IIb, 4-5: *Aq* slurred to *Gsq* 'the' ; IVb, 1: text 'earth'

beneath *Bsb* (**G**) ; Org. Tr., 1: *Bsb* tied to following bar (**K**) ; IVa&b/1, 1: text ‘*earth*’ beneath *Bsb* (**O**) ; IV, 1: *Bsb* with tie to following bar ‘*earth*’ (**V**)

/293, II, 1: corrected original *Ec* to read *Gc* ‘*Lord*’ (**A**) ; Org. Tr., 1i: *Bc* tied to previous bar (**K**) ; IV, 1-4: *Bc* with tie to previous bar (**V**)

/294, IVb, 2-3: *Ac* slurred to *Gc* ‘*fear*’ not ‘*let all*’ (**C**) ; IVa, 4: original *Ac* deleted and *Fc* inserted with ‘*F#*’ above in black ink of a later hand ‘*the*’ (**G**) ; Org. Tr., 1: *Bc* tied to previous bar over *GcEc* (**K**) ; IVb/1, 2-3: text ‘*fear*’ beneath *Ac* slurred to *Gc* (**O**) ; II, 1: *Bsb* with tie to following bar ‘*earth*’ (**V**)

/295, IV, IVa, IVb, 1: ‘*Lord*’ beneath *Ec* (**C, D, G**) ; IVa&b/1, 1: text ‘*Lord*’ beneath *Ec* (**O**) ; III, 4-5: *Enat.q* slurred to *Dq* ‘*the*’ ; IV, 1: *Bsb* ‘*earth*’ ; Org. B., 1: *Bsb* with ped. and tie beneath *Bsb* (**V**)

/298, IV, 3: corrected text ‘*him*’ to read ‘*Him*’ upper case beneath *Cc* ; Org. Tr., 2iv: inserted ‘*#*’ before *Ec*. originally omitted (**A**) ; IIb, 1: ‘*più Allegro*’ in pencil over bar of rest (**E**) ; Org. Tr., 2iv: ‘*#*’ before *Ec*. ; Org. B., 1ii-2: *Cm* tied to *Cm* (**K**) ; Org. Tr., 1: illegible pencilled comment over *m-rest* ; Org. B., 1ii-2: *Cm* tied to *Cm* (**L**) ; Org. B., 1ii-2: *Cm* tied to *Cm* (**U**) ; Org. B., 1: *Gc* with *CmCm* 8ve below tied to previous bar ; 3i-ii: *BmBm* tied to following bar (**V**)

/299, III, 3: corrected text ‘*him*’ to read ‘*Him*’ upper case beneath *Ec* (**A**) ; Id, 2: ‘*Howl!!*’ in pencil under *Fc*. ‘*stand*’ (**C**) ; Org. B., 2i: ‘*#*’ in blue ink of a later hand before *Ac* (**K**) ; Org. B., 2i-iii-3i-iii: *A#qFqA#q* tied to *A#qFqA#q* (**U**) ; Org. B., 1ii: *Bm* tied to previous bar (**V**)

/300, I-IV, 3: corrected text '*him*' to read '*Him*' upper case beneath crotchets ; Org. B., 1iii: inserted 'nat.' before *Ac* originally omitted (**A**) ; IIIb, 2: penciled marking under *Bsq* '*of*' (**E**) ; Org. B., 1iii: 'nat.' in blue ink of a later hand before *Ac* (**K**) ; Org. B., 1i-iii-4-iii: *Anat.qFqAnat.q* (**U**)

/301, I-IV, 3: corrected text '*him*' to read '*Him*' upper case beneath crotchets (**A**) ; Ib, 4: pencilled stroke through *q-rest* ; Ic, 5-7: pencilled bracket around *Aq Dnat.q Csq* '*let all the*' (**C**) ; I, 5-7: pencilled bracket around *Aq Dnat.q Csq* '*let all the*' (**D**) ; Ia, 5-7: *Aq Dnat.q Csq* deleted in pencil '*let all the*' ; Ib, 5-7: *Aq Dnat.q Csq* deleted in pencil over '*let all the*' (**G**) ; I, 4: *m-rest* ; IV, 4-7: *q-rest Aq Dnat.q Csq* '*let all the*' ; Org. Tr., 1i-iii: *EcCcAc* ; 2i-iv: *AcEcCcAc* ; 3i-iii: *AmDnat.mAm* ; Org. B., 1i-ii: *Gnat.mGnat.m* ; 2i-ii: *FmFm* (**V**)

/302, Ib, 3: penciled stroke before *q-rest* (**C**) ; Ia, 1: *Bc* deleted in pencil '*earth*' (**G**)

/303, Org. B./2, 2: '6' beneath *Cc* 3: '6 3' beneath *Bc* (**J**)

/304, IIIa, 1: 'nat.' starched before *Em* '*Lord*' (**C**)

/305, IV, 3: corrected text '*him*' to read '*Him*' upper case beneath *Cc* (**A**) ; Id, 2: '*screech*' in pencil beneath *Gnat.c.* '*stand*' (**C**) ; Org. Tr., 3ii: *Eq* beneath *Gq* ; 4ii: *Gq* beneath *Cq* ; Org. B., 2i-ii: *BbmBbm* marked 'ped.' (**V**)

/306, I-IV, 3: corrected text '*him*' to read '*Him*' upper case beneath crotchets (**A**) ; IIIa, 5: no 'nat.' before *Cq* '*let*' (**C**)

/307, I, 2: inserted 'nat.' before *Dq* '*let*' originally omitted ; I, 2: 'nat.' in pencil before *Dq* '*let*' ; Org. Tr., 1i: inserted 'nat.' before *Dq* originally omitted ; 'nat.' in pencil before *Dq* (**A**) ; IIb, 6: '*molto*' in pencil beneath *G#c* '*earth*' (**C**) ; IIa, 3-4: *Gq Gsq* '*all the*' ; IIb, 1:

'1' in black ink of a later hand over *q-rest* ; 3: '2' in black ink of a later hand over *Gq*. 'all'  
; 4: stem on *Gsq* highlighted in pencil 'the' ; 5-6: stems on original *Gq* *G#q* altered in black  
ink of a later hand to read *Gc* *G#c* marked '3 4' in ink above 'earth' (**G**) ; Org. Tr., 1: 'nat.'  
in pencil before *Dq* (**L**) ; Org. B., 1i-ii-4i-ii: *Bnat.qGnat.q* (**U**)

/308, I, 1: 'Slower' in later hand over *Ec* with pause 'fear' (**A**) ; Ia, 1: 'Slower' in pencil  
over *Ec* with pause 'fear' ; 2: original *Dnat.q* manipulated in pencil to read *Dnat.q* ; 3: '#'  
in pencil before *Dq*, manipulated to read *D#sq* 'the' ; Ib, Ic, 3: '#' in pencil before *Dsq* 'the'  
; Ic, 1: 'Slower' in pencil over *Ec* with no pause 'fear' ; IIa, 1: pause in pencil over *Ac*.  
'fear' ; IIb, 1: 'ritard' in pencil beneath *Ac*. 'fear' ; 3: pause in pencil over *G#m* 'Lord' ;  
IIIa, 1: 'Slow' in blue pencil over *Ac*. 'fear' ; 3: pause in blue pencil over *Bm* 'Lord' ; IIIb,  
1: 'Slow' inserted in ink in later hand over *Ac*. 'fear' ; IVa, 1: 'Rit. molto' in pencil over  
*Fnat.c*. 'fear' ; IVa&b, 3: pause in pencil over *Em* 'Lord' (**C**) ; I, 1: 'ad lib.' in pencil over  
*Ec* 'fear' (**D**) ; Org. Tr., 3i: no '#' before *Dsq* ; Org. B., 1: 'ad lib.' beneath *Fnat.c* with  
pause (**F**) ; Ia, 2: pause over *Dnat.q* 'fear' ; Ib, 1: no pause over *Ec* 'fear' ; 2: pause over  
*Dnat.q* ; 1-2: text 'earth' deleted in pencil and 'fear' inserted in pencil beneath *Ec* slurred to  
*Dnat.q* ; IIa, 3: ends after *Gm* with pause 'Lord' with double barlines ; IIb, 3: originally no  
pause, pause inserted in pencil on *Gm* 'Lord' ; IIIa, 1-3: *Am* slurred to *Ac* 'fear', *Ac* 'the'  
marked 'Adagio' ; IIIb, 3: erased penciled pause over *Bm* 'Lord' ; IVb, 1: pause in purple  
ink over *Fnat.c* 'fear' ; 2: 'Slow' in purple ink over *Fq* 'the' ; 3: pause in purple ink over  
*Em* 'Lord' (**G**) ; Org. B./2, 2: 'nat. 6' beneath *Fc* (**J**) ; Org. Tr., 1i-ii: no pause over *EcAc*. ;  
2: 'nat.' in pencil before *Dq* ; 3i: no '#' before *Dsq* over *Aq* ; 4i-iii: pause in pencil over  
*EmBmGm* ; Org. B., 1: no pause over *Fnat.c* ; 3: pause in pencil over *Em* (**K**) ; Org. Tr., 3i:  
'#' in pencil before *Dsq* ; Org. B., 1: pause in pencil over *Fnat.c* (**L**) ; IVa, 1: no pause over  
*Fnat.c* 'fear' ; IVb/1, 1: no pause over *Fnat.c* 'fear' ; 3: no pause over *Em* 'Lord' (**O**) ; I, 1:

*Em* with pause '*fear*' ; 3: '*ad lib.*' over *D#q* '*the*' ; II, 1: *Am* with tie with pause '*fear*' ; III, 1: *Am* with pause '*fear*' ; IV, 1: *Fnat.m* with tie with pause '*fear*' ; Org. Tr., 1i: pause over *Em* ; 2i-ii-3i-ii: *Dc.Ac. D#qAq*, ; Org. B., 2: '*ad lib.*' under *Fc.* (**U**) ; II, 1-2: '*Adagio*' over *Em* '*fear*' ; III, 1-2: '*Adagio*' over *Am* tied to *Ac* '*fear*' ; Org. B., 1i: '*Adagio*' over *Fnat.m* ; 2i-iii: *AcFcFc* (**V**)

/309, III, 1: corrected text '*For*' to read '*for*' lower case beneath *Am* ; 2: corrected text '*he*' to read '*He*' upper case beneath *C#m* (**A**) ; Ib, 1: '*for*' over *sb-rest* ; Ic, 1: 'quick' in pencil over *sb-rest* marked '1 2 3 4' in blue pencil beneath ; IIa, 1: 'faster' in pencil over *sb-rest* ; IIb, 1: '*più mosso*' in pencil over *sb-rest* ; IIIa, 1-2: 'faster' in blue pencil over *Am C#m* '*for he*' ; IIIb, 1: 'faster' in ink in later hand over *Am* '*For*' (**C**) ; Org. Tr., 1: 'A little faster' over *Am* (**F**) ; Ia, 1: 'faster' over *sb-rest* ; IIb: this edition omits the bar of rests ; IIIb, 1: '2/2' inserted in black ink before *Am Cm* in pencil '*For he*' text of later hand marked 'Faster' in pencil ; IIIa&b, 1-2: 'a little faster' over *Am C#m* '*For he*' ; IIIb, 1: original *Cm.* deleted in pencil and corrected in pencil to read *Am* and in black ink marked '*a*' in pencil beneath '*For*' (**G**) ; Org. Tr./1, 1: '*Con Moto*' in pencil over *Am* (**J**) ; Org. Tr., 1: 'A little faster' over *Am* ; Org. B., 1-2: 'trumpet' in pencil beneath *Am C#m* (**L**) ; I, 1: does not exist in copy text, follows with db line ; 1: *Esb* with pause '*Lord*' ; II, 1: *G#sb* with pause '*Lord*' ; III, 1: *Bsb* with pause '*Lord*' ; IV, 1: *Esb* with pause '*Lord*' ; Org. Tr., 1i-iii: *EsbBsbGsb* with pause ; Org. B., 1: *Esb* with pause (**U**) ; I-IV, Org.: this is an extra bar in the Robinson edition; I, 1: *Esb* with pause '*Lord*' ; II, 1: *Gsb* with pause '*Lord*' ; III, 1: *Bsb* with pause '*Lord*' ; IV, 1: *Esb* with pause '*Lord*' ; Org. Tr., 1i: pause over *Esb* ; Org. B., 1i: pause under *Bsb* (**V**)

/310, I, II, IV, 1: corrected text '*For*' to read '*for*' lower case beneath dotted minims ; I-IV, 2: corrected text '*he*' to read '*He*' upper case beneath crotchets ; Org. B., 1: removed '*p*'

beneath *Ac* and placed above (**A**) ; Id, 1: 'Very Fast' in pencil over *Em.* 'For' (**C**) ; IV, 1: 'più mosso' in pencil over *Am.* 'For' (**D**) ; Org. B., 1: '8va-' beneath *Ac* (**F**) ; Org. B./2, 1: '8-' beneath *Ac* (**J**) ; I, II, IV, 1: 'più Allegro' over *sb-rest* ; III, 1: 'più Allegro' over *Am* 'For' ; Org. Tr., 1: 'più Allegro' over *Am* marked '*f*' beneath ; 1i-iv: *EcCcAcEc* ; 2i-iii: *EcCcAc* ; 3i-iii: *AcEcCc* ; 4i-iii: *CcAcEc* ; Org. B., 1i-iii: *AsbAsbAsb* marked 'ped.' beneath with tie to following bar (**V**)

/311, Org. Tr., 1i: inserted 'nat.' before *Dc* originally omitted (**A**) ; IIIa, 3: *Gc* 'it' (**G**) ; Org. B./2, 1: '8-' to *Ac* (**J**)

/312, I, IV, 2: corrected text '*he*' to read '*He*' upper case beneath dotted quavers ; II, III, 2: corrected text '*he*' to read '*He*' upper case beneath quavers (**A**)

/313, I, IV, 3: corrected text '*he*' to read '*He*' upper case beneath dotted quavers ; II, III, 2: corrected text '*he*' to read '*He*' upper case beneath quavers (**A**) ; IIIa, 2-3: *Cq Csq* '*he com-*' (**G**) ; Org. B., 1i-iv: *AcAc* over *AsbAsb* tied to following bar (**V**)

/314, I, IV, 3: corrected text '*he*' to read '*He*' upper case beneath dotted quavers ; II, III, 2: corrected text '*he*' to read '*He*' upper case beneath minims (**A**)

/314-316, Ia: manuscript is torn so notation could not be checked (**G**)

/315, III, 1: inserted 'nat.' before *Dc* originally omitted '*-man*' ; 1: 'nat.' in later hand before *Dc* '*-man*' ; Org. Tr., 1ii: inserted 'nat.' before *Dc* originally omitted ; 1ii: 'nat.' in pencil before *Dc* ; 4ii: inserted 'nat.' before *Dc* originally omitted ; 4ii: 'nat.' in pencil before *Dc* ; Org. B., 1ii: inserted 'nat.' before *Dc* originally omitted ; 1ii: 'nat.' before *Dc* ; 3: inserted 'nat.' before *Dc* originally omitted ; 3: 'nat.' in pencil before *Dc* (**A**) ; IIIa, 1: 'nat.' inserted in pencil before *Dc* '*-man-*' (**C**) ; Org. Tr., 1ii: 'nat.' in pencil before *Dc* ;

Org. B., 1: 'nat.' in pencil before Dc (**K**) ; Org. Tr., 1ii: 'nat.' before Dc ; Org. B., 1ii: 'nat.' before Dc (**L**) ; Org. B., 1i-iv: AcAc over AsbAsb 8ve below tied to following bar (**V**)

/316, II, 2: corrected original Ac to read Bc 'and' ; III, 1: inserted 'nat.' before Dm. 'fast' originally omitted ; Org. Tr. 1: inserted 'nat.' before Dsb ; 2iii: '#' in pencil before Dm ; 5ii: inserted 'nat.' before Dq originally omitted (**A**) ; IIIa, 1: 'nat.' before Dm. 'fast' (**G**) ; Org. Tr., 1ii: 'nat.' in pencil before Dsb (**K**) ; Org. Tr., 1ii: 'nat.' before Dsb (**L**) ; III, 1: 'nat.' before Dm. 'fast' (**U**) ; III, 1: 'nat.' before Dm. 'fast' ; Org. B., 1i-iv: AcAc over AsbAsb tied to previous bar (**V**)

/317, I, 2: inserted courtesy '#' before Dm 'stood' originally omitted ; 2: '#' in pencil before Dm 'stood' ; Org. Tr., 2iii: inserted courtesy '#' before Dm (**A**) ; I, Ia-d, 2: D#m 'stood' (**C, D, G**) ; Org. Tr., 2iii: '#' before Dm (**F, L**) ; Org. B./2, 1: '8-' beneath Am ; '6/4' beneath Fm (**J**) ; Org. Tr., 2ii: '#' before Dm ; Org. B., 1-2: '8-' under Am Fm (**K**) ; Org. B., 1: '8-' beneath Am (**L**) ; Org. Tr., 2ii: no Fm beneath Am, 2iii: '#' before Dm, Am beneath D#m ; Org. B., 1ii: Am beneath Am ; 2ii: Fm beneath Fm (**V**)

/318, I, IV, 2: corrected text 'he' to read 'He' upper case beneath dotted quavers ; II, III, 2: corrected text 'he' to read 'He' upper case beneath dotted quavers (**A**) ; Id, 3: 'quickly' in pencil after Bsq 'com-' (**C**) ; Org. B., 1: '8-' under Ec (**K**) ; Org. B., 1i-iv: EcEc over EsbEsb marked 'ped.' with tie to following bar (**V**)

/319, I, 3: corrected text 'he' to read 'He' upper case beneath Bq. ; II, III, 2: corrected text 'he' to read 'He' upper case beneath dotted quavers (**A**) ; IIb, 2-3: Gq Gq 'he com-' (**C**) ; Org. B., 1i-iv: EcEc over EsbEsb tied to following bar (**V**)

/320, I, IV, 3: corrected text 'he' to read 'He' upper case beneath dotted quavers ; II, III, 2: corrected text 'he' to read 'He' upper case beneath minims (**A**)

/321, I, 4: ‘#’ before *Ac* ‘*it*’ ; Org. B./2, 1: ‘#6/3-’ beneath *Cc* (**J**)

/322, Org. B./2, 1: ‘6/5-’ beneath *Dm* (**J**)

/324, Org. B./2, 1: ‘7’ beneath *A#sb* (**J**)

/325, II, 3: corrected text ‘*he*’ to read ‘*He*’ upper case beneath *Bc* (**A**) ; Org. B., 2: *Bm* tied to following bar (**F**) ; Org. B., 2i-ii: *BmBm* tied to following bar (**V**)

/326, III, IV, 3: corrected text ‘*he*’ to read ‘*He*’ upper case (**A**) ; IIa, 2: original *E#c* manipulated in pencil to read *D#qEq* ‘*and*’ ; 4: original *Ac* manipulated in pencil to read *GqAq* ‘*was*’ (**C**) ; Org. Tr., 1-4: *Cc E#c Fc Ac*, no *Cc Dq Eq Fc Gq Aq* (**L**) ; II, 1-4: *Cc E#c Fc Ac* ‘*spake and it was*’ (**O**) ; Org. B., 1ii: *Bm* beneath *Bm* tied to previous bar ; 2ii: *Am* beneath *Am*. tied to following bar (**V**)

/327, I, 3: corrected text ‘*he*’ to read ‘*He*’ upper case beneath *Bc* (**A**) ; IIIa, 1: *Bm*. ‘*spake*’ ; 2: *Bc* ‘*he*’ (**C**) ; II, 1-2: *Dm Em* ‘*done it*’ ; III, 1-2: *Bm. Bc* ‘*speak he*’ (**O**)

/328, III, 4-5: corrected original *Aq Gq* to read *Bq Aq* ‘*was*’ (**A**) ; II, 1-2: *Em* with tie to previous bar *Em* ‘*was*’ ; III, 1-4: *Cc Cc Bc Bc* ‘*speak and it was*’ (**O**) ; I, 2-3: *Aq* slurred to *Gq* ‘*and*’ ; Org. Tr., 2-3: *Aq* slurred to *Gq* (**U**)

/329, I-IV, 2: corrected text ‘*he*’ to read ‘*He*’ upper case beneath dotted quavers (**A**) ; Org. Tr., 5iii: blotch beneath *Gc*, ‘*f*’ beneath (**L**)

/330, I-IV, 4: corrected text ‘*he*’ to read ‘*He*’ upper case beneath dotted quavers (**A**) ; IIIb, 4-5: starching beyond *Dq. Dsq* ‘*he com-*’ (**C**)

/331, Ib, 3: pause in pencil over *m-rest* ; Ic, 1-2: inked strokes over *Gc Ec* ‘*-man-*’ ; Id, 2: ‘*short*’ in pencil over *Ec* ‘*-ded*’ , ‘*ad lib.*’ over *m-rest* with pause ; IIIa, 1-2: strokes in blue

pencil over Ec Bc ‘-manded’ ; IIIb, 1-2: accents over Ec Bc ‘-manded’ (C) ; IVa, 1: inked manipulation of original Dc to read Ec marked ‘E’ in ink above ‘-man-’ (G) ; Org. Tr., 2i: penciled stroke over Ec (K) ; I-IV, Org., 3: no pause over *m-rest* (U)

/332, I-IV, 1: corrected text ‘*he*’ to read ‘*He*’ upper case beneath dotted minims (A) ; IIa, 1: ‘*ad lib.*’ under Bm. ‘*he*’ ; IVa, 1: ‘*ad lib.*’ over Gm. ‘*he*’ (C) ; IV, 1: ‘*ad lib.*’ over Gm. ‘*he*’ (D) ; IIIa, 1: ‘*Adagio*’ over Em. ‘*he*’ ; IIIb, 1: ‘*ad lib.*’ over Em. ‘*he*’ (G) ; Org. B./2, 1: ‘8-’ beneath Gm. (J) ; Org. Tr., 1i: ‘*ad lib.*’ over Em. ; Org. B., 1-2: ‘8va-’ beneath Gm. Gc (K, L) ; I, 1: ‘*Adagio*’ over Em. ‘*he*’ ; II, 1: ‘*Adagio*’ over Bm. ‘*he*’ ; III, 1: ‘*Adagio*’ over Em. ‘*he*’ ; IV, 1: ‘*Adagio*’ over Gm. ‘*he*’ ; Org. B., 1i: ‘*Adagio*’ over Gm. (V)

/333, Org. Tr., 1i: ‘add cornet’ in pencil above Ec (L)

/334, IIa, 1: g.n. Ac after Fsb ‘*stood*’ ; IIb, 1: Fsb tied to g.n. Ac ‘*stood*’ (C) ; Org. B./2, 1: ‘5/4’ beneath Bm (J) ; II, 1: g.n. Ac after Fsb ‘*stood*’ (O)

/335, Ia, 1: ends after Esb with pause ‘*fast*’ and signatory symbol of John Grey ; Ib, 1: ends after Esb with pause ‘*fast*’ and signatory symbol of John Grey marked ‘*fini*’ ; Ic, 1: ends after Esb with pause ‘*fast*’ and signatory symbol of John Grey ; Id, 1: ends after Esb with pause ‘*fast*’ and signatory symbol of John Grey ; IIa, 1: ends after Gsb with pause ‘*fast*’ with signatory symbol of John Grey marked ‘*finis*’ ; IIb, 1: ends after Gsb with pause ‘*fast*’, ends after db lines marked ‘*finis*’ ; IIIa, 1: ends after Bsb with pause ‘*fast*’ and signatory symbol of John Grey ; IIIb, 1: ends after Bsb with pause ‘*fast*’ and signatory symbol of John Grey marked ‘*fine*’ ; IVa, 1: ends after Esb with pause ‘*fast*’ and signatory symbol of John Grey marked ‘*fine*’ ; IVb, 1: ends after Esb with pause ‘*fast*’ with signatory symbol of John Grey marked ‘*fine*’ (C) ; I, 1: ends after Esb with pause ‘*fast*’ with signatory symbol of John Grey marked ‘*fini*’ ; IV, 1: ends after Esb with pause ‘*fast*’ and signatory symbol of

John Grey marked 'finis' (**D**) ; Org. Tr., 1i-iv: ends after *EsbBsbGsbEsb* with pause and signatory symbol of John Grey ; Org. B., 1: ends after *Esb* with pause and signatory symbol of John Grey (**F**) ; Ia, 1: ends after *Esb* with pause '*fast*' ; Ib, 1: no pause on *Esb* '*fast*' ; ends after *Esb* '*fast*' ; IIb, 1: ends after *Gsb* with pause '*fast*' and signatory symbol of John Grey ; IIIa, 1: ends after *Bsb* with pause '*fast*' with signatory symbol of John Grey marked 'Finis' ; IIIb, 1: ends after *Bsb* with pause '*fast*' and signatory symbol of John Grey ; IVa, 1: ends after *Esb* with pause '*fast*' ; IVb, 1: ends after *Esb* with pause '*fast*' and signatory symbol of John Grey marked 'Finis' (**G**) ; Org. Tr./1, 1i-iv: ends after *EsbBsbGsbEsb* with pause and the signatory symbol of John Grey ; Org. B./1, 1: ends after *Esb* with pause and the signatory symbol of John Grey ; Org. Tr./2, 1i-iv: ends after *EsbBsbGsbEsb* with pause ; Org. B./2, 1: no pause beneath *Esb* (**J**) ; Org. Tr., 1i-iv: ends after *EsbBsbGsbEsb* with signatory symbol of John Grey marked 'finis' ; Org. B., 1: ends after *Esb* with pause and signatory symbol of John Grey marked 'Paid thus far Feb. 1814' (**K**) ; Org. Tr., 1i-iv: ends after *EsbBsbGsbEsb* with pause and signatory symbol of John Grey ; Org. B., 1: ends after *Esb* with pause and signatory symbol of John Grey (**L**) ; Org. B., 1: ends after *Esb* beneath *Esb* followed by double barlines (**V**)

## 19. *Teach Me O Lord*

*pre-1822*

### List of Sources

Source 1: (K) i, (*front*), pp. 210-227

### Critical Commentary

#### Scoring

*Teach Me O Lord* was scored for solo tenor and bass, chorus and organ accompaniment. Unfortunately, only solo tenor and bass and organ accompaniment survive. In this edition the voices are indicated thus: III = T. ; IV = B. ; Org. Tr. ; Org. B.

#### Copy text

Source 1: (K) i is St. Patrick's Cathedral Organ Book Vol. 78. It is the copy text for this edition and the only source to contain the anthem *Teach Me O Lord*. It is called Source 1 in the **List of Sources** and (K) in the **Textual Commentary**. This important organ copy

provides solo tenor and bass parts with text up to bar 239, after which only passing references to the text are made.

*Teach Me O Lord* is presented on p. 210 and ends with the signatory symbol of John Grey on p. 227. The nearest evidence for dating occurs after Smith's *Blessed Be Thou Lord* on p. 243 where '1822 J.M.' is written, together with the signatory symbol of John Grey.

### **Variant readings and dating**

No other sources contain *Teach Me O Lord*. Based on evidence from the copy text, a date of 'pre-1822' has been suggested.

### **Textual Commentary**

/1, Org. Tr., 2i-ii: original BqGq manipulated in pencil to read BsqGs<sub>q</sub> ; 3i-ii: original EqCq manipulated in pencil to read EsqCs<sub>q</sub> ; 4i-ii: original DqBq manipulated in pencil to read Dsq Bs<sub>q</sub> (**K**)

/9, III, 4: corrected text 'thy' to read 'Thy' upper case beneath C#c (**K**)

/10, Org. B., 1i: Am resembles Bm over Dm (**K**)

/13, III, 4: corrected text 'thy' to read 'Thy' upper case beneath C#c (**K**)

/14, III, 1: omitted unnecessary c-rest ; 2: corrected text 'And' to read 'and' lower case beneath Bs<sub>q</sub> (**K**)

/18, Org. Tr., 3: inserted dot after Dq originally omitted (**K**)

/20, III, 1-3: corrected original text '*teach me the*' to read as '*teach me*' beneath C#q. Dsq Ec; IV, 1-3: corrected original text '*teach me the*' to read '*teach me*' beneath Eq. Fsq Gc **(K)**

/22, II, IV, 5: corrected text '*thy*' to read '*Thy*' upper case beneath quavers **(K)**

/34, IV, 1: corrected text '*give*' to read '*Give*' upper case beneath Dq. **(K)**

/35, Org. B., 1: removed original '*p*' beneath Gc **(K)**

/36, IV, 1: inserted dot after Ec originally omitted, '*I*' ; 4: corrected text '*thy*' to read '*Thy*' upper case beneath Dq **(K)**

/37, III, 1: corrected text '*give*' to read '*Give*' upper case beneath Cq. **(K)**

/39, III, 4: corrected text '*thy*' to read '*Thy*' upper case beneath Bq **(K)**

/41, Org. B., 1ii-v: starched notation GqFqEqFq beneath Bm. ; 2ii: Gc starched beneath Bm. **(K)**

/43, IV, 1: inserted dot after Bm originally omitted '*heart*' **(K)**

/46, III, 2: inserted '#' before Cq. '*I*' **(K)**

/47, Org. Tr., 3: inserted '#' before Cq. originally omitted **(K)**

/51, IV, 1: corrected text '*yea*' to read '*Yea*' upper case beneath Gc **(K)**

/53, IV, 1-2: corrected original Eq Gq to read as Eq. Gsq '*to-*' **(K)**

/54, III, 2: corrected text '*teach*' to read '*Teach*' upper case beneath Dc **(K)**

/55, IV, 1: corrected text '*teach*' to read '*Teach*' upper case beneath Ec ; 3: inserted broken editorial slur from g.ns EqFq to Gc of following bar '*Lord*' **(K)**

/56, Org. Tr., 1: corrected original *Dm* to read *Bm* (K)

/58, III, IV, 3: corrected text '*thy*' to read '*Thy*' upper case beneath crotchets (K)

/62, Org. Tr., 2ii: corrected original *Fc* beneath *Bc* to read as *Dc* (K)

/70, III, 1: inseted dot after *Gq* originally omitted '*keep*' (K)

/71, IV, 1ii: omitted *Dm* beneath *Gm* '*-to*' ; 2ii: omitted *Dq* beneath *Fq* '*-to*' ; 3ii: omitted *Gsq* beneath *Gsq* '*the*' as scoring is only for bass solo (K)

/72, IV, 1ii: *Gm* omitted beneath *Gm* '*end*' as scoring is only for bass solo (K)

/77, III, 7: corrected text '*thy*' to read '*Thy*' upper case beneath *Bq* (K)

/81, III, 4: corrected text '*thy*' to read '*Thy*' upper case beneath *Dq* ; 7: corrected original *Gq* to read *Fq* '*O*' ; Org. Tr., 0: corrected original *Dc* to read as *Dm* ; Org. B., 0i-iii: corrected original *BcFcBc* to read as *BmFmBm* (K)

/84, III, 6: corrected text '*thy*' to read '*Thy*' upper case beneath *Bsq* (K)

/85, III, 8: corrected text '*thy*' to read '*Thy*' upper case beneath *Csq* (K)

/86, III, 5: corrected text '*thy*' to read '*Thy*' upper case beneath *Asq* (K)

/87, III, 3: correct text '*this*' to read '*This*' upper case beneath *Dsq* (K)

/88, III, 6: corrected text '*thy*' to read '*Thy*' upper case beneath *Dq* (K)

/89, III, 1: inserted dot after *Cq* originally omitted '*-mand-*' (K)

/90, III, 2: corrected text '*thy*' to read '*Thy*' upper case beneath *Gc*. (K)

/94, Org. B., 1i: corrected stemming on *Fm*. (K)

/95, Org. B., 1i: corrected stemming on *Em*. (K)

/96, III, 4: corrected text '*thy*' to read '*Thy*' upper case beneath *G#q* ; Org. B., 1ii: corrected stemming on *Bm*. (K)

/97, Org. B., 1ii: removed unnecessary dot after *Am* (K)

/100, III, 4: corrected text '*thy*' to read '*Thy*' upper case beneath *Cq* (K)

/102-110, Org.: this section marked 'Semi Chorus Voices Only' containing a part for organ marked 'Organ Tacet' is included here. The original instruction 'Organ Tacet' is retained with the understanding that if the choral parts were realized, the instruction would be adhered to (K)

/107, Org. B., 1: corrected stemming on *Dm* ; 2-3: corrected stemming on *Dq Cq* (K)

/108-109, Org: parallel 8ves between bass and treble strands (K)

/109, Org. Tr., 1: inserted dot after *Aq* originally omitted (K)

/113, III, 3: corrected text '*thy*' to read '*Thy*' upper case beneath *Eq* (K)

/114, Org. B., 1: corrected original *Am* to read as *Bm* ; '*B*' in pencil over *Am* (K)

/117, III, 3: corrected text '*thy*' to read '*Thy*' upper case beneath *Dq* (K)

/121, III, 3: corrected text '*thy*' to read '*Thy*' upper case beneath *Gc* (K)

/125, III, 3: corrected text '*thy*' to read '*Thy*' upper case beneath *Cc* (K)

/132, IV, 3: corrected text '*thy*' to read '*Thy*' upper case beneath *Ac*. (K)

/136, IV, 3: corrected text '*thy*' to read '*Thy*' upper case beneath *Dq*. (K)

- /143, IV, 1: corrected text *'take'* to read *'Take'* upper case beneath Dq. (K)
- /149, IV, 2: corrected text *'thy'* to read *'Thy'* upper case beneath Gc ; Org. B., 1: removed original *'pp'* beneath Bm. (K)
- /151, IV, 3: corrected text *'thy'* to read *'Thy'* upper case beneath Cq ; 3-5: inserted triplet symbol over Cq Eq Aq *'thy'* (K)
- /154, IV, 1: corrected text *'take'* to read *'Take'* upper case beneath Gq. (K)
- /155, IV, 1: inaccurate rhythm, corrected original Fnatq. to read as Fnatc. *'-buke'* (K)
- /160, IV, 3: corrected text *'thy'* to read *'Thy'* upper case beneath Dc (K)
- /161, IV, 3: corrected text *'thy'* to read *'Thy'* upper case beneath Cq (K)
- /163, IV, 2: corrected text *'take'* to read *'Take'* upper case beneath Gq. ; Org. Tr., 1i-ii: correct original stemming to position upwards from Gm.Bm. (K)
- /169, IV, 2: corrected text *'thy'* to read *'Thy'* upper case beneath Bq (K)
- /171, IV, 2: corrected original *'#'* to read *'nat.'* before Dq *'for-'* ; 5: corrected text *'thy'* to read *'Thy'* upper case beneath Cq (K)
- /174, IV, 4: corrected text *'thy'* to read *'Thy'* upper case beneath Aq (K)
- /175, IV, 3: corrected text *'thy'* to read *'Thy'* upper case beneath Ac (K)
- /176, Org. Tr., liii: corrected original Ac to read Bc (K)
- /182, IV, 1: removed unnecessary *'Duett'* over *sb-rest* (K)
- /183, III, 2: corrected text *'thy'* to read *'Thy'* upper case beneath Bq (K)

- /185, III, IV, 2: corrected text '*thy*' to read '*Thy*' upper case beneath quavers (K)
- /187, III, IV, 2: corrected text '*thy*' to read '*Thy*' upper case beneath quavers (K)
- /188, III, 0i: Fc starchy over Dc '*law*' (K)
- /189, III, IV, 2: corrected text '*thy*' to read '*Thy*' upper case beneath quavers (K)
- /190, III, 3: corrected text '*yea*' to read '*Yea*' upper case beneath Ac (K)
- /195, Org. Tr., liii: removed original Gm under DmAm over Fm (K)
- /199, Org. B., 2: note formation is unclear here as Dm resembles Cm (K)
- /206, IV, 1: corrected text '*For*' to read '*for*' lower case beneath Cm. (K)
- /207, IV, 3: corrected text '*thy*' to read '*Thy*' upper case beneath Fc (K)
- /209, III, IV, 3: corrected text '*thy*' to read '*Thy*' upper case beneath crotchets (K)
- /222, III, IV, 2: corrected text '*thy*' to read '*Thy*' upper case (K)
- /233, Ten, Bass, 3: corrected text '*thy*' to read '*Thy*' upper case beneath crotchets (K)
- /236, III, 2: inserted '*p*' originally omitted over Dc '*for*' (K)
- /237, IV, 4i: omitted Cc over Ac '*I*' as scoring is only for bass solo (K)
- /238, III, IV, 3: corrected text '*thy*' to read '*Thy*' upper case beneath crotchets ; IV, 1-2: no slurring from Gc to Dm beneath Dm '*seek*' as scoring is only for bass solo; 3i: omitted Fc over Dc '*thy*'; 4i: omitted Fc over Dc '*com-*' as scoring is only for bass solo (K)
- /239, IV, 3ii: omitted Am beneath Gm with pause '*-ments*' (K)
- /242, Org. Tr., lii: corrected original Bm under Ec over Gm to read as Cm (K)

/262, Org. B., 6: corrected original *Dq* to read as *Eq* (**K**)

/272, Org. Tr., 1ii: moved [Sym.] over *Bc*. (**K**)

/278, Org. B., 2: corrected original *Fc* to read as *Fq* reflecting rhythm of organ treble (**K**)

/280, Org. Tr., 1ii: inserted *Bq* beneath *Dq* ; 2ii: inserted *Aq* beneath *Cq* ; 3ii: inserted *Gq* beneath *Bq* ; 4ii: inserted *Fq* beneath *Aq* ; 5ii: inserted *Eq* beneath *Gq* ; 6ii: inserted *Dq* beneath *Fq* ; 1iii-6iii: the original bottom line is a 2<sup>nd</sup> too high, corrected original *Gq Fq Eq Dq Cq Bq* to read *Fq Eq Dq Cq Bq Aq* to avoid quadruple consecutive 5ths (**K**)

/283, Org. Tr., 2ii: corrected original *Dc* under *Ec* to read as *Cc* (**K**)

/285, Org. B., 1: deleted unnecessary *c-rest* after *Dm* (**K**)

/287, Org. Tr., 1i-ii: corrected *EcGc* to read *EqGq* ; 3i-ii: corrected original *DcFc* to read as *DqFq* (**K**)

/293, Org. Tr., 1i-iii: removed original dot after *GmDmBm* ; 2i-iii: corrected original *Fnat.cDcBc* to read *F#cDcAc* (**K**)

/294, Org. Tr., 1i-iii: removed original dot after *GmEmCm* ; 1i-iii: corrected original *GmEmCm* to read *GmDmBm* (**K**)

/295, Org. Tr., 1i: deleted original *Gc* over *EcCc* (**K**)

/302, Org. Tr., 5ii: corrected original *Eq* to read *Dq* (**K**)

/315, Org. Tr., 2i: marked 'left hand' over *GcEc* with '*ppp*' (**K**)

/315-316, Org: removed original '*ppp*' over treble stave and placed between staves (**K**)

/316, Org. Tr., 3i: marked 'right hand' over *EcCc* (**K**)

/317, Org. Tr., 2: original *Dsq.* corrected to read *Dq.* ; Org. B., 1: *sb-rest* corrected to form *m-rest* (**K**)

/319, Org. Tr., 1: inserted dot after *Aq* originally omitted ; Org. B., 1: corrected original *Aq.* to read as *Bq.* ; 4: corrected original *Cc* to read as *Dc* (**K**)

/321, Org. Tr., 1: removed original *c-rest* and inserted *Bc* ; 3i: removed original '*pp*' over *Dq* and placed between staves ; Org., 5: inserted double bar lines after notation (**K**)

/322, Org. Tr., 1: inserted 'Semi Chorus' over *Dm* (**K**)

/330, Org. Tr., 5i: inserted *Bq* over *GqDq* (**K**)

/333, Org. Tr., 2: ends after *c-rest* with signatory symbol of John Grey ; Org. B., 2: ends after *c-rest* with signatory symbol of John Grey and 'Finis' (**K**)

## 20. *The Earth Is the Lord's*

*after 1818*

### List of Sources

*Source 1: (U), (front), pp. 197-214*

*Source 2: (K), i, (front), pp. 185-199*

### Critical Commentary

#### Scoring

*The Earth Is the Lord's* is scored for solo countertenor, tenor and bass, chorus and organ accompaniment. In this edition the voices are indicated thus: I = Tr. ; II = C.T. ; III = T. ; IV = B. ; Org. Tr. ; Org. B.

#### Copy text

Source 1: (U) is the printed source *Morning and Evening Services and Anthems* (1825). It is the copy text and the only source found to contain a full score edition of this

anthem. It is called Source **1** in the **List of Sources** and **(U)** in the **Textual Commentary**. It presents *The Earth Is the Lord's* from p. 197-214. It uses treble staves for countertenor and tenor marked '8 notes lower'. Colons and full stops where commas were intended have been silently corrected. A comparison with the text in the handwritten source **(K) i** confirms that editorial changes were made in this and other Stevenson anthems for publication.

### **Variant readings and dating**

Source **2: (K) i** is St. Patrick's Organ Book Vol. 78. 'The Earth Is the Lord's S[i]r J Stevenson' is present on p. 185 and ends with the signatory symbol of John Grey on p. 199. The nearest evidence for dating occurs on p. 124 after Stevenson's *I Looked and Lo* where '1818 J.M.' is written together with the signatory symbol of John Grey. Interestingly, *The Earth Is the Lord's* is followed by 'Funeral Anthem taken from the Burial Service Sir J. Stevenson' composed for the funeral of Countess Talbot in 1819 which suggests a composition date of '1818 or 1819' for *The Earth Is the Lord's*.

### **Textual Commentary**

/1, Org. Tr., 1: 'Verse 3 Voices *Mode[rato]*' over *c-rest*, 'Sym.' over *c-rest* ; 2ii: no '*f*' beneath *EcCc*, no '*Andante Larghetto* Diapasons & Principal' ; Org. B., 1: '*for*' beneath *Ac*  
**(K)**

/3, Org. Tr., 5ii: '*cresc.*' beneath *EqCq* **(K)**

/4, Org. Tr., 8i: no 'tr.' over *Bq.Gq.Dq*. **(K)**

/5, Org. B., 3: no 'Stop Diapason', no 'p' over Am (**K**)

/12, Org. Tr., 1-2: Aq D#q (**K**) ; IV, 1: removed original comma after text 'Lord's' beneath Aq (**U**)

/13, Org. Tr., 2: Am ; 3: Bc ; 4i: Gc over Eq Dq ; Org. B., 1i: no Gc over Eq ; 1-4: Gq Bq Eq Cq over Eq Dq Cq Aq ; 5: no Bm ; 6i: no Gc over Ec (**K**) ; II, 2: q-rest printed instead of c-rest, corrected here to read c-rest ; III, 1: removed original comma after text 'world' beneath Gq (**U**)

/14, II, 1: removed original comma after text 'world' beneath Cc ; 5-6: corrected original stemming to position upwards on Bs<sub>q</sub> slurred to As<sub>q</sub> 'that' ; IV, 7: removed original comma after text 'world' beneath Fc. (**U**)

/15, III, 6-8: corrected original Ds<sub>q</sub> Cs<sub>q</sub> Bs<sub>q</sub> tied to Bq to read Es<sub>q</sub> Ds<sub>q</sub> Cs<sub>q</sub> ; 9: removed tie from Bq to Bc (**U**)

/18, II, III, 1: removed comma after text 'Lord's' beneath quavers (**U**)

/19, Org. B., 5: no 'pianniss.' over Eq (**K**)

/20, Org. Tr., 5i: Cs<sub>q</sub> over Aq with tie to following bar (**K**)

/21, Org. Tr., 1i-ii: tie from previous bar to AqFq (**K**)

/22, Org. Tr., 1-2: no slur from Es<sub>q</sub> to D#s<sub>q</sub> ; 2: no '#' before Dc ; Org. B., 1-2: Bc over Gc tied to Bs<sub>q</sub> ; 2: Bs<sub>q</sub>Cs<sub>q</sub>Bs<sub>q</sub>Cs<sub>q</sub> over Gq ; 5-7: no phrase from Cs<sub>q</sub> to As<sub>q</sub> (**K**) ; III, 3-4: corrected original Cs<sub>q</sub> Bs<sub>q</sub> to read Ds<sub>q</sub> Cs<sub>q</sub> 'dwell' (**U**)

/23, Org. Tr., 2: no 'nat.' before Dc (**K**) ; II, 1: inserted tie originally omitted from Es<sub>b</sub> 'in' ; Org. Tr., 2: removed unnecessary 'nat.' sign before Dc (**U**)

/25, Org. B., 4i-ii: *GcEc* not *BcGc* (**K**)

/27, Org. B., 3: no tie from *Am* to following bar (**K**)

/30, Org. B., 4ii: corrected original *Gm* to read *Fm* (**U**)

/31, IV, 1: removed original comma after text ‘*world*’ beneath *Em* (**U**)

/32, Org. Tr., 1: inserted tie to *Eq* originally omitted (**U**)

/33, Org. Tr., 1-4: no *Cm*, notation of tenor in pencil (**K**) ; II, 4: inserted *m-rest* after *q-rest* originally omitted, inserted ‘*lentando*’ above ; III, 4: removed original ‘*lentando*’ over *Cc* ‘*earth*’ (**U**)

/35, Org. B., 1: no accent over *Ec*; 4ii: no accent beneath *AcDc* (**K**)

/37, II, 4: inserted ‘*lentando*’ over *m-rest* (**U**)

/38, Org. Tr., 7ii: no tie from *Dc* beneath *Bq.* to following bar (**K**)

/39, II-IV, 1: removed original commas after text ‘*Lord’s*’ beneath crotchets (**U**)

/41, Org. Tr., 1i: ‘*Loud*’ over *AqCq*, ‘*Sym.*’ beneath ; 5i: ‘*Swell*’ in pencil over *FqDq* ; 6i-ii-7i-ii: no slur from *FsqDsq* to *EsqCsq* ; 8i-ii-9i-ii: no slur from *DqBq* to *CqAq* ; Org. B., 1: ‘*forte*’ beneath *Aq* (**K**)

/42, Org. Tr., 1ii: no accent beneath *BqGq* ; 2i-ii-3i-ii: *BsqGsq CdsqAdsq* ; 6ii: no accent beneath *EqCq* ; 7i-ii-8i-ii: *EsqCsq DdsqBdsq* ; 7i-ii-8i-ii: no slur from *EsqCsq* to *DdsqBdsq* ; 9i-ii: *CqAq* not *EqCq* (**K**)

/43, Org. Tr., 6ii: accent beneath *EqCq* ; Org. B., 2: *Bm* not *Dm* (**K**)

/44, Org. Tr., 8: tie from *Dc* to following bar **(K)** ; Org. B., 3: corrected stemming to position upwards on *Cc* **(U)**

/47 (Up. bt), Org. Tr., 1: 'Loud Organ' in pencil over *Em*; 'Sym.' beneath, no 'full organ' **(K)**

/48, Org. B., 1: 'tr.' over *Ac*. **(K)**

/52, Org. B., 3i-ii-6i-ii: no phrase from *Ac* over *Ac* to *Ac* over *Ac* **(K)**

/54, Org. B., 0: no tie to *Asb* **(K)**

/57, IV, 1: corrected original colon to read full stop after text '*seas*' beneath *Esb*. **(U)**

/62, IV, 1: removed original colon after text '*seas*' beneath *Asb* **(U)**

/64, Org. B., 5-6: corrected original stemming to position upward on *Cc Bc* **(U)**

/66, Org. Tr., 4: *m-rest* **(K)** ; Org. B., 1, 6-7: corrected original stemming to position upwards on *Cc Bc* **(U)**

/69, Org. Tr., 5i: corrected original *Gc* to read *Ac* **(U)**

/70, Org. Tr., 1: no *Bsb* tied to following bar ; Org. B., 2: 'tr.' over *Dq* ; 2-3: no slur from *Dq* to *Csq* **(K)** ; Org. B., 5-6: corrected original stemming to position upwards on *Bc Cc* **(U)**

/72, Org. Tr., 1i-iii: *Bsb.Fsb.D#sb*. tied to following bar **(K)**

/73, Org. Tr., 1i-iii: *BmGmEm* tied to previous bar ; 2: *m-rest*; 3: *m-rest* ; Org. B., 1: no '*p*' over *Csb*, no tie from *Csb* to following bar **(K)**

/74, Org. Tr., 1: *sb-rest* ; Org. B., 1: tie to *Asb*. **(K)**

/75, Org. Tr., 1: *sb-rest* (K)

/76, IV, 1: corrected original full stop to read comma after text '*floods*' beneath *Esb.* (U)

/77, Org. Tr., 1i-ii: *Esb.Bsb.* marked '*pp*' tied to following bar (K)

/78, Org. Tr., 1i-ii: *Esb.Csb.* tied to previous bar (K)

/80, Org. Tr., 1: no 'tr.' over *Ec*, no '*f*' beneath ; no 'Full Organ', 'Loud' beneath *Ec* ; 1-6: phrase from *Ec* to *Dc* (K) ; Org. B., 4-5: corrected original stemming to position upwards on *Bc Cc* (U)

/81, Org. Tr., 1: g.n. *Fq* before *Ec*. ; Org. B., 1: 'tr.' over *Ec*. (K) ; Org. B., 4-5: corrected original stemming to position upwards on *Bc Cc* (U)

/83, Org. Tr., 1i: no 'tr.' over *Ac.Ac.* (K)

/84, Org. B., 6-7: corrected original stemming to position upwards on *Cc Bc* (U)

/85, Org. Tr., 1iii: '*pia*' beneath *AsbEsbCsb* (K)

/86, Org. Tr., 2: *m-rest* ; 3i-ii: *AmEm* tied to following bar (K)

/87, Org. Tr., 1i-ii: *AsbFsb* tied to previous bar (K)

/88, IV, 1: corrected original colon to read full stop after text '*seas*' beneath *Asb* (U)

/89, Org. B., 1i-2: corrected original stemming to position upwards on *Fm Dm* (U)

/90, Org. Tr., 1: *Dsb.* tied to following bar (K)

/91, Org. Tr., 1: tie from previous bar to *Dsb* (K)

/92, IV, 1: removed original colon after text ‘*seas*’ beneath *Dsb* ; Org. B., 3-4: corrected original stemming to position upwards on *Cc Bc* (U)

/93, Org. Tr., 1ii: no ‘*pp*’ beneath *FsbCsb* ; Org. B., 1: ‘#’ before *Asb*, no phrase to *A#sb* (K) ; IV: corrected original ‘*p*’ to read as [*pp*] over *Cm* ‘*and*’ (U)

/95, Org. B., 2-5: no phrase from *Dq* to *Ac* (K)

/97, Org. Tr., 1i-ii: tie from previous bar to *Esb.Csb*. (K)

/104, Org. Tr., 2: ‘*for*’ beneath *Ac*, no ‘*Tempo*’ (K)

/105, Org. B., 6-7: corrected original stemming to position upwards on *Cc Bc* (U)

/106, Org. B., 2: *m-rest* (K)

/109, Org. B., 2ii: ‘*for*’ beneath *AcAc* ; 2i-ii-4i-ii: no phrase from *AcAc CcCc* (K) ; IV, 1: corrected original colon to read full stop after text ‘*seas*’ beneath *Asb* (U)

/110, Org. Tr., 1: ‘*p*’ beneath *Dsb*. ; Org. B., 1: ‘*p*’ beneath *Dsb* (K)

/113, IV, 1: removed original colon after text ‘*seas*’ beneath *Bsb* (U)

/114, Org. Tr., 1: *m-rest* ; 2iv: ‘*Swell*’ beneath *E#m* ; 3: *m-rest* (K)

/115, Org. Tr., 1: *m-rest* ; 2iii: ‘*Swell*’ beneath *E#m* ; 3: *m-rest* (K) ; Org. B., 3: inserted ‘#’ before *Dsq* (U)

/116, Org. Tr., 1: *m-rest* ; 2iii: ‘*Swell*’ beneath *Fm* ; 3: *m-rest* (K)

/117, Org. Tr., 1i: *AcFc* marked ‘*pp*’ with accent ; 3i: accent over *AcFc*; 5i: accent over *BcFc* ; Org. B., 1: accent over *Dc* ; 3: accent over *Dc* ; 5: accent over *Dc* (K) ; Org. Tr., 1i-

ii: corrected original BcGc to read AcFc ; 3i-ii: corrected original BcGc to read AcFc ; 5i-ii: corrected original BcGc to read BcFc (U)

/118, Org. Tr., 1i: accent over BcGc ; 3i: accent over BcGc ; 5i: accent over CcAcGc ; Org. B., 1: accent over Ec, 3: accent over Ec ; 5: accent over Ec (K)

/119, Org. Tr., 1i: accent over CcAc; 3i: accent over CcAc; 5i: accent over DcAc (K)

/121, Org. B., 1: no phrase to Asb (K)

/122, Org. Tr., 1: *sb-rest* (K)

/123, Org. Tr., 1: *sb-rest* (K)

/124, Org. Tr., 1: *sb-rest* (K)

/125, Org. Tr., 1: *sb-rest* ; Org. B., 1-2: Csb Cm (K)

/126, Org. Tr., 1: *sb-rest* with pause (K)

/128, Org. Tr., 3: 'Sy.' over Gc, 'loud' beneath ; Org. B., 1: Am 8ve below; 3: 'ff' in pencil over Ec, 'loud' beneath marked 'Organ' in pencil ; Org. B., 3: no 'full organ' beneath Ec (K) ; Org. B., 3: removed original 'Full Organ' beneath Ec and placed above Ec (U)

/130, Org. B., 6: corrected original stemming to position upwards on Cc (U)

/131, Org. Tr., 1: no 'tr.' over Dc. ; Org. B., 1: no 'tr.' over Dc. (K) ; Org. B., 2-3: corrected original stemming to position upwards on Csq Bsq ; 6-7: corrected original stemming to position upwards on Cc Bc (U)

/133, Org. Tr., 1iii: 'Swell *pia*' beneath CsbAsbEsb ; Org. B., 1: Asb tied to following bar (K)

- /134, Org. B., 1: tie from previous bar to *Am*; 3: no 'nat.' sign before *Gc* (**K**)
- /135, III, 8: inserted 'nat.' to cancel redundant '#' before *Gsq* 'or' (**U**)
- /137, Org. Tr., 1: no '*pia*' beneath *GcEc* (**K**) ; III, 5-7: amended original beaming to present *Cq Bsq Asq* 'ho-' ; 8-9: amended original beaming to present *Bsq Csq* 'ho-' (**U**)
- /138, Org. B., 1-2: *Cc c-rest* (**K**) ; Org. Tr., 4: corrected original *Asq* to read *Gsq* ; 5: omitted original '#' before *Csq* (**U**)
- /139, III, 9: corrected original syllable '*in*-' to read '*un*-' beneath *Esq* (**U**)
- /143, Org. Tr., 2i-ii: original *FcDc* deleted by pencil and manipulated in pencil to read *Ec* ; Org. B., 2: '#' before *Gc* over *Dc* (**K**) ; Org. B., 2i: inserted '#' before *Gc* (**U**)
- /144, Org. Tr., 5i: no pause over *AmEmCm* ; Org. B., 3: pause over *Eq* ; 5: no pause over *Am* (**K**)
- /145 (Up. bt.), Org. Tr., 1: '*Andante*' over *Ec*, no 'Swell', 'Swell' in pencil under *Ec* (**K**)
- /147, Org. B., 1i-ii: inserted *AmFm* originally omitted (**U**)
- /149, Org. Tr., 1: '*cresc.*' in pencil beneath *FmAm* (**K**)
- /150, Org. Tr., 1-6: no phrase from *Fq* to *Aq* (**K**)
- /151, Org. Tr., 5i: no 'tr.' over *Bq.G#q* (**K**)
- /154, Org. B., 2: inserted 'nat.' before *Gc* (**U**)
- /155, III, 1-3: no phrase mark to *D#q* '*pure*' (**U**)
- /156, III, 1: removed colon after text '*heart*' beneath *Em* (**U**)

/159, Org. Tr., 1i: inserted dot originally omitted after *Bm* to read *Bm.* ; Org. B., 1ii: inserted dot originally omitted after *Gm* to read *Gm.* (U)

/161, Org. B., 1: no ‘*pp*’ over *Cm.* (K) ; III, 1: 2: inserted ‘#’ before *Fq* ‘-*ni*-’ (U)

/163, Org. Tr., 1i-iii: no tie from *Gm.Fm.Dm.* to following bar (K)

/164, Org. Tr., 0i-ii: no tie to *GmEm* (K) ; III, 1: removed original colon after text ‘*Lord*’ beneath *Fc* ; Org. Tr., 2i: inserted ‘*b*’ before *Bc* (U)

/165, Org. Tr., 1: *sb-rest* ; Org. B., 1: *Dm.* (K)

/166, Org. Tr., 1: *sb-rest* (K)

/167, Org. Tr., 1: *sb-rest* (K)

/168, Org. Tr., 1: *sb-rest* (K)

/169, Org. Tr., 1i-ii: no tie from *Am.Em.* to following bar; Org. B., 1: ‘#’ before *Cm.* (K) ; Org. B., 1ii: inserted ‘#’ before *Cm.* (U)

/170, Org. Tr., 0i-ii: no tie to *AmFm* from previous bar ; Org. B., 1i: *Am* over *Dm* (K)

/171, Org. Tr., 1: *sb-rest* (K)

/172, Org. Tr., 1: *sb-rest* (K)

/175, Org. Tr., 1: *sb-rest* (K)

/176, Org. Tr., 1: *sb-rest* (K)

/179, Org. Tr., 3i: no ‘#’ before *Gq* over *EqDq*, no *Bq* ; 3iv: no pause over *GqEqDq*; 4: *q-rest* ; Org. B., 3: *Eq* with pause; 4: *q-rest* (K)

/181, Org. Tr., 1: no '*Trio*', '*Verse 3 Voices Largo Andante*' ; 1iv: no '*Sym.*' beneath *EcCcAcEc*; 3iii: no '#' before *Gc* beneath *EcBc* over *Ec*, '#' in pencil ; Org. B., 1: no '8...', no '*Diapason Choir Organ*' beneath *Aq*, '*Choir Organ*' in pencil beneath **(K)** ; III, IV, 1: removed unnecessary '*Trio*' over *sb-rest* **(U)**

/183, Org. Tr., 5: no tie from *Ac* to following bar **(K)** ; Org. Tr., 1iii: corrected original *Ac* to read *Gc* **(U)**

/184, Org. Tr., 1ii: no tie from previous bar to *Aq* beneath *Cq* ; 2i-ii-3i-ii: no slur from *DsqBq* to *CsqAsq* ; 4i: 'tr.' over *Bq.G#q.* ; 4i-ii-5: no slur from *BqG#q* to *Asq* **(K)**

/186, II, 1: corrected original text '*This*' to read '*this*' lower case beneath *Eq* **(U)**

/187, II-IV, 2: corrected original text '*him*' to read '*Him*' upper case beneath dotted crotchets ; III, 3: corrected original text '*ev'n*' to read '*Ev'n*' upper case beneath *Cnat.q* **(U)**

/188, II, 2: corrected original text '*ev'n*' to read '*Ev'n*' beneath *Gq.* ; IV, 1: corrected original text '*ev'n*' to read '*Ev'n*' upper case beneath *Fq.* **(U)**

/190, Org. Tr., 1iii: no *Cm* beneath *GmEm* ; Org. B., 1: *sq-rest* ; 2-4: *Csq Esq Gsq* ; 5: *Cc* ; 6: *sb-rest* **(K)**

/191, III, 3: corrected original text '*This*' to read '*this*' lower case beneath *Cq* **(U)**

/192, IV, 1: corrected original text '*This*' to read '*this*' lower case beneath *Dq* ; Org. Tr., 9i: corrected original *Bm* to read *Gm* ; Org. B., 8ii: removed original *Esq* to present *Gsq* **(U)**

/194, II-IV, 5: corrected original text '*him*' to read '*Him*' upper case beneath dotted crotchets **(U)**

/195, Org. Tr., 1: no 'major' beneath *m-rest* ; 4: no '*pp*' beneath *Esq* ; Org. B., 1: no '*pp*' beneath *Aq.* ; 5: no '#' before *Gsq* ; 7: *sb-rest* (**K**) ; III, 2: corrected original text '*ev'n*' to read '*Ev'n*' upper case beneath *Dq.* ; IV, 1: removed original '*lento*' over *Aq.*, corrected text '*ev'n*' to read '*Ev'n*' upper case beneath *Aq.* ; Org. Tr., 1: inserted 'Major' over *sb-rest*, removed beneath & inserted '*pp*' (**U**)

/196, Org. Tr., 3-6: no phrase from *Bsq* to *Fsq Dsq* ; 5i: no '#' before *Gsq* over *Esq* ; Org. B., 2: no '#' before *Gq* (**K**) ; II, 1: corrected original text '*ev'n*' to read '*Ev'n*' upper case beneath *Aq.* (**U**)

/199, Org. Tr., 7i: '< >' over *AcCc* ; Org. B., 5: '#' before *Eq* (**K**) ; II, III, 1: corrected original text '*This*' to read '*this*' lower case beneath quavers (**U**)

/200, II, 1: removed original '*lento*' over *D#c.* ; II-IV, 6: corrected original colons to read as full stops under crotchets '*him*' (**U**)

/201, Org. B., 1: no '*pp*' over *Ac.* ; 4i: no 'nat.' sign before *Aq* over *D#q* (**K**) ; III, 1: corrected original text '*ev'n*' to read '*Ev'n*' upper case beneath *Aq.* ; IV, 2: corrected text '*ev'n*' to read '*Ev'n*' upper case beneath *Dq.* (**U**)

/202, II, 1: corrected original text '*ev'n*' to read '*Ev'n*' upper case beneath *Eq.* (**U**)

/204, Org. Tr., 1-4: tenor notation beyond *sb-rest*; Org. B., 2-5: bass notation beyond *sb-rest* (**K**) ; III, 1: removed original '*lento*' over *Aq.* ; corrected original text '*ev'n*' to read '*Ev'n*' upper case beneath *Aq.* ; 4: inserted '#' before *Aq* '*that*'; IV, 2: corrected original text '*ev'n*' to read '*Ev'n*' upper case beneath *Dq.* (**U**)

/205, II, 1: corrected original text '*ev'n*' to read '*Ev'n*' upper case beneath *Eq.* (**U**)

/206, II, 6: db lines inserted after *Ac* ‘-cob’ ; III, 7: db lines inserted after *Ac* ‘-cob’ ; IV, 4: db lines inserted after *Ac* ‘-cob’ ; Org. Tr., 3i-iii: db lines inserted after *AcEcCc*; Org. B., 4i-iv: db lines inserted after *AcEcCcAc* (**U**)

/207, Org. Tr., 1i: ‘Full’ over *EqCq* (**K**) ; II, III, IV, 1: removed unnecessary ‘Chorus’ over note ‘*This*’ (**U**)

/208, Org. Tr., 3ii: no *Gq* beneath *Cq* ; 4-7: no phrase from *Fq* to *Bq* ; 4: *Fc* ; 7: *Fq* ; Org. B., 3-4: *Dc Dc* (**K**)

/209, Org. Tr., 5: *q-rest* (**K**) ; I-IV, 3: corrected original colons to read full stop after text ‘*him*’ beneath crotchets ; III-IV, 3: corrected original text ‘*ev’n*’ to read ‘*Ev’n*’ upper case beneath dotted quavers (**U**)

/210, I, 2 : corrected original text ‘*ev’n*’ to read ‘*Ev’n*’ upper case beneath *Fq*. ; II, 1: corrected original text ‘*ev’n*’ to read ‘*Ev’n*’ upper case beneath *Dq*. ; 8: corrected original *Bq* to read *C#q* ‘*thy*’ (**U**)

/211, Org. Tr., 1ii: *Bq* beneath *Dc* over *Fq* ; 6i: no ‘nat.’ before *Aq* over *Fq* ; Org. B., 5-6: *Cc Cc* (**K**) ; II, 0: inserted dot after *Fc* originally omitted ‘*face*’ (**U**)

/212, Org. Tr., 7i: no tie from *Bc* over *FqDq* to following bar (**K**) ; Org. Tr., 6iv: placed ‘nat.’ before *Eq* to cancel ‘#’ (**U**)

/213, Org. Tr., 0i: no tie from previous bar to *Bq* over *Gq* (**K**)

/214, Org. Tr., 2i: no pause over *FcCc* ; 3: pause over *m-rest* ; Org. B., 2ii: no pause beneath *AcFc*; 3: pause over *m-rest* (**K**) ; I-IV, Org., 3-4: inserted db lines after *m-rest* (**U**)

/215, Org. Tr., 1: no '*Trio Largo Affettuoso*' over *Em.*, no '*pp*' marked 'Verse' ; in pencil;  
Org. B., 1i: '*pp*' beneath *Esb.* over *Am.* (**K**) ; III, IV, 1: removed unnecessary '*Trio*' over  
note '*Seek*' (**U**)

/216, Org. Tr., 2-3: treble notation beyond *sb-rest* ; Org. B., 1: *Em* tied to previous bar over  
*Dm*, starting beyond; 2-3: bass notation beyond *m-rest m-rest* (**K**) ; II, 1: removed  
illogical placement of accent over *Bm* '*Lord*' (**U**)

/217, Org. Tr., 1-4: notation of treble beyond *sb-rest* ; Org. B., 1-4: notation of bass beyond  
*sb-rest* (**K**) ; II-IV, 4: corrected original text '*his*' to read '*His*' upper case (**U**)

/218, Org. Tr., 1-2: treble notation beyond *sb-rest* ; Org. B., 1-2: bass notation beyond *sb-*  
*rest* (**K**)

/219, Org. Tr., 1: '*pp*' over *Em* (**K**)

/220, II-IV, 4: corrected original text '*his*' to read '*His*' upper case beneath crotchets (**U**)

/221, Org. Tr., 1-5: treble notation beyond *sb-rest* (**K**) ; III, 1: corrected original *Am* to read  
*Bm* '*face*' (**U**)

/223, III, IV, 3: corrected original text '*his*' to read '*His*' upper case (**U**)

/224, Org. Tr., 2: no '*pp*' beneath *Ec* (**K**) ; II, 4: corrected original text '*his*' to read '*His*'  
upper case beneath *Cc* (**U**)

/225, Org. Tr., 2-3: no slur from *Ac* to *Gc* ; 4-5: no slur from *Fc* to *Ec* ; Org. B., 2-3: no slur  
from *Fc* to *Ec* ; 4-5: no slur from *Dc* to *Cc* (**K**) ; III, IV, 4: corrected original text '*his*' to  
read '*His*' upper case beneath crotchets ; IV, 5: corrected original stemming to position  
upwards on *Cc* '*his*' (**U**)

/227, Org. Tr., 1-6: countertenor notation beyond *sb-rest* ; Org. B., 1-3: bass notation beyond *sb-rest* (**K**)

/228, Org. B., 1: notation of treble beyond *m-rest* ; 2i: no accent over *FmDm* ; 3i: no accent over *FmDm*, no tie to following bar (**K**)

/229, Org. Tr., 0i-ii: no tie to *FmDm* with accent; 2i: no accent over *FmDm* ; Org. B., 0i-ii: *AcDc* over *Am* 8ve below, no tie from previous bar (**K**) ; II-IV, 3: corrected original text '*his*' to read '*His*' upper case (**U**)

/230, Org. Tr., 1i: '<>' over *EsbDsb* (**K**)

/231, Org. Tr., 1: no '*pp*' beneath *Cm.* ; 2-3: countertenor notation beyond *m-rest m-rest* (**K**) ; III, IV, 2: corrected original text '*his*' to read '*His*' upper case beneath minims (**U**)

/232, Org. B., 1: countertenor notation beyond *sb-rest* ; Org. B., 2: *m-rest* (**K**)

/233, Org. Tr., 1-6: countertenor notation beyond *sb-rest* ; Org. B., 1-2: bass notation beyond *sb-rest* (**K**) ; II-IV, 5: corrected original text '*his*' to read '*His*' upper case (**U**)

/234, Org. Tr., 1-4: countertenor notation beyond *sb-rest* ; Org. B., 1-3: notation of bass beyond *sb-rest* (**K**) ; II-IV, 3: corrected text '*his*' to read '*His*' upper case (**U**)

/235, Org. Tr., 1-3: countertenor notation beyond *sb-rest*; Org. B., 1-3: bass notation beyond *sb-rest* (**K**)

/236, Org. Tr., 1: countertenor notation beyond *m-rest* ; 2i-ii-3i-ii: no accents beneath *FmDm FmDm* ; Org. B., 1: notation of bass beneath *m-rest* (**K**)

/237, Org. Tr., 1i-ii-2i-ii: no accents beneath *FmDm FmDm* ; 3ii: no '*fortis.*' beneath *FmDm* (**K**) ; II-IV, 3: corrected original text '*his*' to read '*His*' upper case (**U**)

/238, Org. Tr., 1i: '< >' over *EsbDsb* ; Org. B., 1iv: '< >' beneath *Gsb* under *BsbGsbEsb*  
(**K**)

/239, Org. Tr., 2-3: countertenor notation beyond *m-rest m-rest* ; Org. B., 2-3: bass notation beyond *m-rest m-rest* (**K**) ; II-IV, 3: corrected original text '*his*' to read '*His*' upper case ; Org. Tr., 1i: corrected original '*p*' to read as [*pp*] under *Cm* (**U**)

/240, Org. Tr., 2: countertenor notation beyond *m-rest* (**K**)

/241, II-IV, 5: corrected original text '*his*' to read '*His*' upper case (**U**)

/242, Org. Tr., 1: countertenor notation beyond *sb-rest* ; Org. B., 1: notation of bass beyond *sb-rest* (**K**) ; II-IV, 3: corrected original text '*his*' to read '*His*' upper case (**U**)

/244, Org. Tr., 1: countertenor notation beyond *m-rest* ; Org. B., 1: no tie from *Asb* to following bar (**K**)

/245, Org. Tr., 1i-ii: *Gnat.sb.Em*, no tie from previous bar ; 2: no *m-rest* ; Org. B., 0: no tie from previous bar to *Am.* ; 2: *m-rest* (**K**)

/246, Org. Tr., 2-3: *m-rest m-rest* ; Org. B., 2-3: *m-rest m-rest* (**K**)

/247, Org. Tr., 1: countertenor notation beyond *m-rest* (**K**)

/248, Org. Tr., 1: countertenor notation beyond *m-rest* ; 2i: *c-rest* ; 3: '*pp*' over *CcEc* ; Org. B., 1: '*pp*' '*dim.*' beneath *Asb.* tied to following bar (**K**) ; Org. Tr., 3i: removed original '*p*' over *Cm* (**U**)

/249, Org. Tr., 1: countertenor notation beyond *m-rest* ; 2i-ii-3i-ii: '>' over *AmEm AmEm* ; Org. B., 1: *Asb.* tied to previous bar tied to following bar marked '>' (**K**)

/250, Org. Tr., 2: *m-rest* ; Org. B., 1: no pause over *Asb* tied to previous bar ; 2: *m-rest* (**K**)

/251, Org. Tr., 1i: no 'Chorus with Spirit', 'Vivace' over *AmEmCmAm* (**K**)

/252, II, III, 3: corrected original text 'his' to read 'His' upper case over crotchets (**U**)

/253, I/1&2, IV, 3: corrected original text 'his' to read 'His' upper case (**U**)

/254, Org. Tr., 1i: *Asb.* over *AmCm* tied to following bar (**K**) ; IV, 2: corrected original text 'his' to read 'His' upper case beneath *Ec* (**U**)

/254-259, I, 2: removed original *sb-rests* of second treble part and inserted notation and text of first treble for better continuity (**U**)

/255, Org. Tr., 1i: tie from previous bar to *AmEmCm* (**K**) ; I/1&2, II, IV, 4: corrected original text 'his' to read 'His' upper case (**U**)

/256, Org. Tr., 1i: no tie from *EmAmEm* to following bar (**K**)

/257, Org. Tr., 1i: no tie from previous bar to *BmGmEm* (**K**)

/258, Org. Tr., 1ii: *m-rest* beneath *Esb.* tied to following bar (**K**) ; II-IV, 4: corrected original text 'his' to read 'His' upper case ; Org. Tr., 1: inserted *m-rest* beneath *Esb* originally omitted (**U**)

/259, II, 3: corrected original text 'his' to read 'His' upper case beneath *Am* (**U**)

/262, Org. Tr., 2i-ii: *GcEc* 8ve above ; 3i-ii: *FqDq* 8ve above ; 2i-ii-3i-ii: no slur from *GcEc* to *FqDq* ; 4i-ii: *EcCc* 8ve above ; 5i-ii: *DqBq* 8ve above ; 4i-ii-5i-ii: no slur from *EcCc* to *DqBq* ; Org. B., 1: *Em* ; 2: *m-rest* ; 3: *Em* (**K**) ; II, III, 4: corrected original text 'his' to read 'His' upper case beneath dotted crotchets (**U**)

/263, I/1&2, 4: corrected original text 'his' to read 'His' upper case beneath dotted crotchets (**U**)

/264, II, IV, 4: corrected original text ‘*his*’ to read ‘*His*’ upper case beneath dotted crotchets ; Org. B., 5: corrected original stemming to position upwards on *Cq* (U)

/266, Org. Tr., 1i-ii: *GsbEsb* ; Org. B., 1-5: *Ec Bc Gc Fc Cc* over *Esb* ; 5-6: ink blotching on *Fc Cc* (K)

/269, I, II, 3: corrected original text ‘*his*’ to read ‘*His*’ upper case beneath minims (U)

/272, Org. B., 1i-iii: *CcEcDc* with ink blotching over *Cm*. ; 2: *Ec* with ink blotching over *Bc* ; 3i-ii: *CcAc* with ink blotching and starching over *Am* (K) ; I-IV, 3: corrected original text ‘*his*’ to read ‘*His*’ upper case beneath minims (U)

/273, Org. Tr., 1iii: removed original *Esb* and corrected to read *Fm* ; 2iii: inserted *Em* beneath *Am* ; 3iii: corrected original *Em* to read *Dm* (U)

/275, Org. Tr., 1-5: *Esb* marked ‘*ff*’ over *Ac Aq. Asq Ac Ac* (K) ; I-IV, 3: corrected original text ‘*his*’ to read ‘*His*’ upper case beneath minims (U)

/276, Org. Tr., 1-5: *Esb* over *c-rest Aq Asq Ac Ac* ; 6i-7: *Fm* over *DcAc* ; Org. B., 1ii-iii: *CmAm* beneath *Am* ; 2ii-iii: *CmAm* beneath *Am* ; 3ii-iii: *DmAm* beneath *Am* (K) ; I-IV, 3: corrected original text ‘*his*’ to read ‘*His*’ upper case beneath minims (U)

/278, Org. Tr., 1iv: *Em* beneath *EmCmAm* with inked stroke ; 3: no pause over *m-rest* ; Org. B., 1ii-iv: *EmCmAm* beneath *Am* with inked stroke; 3: no pause over *m-rest* (K)

/279, Org. B., 1i: *Asb* over *Csb* marked ‘Slow’ (K) ; I-IV, 2: corrected original text ‘*his*’ to read ‘*His*’ upper case beneath minims (U)

/280, I, 5: corrected original stemming to position upwards on *Ac* ‘*his*’ ; I, II, 4: corrected original text ‘*his*’ to read ‘*His*’ upper case beneath crotchets ; III, IV, 2: corrected original text ‘*his*’ to read ‘*His*’ upper case beneath minims (U)

/281, Org. Tr., 1ii: no *Em* under *Am* over *Cm* ; 2i-ii-4i-ii: no phrase from *CcEc* to *GcBc* (K)

/282, Org.: 2: no db lines after *m-rest* (K)

/283, Org. B., 1i: ‘*pp*’ beneath *Em* over *Asb*. (K) ; Org. Tr. 1iv: corrected original ‘*pp*’ to read [*ppp*] under *Cm* (U)

/287, Org. Tr., 1i: ‘*for*’ over *AmEmCmGnat.m* ; Org. B., 1ii: no *Asb*. beneath *Asb*. marked ‘*for*’ (K)

/291, Org. Tr., 1: no notation (K)

/292, Org. Tr., 1: no notation ; Org. B., 1i: *Asb* over *Asb* with pause, ends with sig. of John Grey (K)

## 21. *The Lord Ev'n the Most Mighty God*

*Psalm 50*

*after 1820*

### List of Sources

*Source 1: (H), iii, (front), pp. 259-297*

*Source 2: (E), ii, (reverse), pp. 136-142; iv, (front), pp. 141-147; v, (reverse), pp. 89-92; vi, (front), pp. 153-64; vii, (reverse), pp. 90-93; viii, (reverse), pp. 165-175; ix, (reverse), pp. 83-86; xvii, (reverse), pp. 25-30*

*Source 3: (F), i (front), pp. 312-328*

### Critical Commentary

#### Scoring

*The Lord Ev'n the Most Mighty God* is scored for solo countertenor, tenor and bass, chorus and organ accompaniment. It respects the following order: I = Tr. ; II = C.T. ; III = T. ; IV = B. ; Org. Tr. ; Org. B.

#### Copy text

Source **1: (H) iii** is [Christ Church Cathedral Score Book] R.C.B. C6/1/24/1/31. It is the copy text for *The Lord Ev'n the Most Mighty God* and is called Source **1** in the **List of Sources** and **(H)** in the **Textual Commentary**. It presents the anthem from p. 259-297. It

ends with the signatory symbol of John Grey on p. 297. The only evidence for dating occurs after Handel's *The Ways Of Zion* on p. 103 where it is written in the hand of John Grey 'Finis Paid 1820'. Interestingly Handel's *Let God Arise* ending on p. 203, is followed with the signatory symbol of John Grey and signed 'Ex'd H.B.' Stevenson's *I Looked and Behold* follows on the next page and concludes on p. 232 with a signatory symbol consistent with the entries into Source (A) R.C.B. Christ Church Cathedral Score Book C6/1/24/1/29 where 'H.B' may be the main copyist. The use of ornamentation is of interest in this text. A turn used over the fourth symbol the C *minim* in bar 119 in the organ treble is followed by the use of the *old mordent* or 'lower' mordent on the third symbol, the F *minim* in the organ bass in bar 120 rather than the old *Schneller* 'upper' mordent symbol. No further evidence for dating exists.

It is worth noting that Stevenson exercised considerable revision of this anthem from its original state recorded in the Trinity College Chapel sources (E) and (F) to its entry into source (H) which was performed at Christ Church Cathedral. In its original state, it must have been very lengthy. It is unfortunate that the notation concealed by the papyrus paste-overs could not be deciphered. Perhaps in the future, given that entries onto the inserts agree exactly with copy text Source (H), permission could be sought to have the inserts lifted so that the original notation and text could be transcribed and the original state of the anthem reconstructed.

### **Variant readings and dating**

Source 2: (E) ii, iv-ix and xvii refer to Trinity College Chapel part-books. They respect the following order:

I = Tr. ; Ia = Tr. [cant.] ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

Source **2: (E)** provides evidence that after its composition, there were later attempts to shorten *The Lord Ev'n the Most Mighty God*, that considerable sections of original notation were deliberately concealed while other sections were omitted possibly because they had not been composed at the time of transcription. The first section of deviation from the copy text occurs from bars 168-205 where a sixteen-bar insert conceals the original notation to the text 'He shall call the heav'ns' (bars 168-183). In this case, as in the others described below, the notation entered onto the paste-over agrees with the copy text source **(H)** but conceals the original. Another occurs from bars 183-193 where an eight-bar insert pasted over the original text 'may judge his people' agrees with the copy text while an original 'Amen' section was concealed from bars 197-205. The second significant section of deviation occurs from bars 218-227. Here, a sizeable number of bars is concealed by papyrus marked 'Seque Verse'. While bar 221 of the copy text appears, it leads into another sizeable section of at least twelve bars which originally began with an organ symphony followed by a tenor entry. The third incident of deviation from the copy text occurs from bars 239-241 where a paste-over inserted over the original conceals a section entitled 'Seque'. A fourth deviation occurs from bar 250 which originally began with '4 bars Sym.' and appears to have lead to an 'Amen' section which lasted nine-bars. A fifth deviation occurred from bars 282-298 where a 'Seque Verse' of fourteen bars of a tenor solo and three bars of organ symphony were followed by a further nine bars of another voice part which was succeeded by bar 329 of the copy text. Bars 293-319 were pasted over while a significant section of the original marked 'Seque Verse' occurred at bar 299. It began with a direction that 'Sym. 3' should succeed followed by a 'Seque Verse' referred to as 'Verse

2'. The paste-over then presents bar 319 of the copy text but significantly, it does not present bars 298-316 of the copy text. This omission may suggest that these bars were yet to be written by Stevenson. Finally, Source (F) records two final deviations: one at bar 338 and another at bar 341 where two further original 'Seque's were concealed.

Trinity College Chapel First Treble MS 4758 MUN V/90e/15 is **ii**. It presents *The Lord Ev'n the Most Mighty God* marked 'Psalm 50<sup>th</sup>' on p. 136 where it concludes on p. 142 with an unfamiliar signatory symbol. Evidence for dating occurs one hundred and twenty five pages earlier on p. 11 after Spray's *O Lord I Will Praise Thee* where together with the signatory symbol of John Grey it is written 'Paid 1820 J.G'. Trinity College Chapel First Countertenor MS 4760 MUN/ V/90e/17 is **iv**. It presents *The Lord Ev'n the Most Mighty God* marked 'Psalm 50<sup>th</sup>' on p. 141 where it concludes on p. 147 with double bar lines. This is obviously a late entry as Smith's *Come Holy Ghost* 'Composed for the consecration of the Lord Bishop of Cork', occurs on p. 126. This anthem was composed in March 1831 yet it appears in this source fifteen pages before the entry of *The Lord Ev'n the Most Mighty God*. No further evidence for dating exists. Trinity College Second Countertenor MS 4761 MUN V/90e/18 is **v**. It presents *The Lord Ev'n the Most Mighty God* on p. 89. It ends on p. 92 with an unfamiliar signatory symbol. Evidence for dating occurs seventy-eight pages earlier on p. 11 after Spray's *O Lord I Will Praise Thee* where together with the signatory symbol of John Grey it is written 'Paid 1820 J.G.'. This copy of *The Lord Ev'n the Most Mighty God* appears to have been entered by its copyist after 1831 as Smith's *Come Holy Ghost*, composed for the consecration of the Lord Bishop of Cork occurs from pages 84-85. No further evidence for dating exists. Trinity College Chapel First Tenor MS 4756 MUN/V/90e/13 is **vi**. It presents *The Lord Ev'n the Most Mighty God* on p. 153 and concludes on p. 164 with an unfamiliar signatory symbol. Evidence for dating occurs on p. 41, one hundred and twelve pages before where after Spray's *O Lord I Will Praise Thee*,

and following the signatory symbol of John Grey, it is written 'Paid 1821 J. Grey'. Trinity College Second Tenor MS 4757 MUN/V/90e/14 is **vii**. It presents *The Lord [Ev'n] the Most Mighty God* on p. 90. The anthem concludes on p. 93 with an unfamiliar signatory symbol and the only evidence for dating is the presence of Smith's *Come Holy Ghost* on p. 85, composed for the consecration of the Lord Bishop of Cork in 1831. Trinity College First Bass MS 4754 MUN V/90e/11 is **viii**. It presents *The Lord Ev'n the Most Mighty God Psalm 50<sup>th</sup>* on p. 165 which ends with an unfamiliar signatory symbol on p. 175. Evidence for dating occurs on p. 39 some one hundred and twenty six pages earlier, after Spray's *O Lord I Will Praise Thee* where together with the signatory symbol of Grey it is written 'Paid 1821 J.G.'. Smith's *Come Holy Ghost* composed for the consecration of the Lord Bishop of Cork occurs on p. 151 marked 'March 1831' in pencil. Trinity College Second Bass MS 4755 MUN/V/90e/12 is **ix**. It presents *The Lord [Ev'n] the Most Mighty God* on p. 83 which ends on p. 86 with an unfamiliar signatory symbol. Smith's *Come Holy Ghost* composed in 1831 for the consecration of the Lord Bishop of Cork occurs on p. 78. No further evidence for dating exists. Trinity College Chapel Treble Primo MS 4769 MUN V/90e/26 is **xvii**. It is referred to as 'I' in the order of parts and in the **Textual Commentary**. It presents *The Lord Ev'n the Most Mighty God* on p. 25. The anthem concludes on p. 30 with an unfamiliar signatory symbol. Evidence for dating relating to performance occurs after Greene's *Thou O God* where the date 'Nov. 6 [18]58' is entered in later hand.

Source **3: (F) i (front)**, is Trinity College Chapel Organ Book MS 4749 MUN/V/90e/1. It presents *The Lord Ev'n the Most Mighty God* on p. 312. Like the Trinity College Chapel part-books, this source provides evidence that there were later attempts to shorten this anthem, that considerable sections of original notation were deliberately concealed while

other sections were omitted possibly because they had not been composed at the time of transcription. Deviation from the copy text occurs at bar 221 where an insert marked ‘Seque’ conceals part of the notation of this bar and the following bars. Another insert also marked ‘Seque’ occurs after bar 238 and is followed by bar 239 of the copy text while yet another paste-over occurs at bar 250. The insert at bar 250 is of interest as it attempts to conceal four bars of an Amen section which are barely visible through the papyrus. It is marked ‘Seque’ and provides the notation of ‘Chorus Moderato’, bar 255 of the copy text. However, it does not contain bars 251-254 of the copy text. These bars are not concealed, they are simply omitted suggesting they had yet to be composed. Further deviation occurs from bars 290-292 which the organ were instructed not to play. Two further omissions occur at bar 298 which is followed by bar 299 of the copy text while a considerable omission of the copy text version occurs from bars 300-315. At bar 318, a considerable number of bars of original notation are pasted over, marked ‘Seque Verse’ and followed by bar 319 of the copy text. A further omission occurs at bar 338 where the following bar is pasted over and marked ‘Seque’. Likewise at bar 341, the following bar is pasted over, marked ‘Seque’ and leads to bar 342 of the copy text. The anthem concludes with an unfamiliar signatory symbol on p. 328 and there is no evidence for dating. However the last anthem to be entered by Grey is Boyce’s *O Praise the Lord Ye That Fear Him* on p. 245 which ends on p. 253 where Grey’s signatory symbol is visible for the last time. This entry occurs sixty-seven pages before *The Lord Ev’n the Most Mighty God*. The date ‘Nov[embe]r. 26<sup>th</sup> 1846’ appears in pencil after the entry of Smith’s *What Tho’ I Trace* in the contents suggesting performance dates after 1834 to c.1846.

## Textual Commentary

/1, IVb, I: entitled 'The Lord the most mighty God' (E) ; Org. B., 1i: no '*pomposo*', 'Sym.' with 'Right Hand' in original hand over *Cm.Cm.* ; 1ii: 'Left Hand' beneath *Cm* ; 2ii-3ii: no *Cq. Bsq* (F)

/2, Org. B., 1ii-3ii: no *Cm. Cq Bsq* (F)

/3, Org. B., 1ii-4i: no *Cc Cc Ec Gc* (F)

/11, IIa, 4: 'G' in pencil over *Fc 'mi-'* (E) ; II, 4: corrected original *Fc* to read *Cc 'migh-'* ; Org. Tr., 3: corrected original *Csq* to read *Bsq* (H)

/12, IIIa/1, 3: g.n. *Cq* before *Bc. 'God'* (E)

/13, IIa, 3-4: *Eq.* slurred to *Dsq 'and'* ; IIIa, 3-4: *Cq.* slurred to *Dsq 'and'* (E) ; III, 1: corrected original *Cc* to read *Dc 'spo-'* (H)

/14, IIa, 1-2: penciled slur from *Gm.* to *Fq 'called'* (E) ; Org. Tr., 1i-ii-2i-ii: *GmEm* tied to *GcEc* (F) ; IV, 3: corrected original *Cc* to read *Fc 'and'* (H)

/15, IIa, 2-3: *Dq.* slurred to *Esq 'and'* ; IIIa, 2-3: *Bq.* slurred to *Csq 'and'* (E) ; Org. Tr., 2ii: no *Bm* ; Org. B., 2: *Bm* (F)

/16, Org. Tr., 1i-ii-2i-ii: *FmDm* tied to *FcDc* (F)

/17, Org. Tr., 3-4: no *Gq. Gsq* ; Org. B., 5i-6i: *Gq. Gsq* (F)

/18, IIa, 1-4: phrase from *Cc 'ri-'* ; IIIa/1, 1: no phrase from *Ec 'ri-'* ; 1-4: no phrase from *Ac 'ri-'* (E)

/19, IIa, 1: no phrase extended to *Gm* 'ri-' ; 2: no 'cresc.' over *Gq* 'ri-' ; 3: no 'cresc.' over *Eq* 'ri-' ; 3-5: no phrase from *Eq* 'ri-' ; IVa, 1-6: no phrase from *Cc* 'ri-' (**E**) ; Org. Tr., 1i: no tie from *Gm* ; 7ii: no *Bbc* ; Org. B., 6i: *Bbc* (**F**)

/20, IIa, 0: no phrase extended to *Am* 'ri-', 'cresc.' beneath ; IIIa, 1: 'cres.' over *Aq* 'ri-' ; IVa, 1: 'cres.' beneath *Fq* 'ri-' (**E**) ; Org. Tr., 1i: 'cres.' over *Am* (**F**)

/21, IIa, 4-5: *Fq* slurred to *Eq* 'the' ; IIIa, 3: 'f' under *Ec* 'of' ; IVa, 3: 'f' over *Cc* 'of' (**E**) ; Org., Tr., 2i: 'f' over *Gm* (**F**)

/22, IIa, 1: g.n. *Ec* slurred to *Dm* 'sun' ; IIIa, 1: g.n. *Cc* before *Bm* 'sun' ; 2: 'lento' beneath *m-rest* (**E**) ; II, 1: altered original g.n. *Ec* to read whole note *Ec* editorially slurred to *Dm* 'sun' ; III, 1: altered original g.n. *Cc* to read whole note *Cc* editorially slurred to *Bm* 'sun' (**H**)

/23, IIIa, 3: 'pia' beneath *Ec* 'un-' (**E**)

/24, IVa, 1-5: no phrase from *Bq*. 'down' (**E**)

/25, IVa, 1-6: no phrase from *Aq*. 'go-' (**E**) ; Org. Tr., 1i-4i: phrase from *F#c* (**F**)

/26, IIa, 1-5: no slur from *Bq*. 'down' ; IVa, 1-5: no phrase from *Dq*. 'down' (**E**) ; Org. Tr., 6: *Dc* (**F**)

/27, IIa, 1: 'cres.' under *Em* 'go-', no phrase ; IIIa, 2-3: *Cq* slurred to *Bq* 'the' ; 4: no tie from *Cm* 'go-' to following bar, no phrase from *Cm* 'go-' to following bar (**E**) ; Org. Tr., 1i: 'cres.' over *Em* ; 2-3: *Cq*. *Bsq* ; 5-6: *Aq*. *Gsq* (**F**)

/28, IIIa, 0: no tie to Cc from previous bar 'go'; 3: no phrase to Dc 'go' (E) ; Org. Tr., 2ii: Cc beneath Em, not Dc ; 2-3: no Cq Bq ; Org. B., 2i-3i: Bq Aq (F) ; Org. Tr., 1ii-3: corrected original Dc Eq Bq to read Cc Bc Aq (H)

/29, Org. Tr., 2iii: Cm ; Org. B., 1i: Bm over Dm ; 2i no Cm over AmDm (F)

/30, IIa, 1-2: Gm tied to Gc 'same' ; IIIa, 1-2: Bm tied to Bc 'same'; 3: 'ff' over Bc 'the' ; IVa, 1-2: Gm tied to Gc 'same' ; 3: 'ff' over Gc 'the' (E) ; Org. Tr., 1i-ii-2i-ii: GmDm tied to GcDc; 3: 'ff' over GcDc ; Org. B., 1i-3i: Bm tied to Bc (F) ; II, 2: corrected original 'f' to read as 'ff' over Gc 'The' ; III, 1-2: corrected original Bm c-rest to read as Bm. 'same' (H)

/31, Org. Tr., 1i: 'Tempo' over Gm. (F)

/32, Org. Tr., 2i-ii-5i-ii: no phrase from GsqEsq (F)

/33, Org. Tr., 3ii: no Ac beneath F#c ; 4i: Ac not Gc; 4ii: no Dc beneath (F) ; Org., Tr., 4i: corrected original Gc to read as Ac over Dc (H)

/34, IIa, 3: 'ff' over Gc 'the' ; IIIa, 3: 'ff' over Bc 'the' (E)

/36, Org. Tr., 7ii: no Cc beneath Gc (F)

/37, IIIa, 4: no g.n. Esq before Dc 'God' (E) ; III, 5: removed original Ec and inserted GqFq 'hath' to avoid consecutive 5ths with countertenor (H)

/38, IVa, 3: 'pia' over Gc 'and' (E) ; Org. B., 7: 'pia' over Gc (F)

/39, IIIa, 1: 'lento' beneath m-rest ; IVa, 1: 'lento' beneath Cm 'call'd' ; 2-3: no slur from Cq to Bbq '-led' ; 4-5: Aq slurred to Gq 'the' (E) ; Org. B., 1: 'lento' beneath Cm ; 1-2: Cm tied to Cq (F)

/40, IIIa, 1-2: *Fm* tied to *Fq* ‘*cal-*’ ; 4-5: *Dq* tied to *Cq* ‘*the*’ (E) ; Org. Tr., 1-2: *Fm* tied to *Fq* (F)

/41, IIa, 1-2: *Gm* tied to *Gq* ‘*call’d*’ ; 4-5: *Eq* slurred to *Dq* ‘*the*’ (E) ; Org. Tr, 1ii: no *Bsb* beneath *Gm* ; 1-2: *Gm* tied to *Gq* (F)

/42, IIIa, 1: ‘*Tempo*’ under *Cm*. ‘*world*’ ; IVa, 1: ‘*Tempo*’ over *Cc* ‘*ri-*’, no phrase from *Cc* ‘*ri-*’ (E)

/43, IIa, 1-6: no phrase from *Fq*. ‘*ri-*’ (E) ; Org. B., 2-3: *Gq*. *Asq* ; 4-5: *Bq*. *Gsq* (F)

/44, IIa, 1-5: no phrase extended to *Gc* ‘*ri-*’ (E) ; Org. B., 1: no ‘*cresc.*’ beneath *Cm* (F) ; Org. B., 1: removed ‘*cresc.*’ beneath *Cm* and placed above (H)

/45, IIa, 1: no g.n. *Cq* before *Bbm* ‘*up*’ (E)

/46, IIIa, 3: no ‘*p*’ over *Gc* ‘*un-*’ (E) ; Org. Tr., 3: no ‘*p*’ under *Gc* (F)

/47, IVa, 2: ‘*p*’ over *Cc* ‘*un-*’ (E)

/48, IIIa, 1-4: no phrase from *Bq*. ‘*down*’ (E)

/49, IIa, 1-3: no phrase from *Ac* ‘*go*’ (E) ; Org. Tr., 2: corrected original *Dc* to read *Bc* (H)

/51, IIa, 1-2: *Cm* tied to *Gc* ‘*same*’ ; IIIa, 1-2: *Cm* presented as *Cm* tied to *Cc* ‘*same*’ ; IVa, 1-2: *Cm* tied to *Cc* ‘*same*’ (E) ; Org. Tr., 1: no *Cm*. ; Org. B., 1i-3iii: *Cm* tied to *Cc* ; 3i-3iiii: *Em* tied to *Ec* (F) ; Org. B., 1i: corrected original *Gm*. to read *Em*. (H)

/53, IVa, 4-5: *Bq* *Bq* ‘*of the*’ (E)

/54, Org. B., 1: no tie from *Bbsb* (F)

/55, IIa, 0: no pause over *Gm* 'sun' ; IIIa, 0: no pause over *Em* 'sun' ; IVa, 3: no 'nat.' sign before *Bc* 'un-' (E) ; Org. B., 1: no 'b' before *Bm* ; 3: no 'nat.' sign before *Bc* (F) ; IV, 3: corrected original 'nat.' to read 'b' before *Bc* 'un-' ; Org. B., 3: corrected original 'nat.' to read 'b' before *Bc* (H)

/56, IIIa, 4-5: no slur from *Dq* to *Cq* 'the' (E)

/57, IIa, 4-5: no slur from *Fq* to *Dq* '-ing' ; IIIa, 1-3: no phrase from *Bc* 'go' (E) ; Org. Tr., 1ii-2ii: no *Bc DcBc* ; Org. B., 1ii-2ii: *Bc DcBc* ; 3i: *Cm* over *Ec* (F)

/60, Org. Tr., 0: 'dim.' over *Csb* (F)

/61, IIIa, 3-4: no slur from *Ac* to *Fc* '-ing' ; 4: no 'f' over *Fc* '-ing' (E) ; Org. Tr., 1: 'lento' over *Cm* ; 2i: 'ff' over *Ac* ; Org. B., 3ii: *Fc* under *Fc* (F)

/62, IIIa, 1-2: penciled correction *Gm Bm* 'down the' over original *Gm* with dot omitted *Bc* 'down the' ; IVa, 1: *Ec* deleted in pencil and *Ec* inserted in pencil before 'go-' ; 2: *Cc* in pencil before *Dc* with penciled stem upwards on *Dc* 'go-' with *Gc* in pencil and penciled barline ; 3: penciled barline before *Cc* with penciled stem down followed by *Gc* in pencil ; 4: *Fc* deleted in pencil with *Ac* in pencil beneath and *Fc* in pencil after '-ing' (E) ; Org. B., 4i-ii: *BcGc* over *Gc* ; 4ii: *Gc* tied to following bar (F)

/62-63, IIa, 1-3: these bars are merged together with penciled correction of original *Gc Fc Ec* 'go-' ; 4-5: *Gq Fq* '-ing' ; IVa: a number of penciled alterations to original notation rendering it illegible (E)

/63, IIIa, 1-3: *Cc Bc Cc* 'go-' ; 4-5: *Eq* slurred to *Dq* '-ing' ; IVa, 1: *Gm* deleted in pencil with *Gm* in pencil beneath 'down' (E) ; Org. Tr., 1ii: *Cc* ; 2i-ii: *DcBc* ; 3: *Cc* ; 4i-ii-5i-ii: *GqEq FqDq* ; Org. B., 0i-ii: *GcCc* ; 2i-ii: *FcGc* ; 3i-ii: *EcAc* ; 4i: *Fc* (F) ; Org. B., 2-3:

corrected original *Gq Aq* to read *Cc* ‘*go-*’ ; 4-5: corrected original *Bc Fc* to read *Ac Ec* ‘*-ing*’ **(H)**

/64, IVa, 1: *Em* 8ve above deleted in pencil and corrected to read 8ve below ‘*down*’ ; Org. Tr., 2i-ii: *DmBm* ; Org. B., 1ii: *Gm* ; 2i-ii *FmGm* **(F)**

/65, Org. Tr., 1: ‘*dim.*’ over *Csb* ; Org. B., 1i-2i: *Cm. Bc* ; 1iii: *Csb* tied to following bar **(F)**

/66, Org. Tr., 1i-4i: *Ac Gc Fc Ec* ; 1iii: *Csb* tied to previous bar **(F)**

/69, Org. Tr., 1: ‘*pp*’ under *Csb* **(F)**

/71, IIIa, 1: ‘Sym.’ over organ treble *Fsb* **(E)** ; Org. Tr., 1: ‘Sym.’ over *Fsb* ; 2: ‘tr.’ over *Fc*. ; 3-4: *Eq Fq* **(F)**

/72, Org. Tr., 2: ‘tr.’ over *Gc*. ; 3-4: *Fq Gq* **(F)**

/76, IIIa, 1: no g.n. *Fsq* before *Ec*. ‘*-pea-*’ **(E)**

/78, IIIa, 1-2: *Ac*. slurred to *Gq* ‘*beau-*’ **(E)** ; III, 5: corrected original text ‘*let*’ to read ‘*Let*’ upper case beneath *Cc* **(H)**

/79, IIIa, 1: no ‘tr.’ over *Cc*. ‘*ju-*’ **(E)**

/80, III, 3: corrected original text ‘*let*’ to read ‘*Let*’ upper case beneath *Cc* **(H)**

/82, Org. Tr., 6ii: corrected original *Ac* to read *Gc* **(H)**

/84, Org. Tr., 1ii: no ‘nat.’ before *Bm* **(F)** ; Org. Tr., 2: corrected original *Fc* to read *Gc* **(H)**

/85, Org. B., 2i: *m-rest* **(F)** ; III, 3: corrected original text ‘*thy*’ to read ‘*Thy*’ upper case beneath *Dm* **(H)**

/88, Org. Tr., 1ii: no *m-rest* ; Org. B., 1-2: *Cm* tied to *Cc* (F) ; Org. Tr., 1ii: removed unnecessary original *m-rest* beneath *Bc*. (H)

/89, III, 1: corrected original text '*out*' to read '*Out*' upper case beneath *Csb* (H)

/90, Org. Tr., 2: *Bc* not *Cc* (F) ; Org. Tr., 2: corrected original *Cc* to read as *Bc* (H)

/93, IIIa, 1-2: no slur from *Cm* to *Bm* '*per-*' (E)

/94, Org. Tr., 1i: no *Ac.* over *Fc*. (F) ; III, 5: corrected original text '*let*' to read '*Let*' upper case beneath *Cc* (H)

/95, Org. B., 0: no tie from *Csb.* to following bar (F)

/96, IIIa, 2-3: *Cc.* slurred to *Eq* '*let*' (E) ; Org. B., 0: no tie to *Csb* (F)

/96, III, 2: corrected original text '*let*' to read '*Let*' upper case beneath *Cc.* (H)

/98, III, 2: corrected original text '*let*' to read '*Let*' upper case beneath *Cm* (H)

/99, Org. Tr., 7: corrected original *Asq* to read *Bsq* (H)

/100, Org. Tr., 9: '#' before *Bq* (F) ; III, 7: corrected original text '*let*' to read '*Let*' upper case beneath *Fc* (H)

/101, IIIa, 1-4: phrase from *Fc* '*Si-*' (E) ; Org. Tr., 1: *Fsb.* with 'tr.' not *Esb.*, no g.ns *FqGq* ; Org. B., 1ii: no *Fsb.* (F) ; Org. Tr., 1: corrected original g.ns *FqGq* to read *EqFq*, corrected original *Esb.* to read as *Fsb* (H)

/102, IIIa, 1: *Csb* '*-joice*' ; IVb: omitted in this source (E)

/103, Org. Tr., 2: 'tr.' over *Em* (F) ; III, 3: corrected original text '*thy*' to read '*Thy*' upper case beneath *Gm* (H)

/104, III, 3: corrected original text '*let*' to read '*Let*' upper case beneath *Fm* ; Org. Tr., 2: corrected original instruction '*Lent*' to read '*lento*' (**H**)

/106, III, 2: corrected original text '*let*' to read '*Let*' upper case beneath *Dm* (**H**)

/107-111, IVb: omitted in this source (**E**)

/108, Org. Tr., 5: 'tr.' over *Cm* (**F**)

/111, IIIa, 1: no g.n. *Fsq* before *Esb* '*-joice*' (**E**) ; Org. Tr., 1i-iii: '*ff*' over *CsbGsbEsb* (**F**)

/114, III, 3: corrected original text '*thy*' to read '*Thy*' upper case beneath *Gm* (**H**)

/115, Org. Tr., 2: 'Sym.' beneath *Fm* (**F**)

/117, Org. Tr., 2ii-4ii: penciled illegible notation beneath *Bq Bm.* ; 4i-5i: *Dc. Aq* (**F**)

/119, Org. Tr., 4: no turn, inverted mordent symbol over *Cm* (*old mordent* or 'lower' mordent) (**F**)

/122, Org. B., 1i-2i: no tie from *Gm-Gm* (**F**)

/124, Org. Tr., 1ii: no dot after *Asb* ; Org. B., 1: no dot after *Fsb* (**F**)

/129, IIIa, 1i: organ treble marked '*Allegro Moderato*' over *EcCc* (**E**) ; Org. Tr, 1i-ii: '*Allegro Moderato*' with 'Sym.' over *EcCc* (**F**)

/131, III, 2: corrected original text '*him*' to read '*Him*' upper case beneath *Gc* (**H**)

/132, IIIa, 1: no phrase from *Cm* '*-su-*' (**E**)

/135, III, 3: corrected original stemming to position upwards on *Bc* '*fire-*' (**H**)

/136, Org. Tr., 4ii: no *Ac* ; Org. B., 4i: *Ac* over *Gc* (F) ; IV, 2: corrected original text '*him*' to read '*Him*' upper case beneath *Dc* (H)

/137, IVa, 1: no phrase from *Gm* '*-su-*' (E) ; Org. Tr., 3ii: no *Gc* ; Org. B., 3i: *Gc* over *Gc* (F)

/138, Org. Tr., 3i-ii: no *BcGc* ; Org. B., 3i-ii: *Gc* over *Gc* (F)

/139, IVa, 7-8: *Aq* slurred to *Gq* '*-ming*' (E) ; Org. Tr., 3i-ii: no *BcGc* ; Org. B., 3i-ii: *BcGc* over *Ec* (F)

/140, III, 1: corrected original text '*And*' to read '*and*' lower case beneath *Dc* (H)

/141, IV, 1: corrected original text '*And*' to read '*and*' lower case beneath *Dc* (H)

/142, III, 1: corrected original text '*And*' to read '*and*' lower case beneath *Dc* (H)

/143, IIIa, 1-8: no phrase from *F#q* '*tem-*' (E)

/147, IVa, 1: no phrase from *Bbsb* '*stir-*' (E) ; Org. Tr., 1-4: no phrase from *DqBq* ; 5i-ii-8i-ii: no phrase from *DqBq* (F)

/149, Org. Tr., 1ii: no *Ac* ; 1i: *Ac* over *Dq* (F)

/151, Org. Tr., 3: '*Sym.*' over *Bc* (F) ; III, IV, 2: corrected original text '*them*' to read '*Him*' upper case beneath minims (H)

/156, IV, 2: corrected original text '*him*' to read '*Him*' upper case beneath *Dc* (H)

/157, IIIa, 1: no phrase from *Em* '*-su-*' ; IVa, 1: no phrase from *Gm* '*-su-*' (E) ; Org. Tr., 3i-ii: no *BcGc* ; Org. B., 5i-ii: *BcGc* over *Gq* (F)

/158, Org. Tr., 3i-ii: no *BcGc* ; Org. B., 5i-ii: *BcGc* over *Gq* (F)

- /160, IVa, 1-3: phrase from *Eq.* with 'tr.' *'fire'* (E)
- /161, Org. Tr., liii: no *Bc* beneath *EcCc* (F) ; III, 2: corrected original text *'him'* to read *'Him'* upper case beneath *Gc* (H)
- /162, IIIa, 1-5: no phrase from *Bbm* *'-su-'* ; IVa, 1: *'b'* in pencil before *Bm* of tenor line *'-su-'* (E)
- /164, IIIa, 7-8: *Cq* slurred to *Bq* *'-ming'* (E)
- /165, IIIa, 1-3: phrase from *Aq.* *'fire'* ; IVa, 3: *'cres.'* in pencil over *Ac* *'might-'* (E)
- /166, IVa, 1: *'ff'* in pencil over *Fm* *'might-'* (E) ; Org. B., 5i-6i: no *Fc Fc* (F) ; Org. B., 5i-ii-6i-ii: corrected original *FcDc FcDc* to read *AcFc AcFc* (H)
- /167, IIIa, 1-2: *Fm* tied to *Fc* *'migh-'* ; IVa, 4: *c-rest* at beginning of insert (E) ; IV, 3: corrected original *Gc* to read *Ac* *'migh-'* (H)
- /168-183, IVa: sixteen bars inserted over original to text *'He shall call the heav'ns'* (E)
- /170, IIIa, 1-4: no phrase from *Cc.* *'shall'* ; Org. Tr., 2-4i: phrase from *Cc* (F)
- /171, Org. Tr., 2i-4i: phrase from *Bbc* (F)
- /172, Org. Tr., 2i-4i: phrase from *Fc* (F)
- /173, Org. Tr., 2i-4i: phrase from *Bbc* (F) ; III, 3: corrected original text *'him'* to read *'Him'* upper case beneath *Gc* ; Org. Tr., 3ii: corrected original *Cc* to read *Bc* (H)
- /174, Org. Tr., 2i-4i: phrase from *Cc* ; 3i: *'f'* over *Fc* (F) ; IV, 3: corrected original text *'him'* to read *'Him'* upper case beneath *Cc* (H)
- /175, IIIa, 1-6: no phrase from *Fc.* *'tem-'* (E) ; Org. Tr., 2i-4i: phrase from *Cc* (F)

/176, Org. Tr., 2i-4i: phrase from Gc **(F)**

/179, Org. B., 1ii: no Esb **(F)**

/180, III, 3: corrected original text '*him*' to read '*Him*' upper case beneath Gc **(H)**

/181, IIIa, 3: no phrase from Gc '*shall*' **(E)** ; IV, 3: corrected original text '*him*' to read '*Him*' upper case beneath Cc **(H)**

/182, IIIa, 3: 'nat.' sign before Bc '*shall*' ; IVa, 3: '*cres.*' in pencil beneath Bnat.c of tenor line '*shall*' ; 3: no phrase from Dc '*shall*' **(E)**

/183, IIIa, 1: no phrase from Csb '*stir*' ; IVa, 1: '<' in pencil beneath Csb of tenor line '*stir-*' **(E)**

/184, IVa, 1: no phrase from Ac '*stir-*' **(E)**

/185, Org. B., 3: no 'nat.' sign before Bc **(F)**

/186, IVa, 1: '*ff*' in pencil beneath Bnat.m of tenor line '*stir-*' **(E)**

/186-193, IVa: eight bar insert pasted over original to text '*may judge his people*' **(E)**

/188, III, IV, 2: corrected original text '*him*' to read '*Him*' upper case beneath minims **(H)**

/189, IVa, 1-2: no tie from Cm to Cq '*migh-*' **(E)** ; Org. Tr., 1iv: '*ff*' under Cc **(F)**

/192, Org. Tr., 4i: 'Sym.' over Gq **(F)**

/194, IIIa, 1: '*ad lib.*' over Am '*shall*' ; IVa, 1: '*ad lib.*' over Fm '*shall*' ; Org. Tr., 1i: '*ad lib.*' over Am **(F)**

/195, IIIa, 1-4: no phrase from Bc. '*stir*' ; IVa, 1: no 'tr.' over Gc. '*stir-*' ; 1-4: no phrase from Gc. '*stir-*' **(E)**

/197, Org. Tr, 3: 'ff' over Ec **(F)** ; III, IV, 2: corrected original text 'him' to read 'Him'  
upper case beneath minims ; Org. Tr., 3: deleted original 'Sy.' beneath Ec **(H)**

/197-198, IVa: two bar insert pasted over original to text 'A-men' **(E)**

/199-205, IVa, seven bar insert pasted over original to text 'A-men' **(E)**

/200, Org. Tr., 2i: 'tr.' over Bc. **(F)**

/202, Org. Tr., 1: 'Sym.' over Fm. ; Org. B., 1i: 'pp' over Am tied to following bar **(F)**

/203, Org. Tr., 1ii-2ii: no Ac Bc ; Org. B., 0i-1i: Ac tied to Bc of previous bar **(F)**

/207, Org. Tr., 4ii: Bc beneath Dq ; Org. B., 2i: no Bc over Bc **(F)**

/208, Org. B., 3i: no 'b' before Bc ; 3ii: no Gc **(F)** ; Org. B., 3i: removed unnecessary flat  
sign before Bc **(H)**

/209, IIa, 3: 'pia' over Aq. 'He' ; IIIa, 3: 'pia' over Cq. 'He' ; IVa/1, 3: 'p' beneath Aq.  
'He' ; IVa/2, 3: 'p' beneath Fq. 'He' ; IVb/2, 3: 'ff' over Fq. 'He' **(E)** ; Org. Tr., 2i: 'Verse'  
over Aq. **(F)**

/210, IVb/1&2, 1: Fm Fm 'call' ; 2i-ii: Cc Cc 'the' **(E)**

/211, IIIa, 2-3: Aq slurred to Cq 'the' ; IVb/1&2, 1i-ii: FmDm 'Heav'ns' ; 2i-ii: AcAc 'the'  
**(E)**

/212, IIa, 3-4: no slur from Asq to Bs q 'a-' ; IVb/1&2, 1i-ii: BcBc 'heav'ns' ; 2i-ii: Bc.Bc.  
'from' ; 3i-ii: GqGq 'a-' ; IVa/1, 3ii: Cc beneath Ec 'a-' **(E)** ; III/2, 1: corrected original Ec  
to read Dc 'heav'ns' **(H)**

/213, IIIb, 3: '*pia*' and 'Verse' over *Cq.* '*He*'; IVa/1, 1: g.n. *Gc* before *Fm* '-bove'; IVa/2, 1: g.n. *Ec* before *Fm* '-bove'; IVb/1&2, 1i-ii: *CmCm* '-bove' (E)

/214, I/2, 1-2: no slur from *Gc* to *Fc* '*call*'; IIb, 1-2: no slur from *Gc* to *Bnat.c* '*call*' (E)

/215, I/2, 1-2: *Dc* slurred to *Fc* '*hea-*' (E)

/216, I/1, 3-4: *Esq* slurred to *Fsq* '*a-*'; IIIb, 1-2: *Fq.* slurred to *Esq* '*Heav'ns*' (E); Org. Tr., 1i: *Dsb*; 1ii: *Dm* (F); II/1, 2: corrected original *Gc.* to read *Ac.* '*from*' (H)

/217, I/1, 1: g.n. *Fq* before *Em* '-bove'; I/2, Ia, 1: 'nat.' before g.n. *Bq* before *Cm* '-bove' (E); Org. Tr., 2ii: no tie from *Cc* under *Fc* to following bar (F)

/218, IIIb: five bars covered over with papyrus marked 'Seque Verse' followed by bar 221 of copy text (E); Org. Tr., 0ii: no tie to *Cc* from previous bar (F)

/219, II/2, III/2, IV/1&2, 1: corrected original text '*he*' to read '*He*' upper case beneath minims (H)

/220, I, IIIb: a sizeable section is pasted over entitled 'Seque Verse' followed by bar 221 of the copy text; IIIa, 1-2: *Dc* slurred to *Cc.* '*judge*' (E); II/2, III/2, IV/1&2, 3: corrected original text '*his*' to read '*His*' upper case (H)

/221, IIa, 1: g.n. *Gq* before *Fq.* '*peo-*', this bar is succeeded by a paste-over marked 'Seque' concealing original notation and is followed by bar 225 of the copy text; IVa, 3: prior to *c-rest*, this bar is interrupted and original notation of following bars concealed by an insert marked 'Seque' (E); Org., 3: this bar is interrupted and original notation of following bars concealed by an insert marked 'Seque' (F); I/1&2, II/1, III/1, 3: corrected original text '*And*' to read '*and*' lower case beneath dotted quavers; Org. Tr., 4iii: corrected original *Ec* to read *Fc* (H)

/221-222, Ia: covered over by papyrus (E) ; Org. Tr., 2: no tie from Cc under Fc to following bar (F)

/222, IVa: twelve bars of the original are pasted over with papyrus from this bar (E)

/222-224, IIIa: a sizeable section is pasted over which originally began with a silent tenor for three bars (E)

/223, I/2, 1-2: no slur from Bc. to Aq 'he' (E) ; I/1&2, II/1, III/1, 1: corrected original text 'he' to read 'He' upper case beneath dotted crotchets (H)

/224, I/1, 1: g.n. Dq before Cc 'judge'; 1-2: no slur from Cc to Bc 'judge'; I/2, 1-2: no slur from Gc to Fc 'judge' ; IIb, 1: g.n. Fq before Ebc 'judge' (E) ; I/1&2, II/1, III/1, 3: corrected original text 'his' to read 'His' upper case beneath crotchets (H)

/225, I/1, 1-2: Bq. slurred to Asq 'peo-' ; I/2, 3: 'ff' over Dq. 'he'; IIIb, 3; 'f' over Dq. 'he' ; IVa/1&2, 1: presented as *m-rest*; 2: 'ff' over Bq. 'he' (E) ; Org. Tr., 4i: 'ff' over Dq. (F) ; II, 2ii: inserted '#' before Csq (H)

/226, I/1, I/2, 1: 'nat.' before Em 'call' ; IIIa, 1: 'cresc.' sign over Cm 'call' (E)

/227, I: a sizeable section of original notation is pasted over and bares bar 228 of the copy text (E)

/228, IIa, 1-2: Aq. slurred to Gsq 'heav'ns' ; IVa, 1-2: Fq. slurred to Gsq 'heav'ns' (E)

/229, IVa/2, 2: 'p' over Cq. 'and' (E) ; Org. Tr., 1i: no tie from Cm. ; 2: 'Verse' and 'pia' over Cc ; Org. B., 2: Cc 8ve above (F)

/231, Org. B., 1ii: no tie from Cm. to following bar (F) ; IV/2, 1: corrected original text 'he' to read 'He' upper case beneath Ac (H)

/232, Org. B., 0ii: no tie from previous bar or from *Cm.* to following bar **(F)** ; IV/1, 1: corrected original text ‘*he*’ to read ‘*He*’ upper case beneath *Ac* **(H)**

/233, IIIa, 3: ‘*p*’ over *Cc.* ‘*and*’ **(E)** ; Org. Tr., 1iii: no tie from *Cm.* to following bar **(F)** ; I/1, 1: corrected original text ‘*he*’ to read ‘*He*’ upper case beneath *Ac* **(H)**

/234, Org. Tr., 1i: no tie from *Cm.* to following bar ; Org. B., 0: no tie to *Cm.* or to following bar **(F)** ; I/2, II/2, 1: corrected original text ‘*he*’ to read ‘*He*’ upper case beneath crotchets ; IV/1&2, 2: corrected original text ‘*he*’ to read ‘*He*’ upper case beneath crotchets ; II/2, 1-2: corrected original *Gc* slurred to *Ac* to read *Fc* slurred to *Gc* ‘*he*’ ; 3: corrected original *Bc* to read *Ac* ‘*may*’ **(H)**

/235, I/1, I/2, 1; no ‘*f*’ over *Cc* ‘*the*’ ; IIIb, 3: ‘*Chos.*’ over *Cq.* ‘*and*’ ; 4: *Esq* not *Dsq* ‘*the*’ **(E)** ; Org. Tr., 0i: no tie to *Cm* from previous bar; 2i: ‘*ff*’ over *Cc* marked ‘*Chorus*’ **(F)** ; III, 4: corrected original *Dsq* to read as *Csq* consistent with other voice entries ‘*the*’ ; III/2, 1: corrected original text ‘*he*’ to read ‘*He*’ upper case beneath *Ac* **(H)**

/236, I/1&2, 1: ‘*f*’ over *Fq* ‘*earth*’ ; I/1, 1-4: phrase from *Fq* ‘*earth*’ ; IIa, 1-4: no phrase from *Dq* ‘*earth*’ ; 2: no ‘#’ before *Cq* ‘*earth*’ ; IIIa, 1: ‘*f*’ over *Fc* ‘*judge*’ ; IIIb, 1: ‘*cres.*’ under *Fc* ‘*earth*’ ; IVa/1, 1: ‘*f*’ over *Fm* ‘*earth*’ ; IVa/2, 1: ‘*f*’ over *Dc* ‘*earth*’ ; **(E)** ; Org. Tr., 1ii-6ii: *Dq C#q Dq Eq Fq Gq* **(F)** ; III/2, 3: corrected original text ‘*his*’ to read ‘*His*’ upper case beneath *Fc* **(H)**

/237, IIa, 2-3: *Aq* slurred to *Fq* ‘*may*’ **(E)** ; I/1&2, II/1&2, III/1, IV/1&2, 1: corrected original text ‘*he*’ to read ‘*He*’ upper case **(H)**

/238, IIa, 1-3: no phrase from *Dq.* ‘*judge*’ ; IIb, 1: g.n *Aq* before *Gc* ‘*judge*’ ; IVb/2, 1-2: no slur from *Bc* to *Cc* ‘*judge*’ **(E)** ; I, Org.: after this bar, a section is pasted over marked

'Seque' followed by bar 239 of the copy text (**E, F**) ; I/1&2, II/1&2, III/1&2, IV/1&2, 3: corrected original text 'he' to read 'His' upper case beneath crotchets (**H**)

/239, I/1&2, 1-2: no slur from Aq. to Gsq 'peo-' ; I/1, 4-5: no slur from Dq. to Csq 'may' ; 4: 'p' over Ac 'may' ; IIa, 1-2: no slur from Fq. to Esq 'peo-' ; IIb, 1-2: Fq. slurred to Esq 'peo-' ; IIIa, 1-2: no slur from Cq. to Bsq 'peo-' ; IIIb, 3: no 'p' over Fc 'may' ; IVa: a sizeable insert pasted over the original notation bares bar 239 of the copy text (**E**) ; Org. Tr., 1ii-2ii: no Fq. Esq; 3: Fc ; 4i: no Fq ; 5i: no dot on Dq marked 'Verse' 'pia' ; Org. B., 2: Ac (**F**)

/239-244, I: the original is pasted over with papyrus marked 'Seque Verse' and followed by bar 241 of the copy text (**E**)

/240, IVa: eight bars of the original are pasted over with papyrus marked 'Seque Verse' and followed by bar 241 of the copy text (**E**) ; I/1&2, III/1, 2: corrected original text 'his' to read 'His' upper case beneath crotchets (**H**)

/240-241, IIIa: a sizeable section pasted over marked 'Seque' (**E**)

/241, I/1, 1-2: Cq. slurred to Fsq 'peo-' ; IIa, 3: 'p' over Fc 'may' ; IIIa, 3: 'p' over Cc 'may' ; IVa, 3: 'p' over Ac 'may' (**E**)

/242, IIa, 1-2: no slur from Gc to Bc 'judge' ; IIIa, 2-3: Cq. slurred to Bsq 'his' (**E**) ; III/2, IV/1, 2: corrected original text 'his' to read 'His' upper case (**H**)

/243, I/1, 3-4: no slur from Dq. to Csq 'may' ; I/2, 3: 'p' over Ac 'may' ; IIa, 1-2: no slur from Fq. to Esq 'peo-' (**E**) ; Org. Tr., 4iii: 'p' beneath Fc (**F**) ; III/1, 2: corrected Dc to read Fc 'may' (**H**)

/244, I/1&2, III/2, 2: corrected original text '*his*' to read '*His*' upper case beneath crotchets  
**(H)**

/245, I/1, 1-2: no slur from *Cq.* to *Fsq* '*peo-*'; 4: no '*f*' over *Fc* '*the*'; I/2, 3-4: no slur from *Ebq* to *C#q* '*the*'; IIa, 3: '*f*' over *Fc* '*the*'; IIIa, '*f*' over *Eq* '*the*'; IIIb, 3: '*Chos.*' over *Ebq* '*the*'; IVa/1, 3: '*f*' over *Fc* '*The*'; IVa/2, 3: '*f*' over *Ac* '*the*' **(E)**; Org. Tr., 3: '*Chorus*' over *Fc* marked '*f*' **(F)**

/246, I/1, 1: '*f*' over *Fm* '*earth*'; I/2, 1: '*f*' over *Dm* '*earth*'; IIIa&b, 2: no '#' before *Cc* '*that*' **(E)**; Org. Tr., 1iii: '*cres.*' beneath *Fm* **(F)**; III/1&2, 2: corrected original '#' to read '*nat.*' before *Cc* '*that*'; Org. Tr., 2iii: corrected original '#' to read '*nat.*' before *Cc* **(H)**

/247, I/2, 4-5: *Aq* slurred to *Gq* '*may*'; IIIa, 1-2: '*cresc.*' sign beneath *Dm Dc* '*he may*'; IVa: section pasted over from text '*Let heav'n and earth*' **(E)**; Org. Tr., 1iii: '*cres.*' beneath *Gc* **(F)**; I/1&2, II/1&2, III/1&2, IV/1&2, 1: corrected original text '*he*' to read '*He*' upper case **(H)**

/248, I/1&2, 1: g.n. *Fq* before *Ec* with accent '*judge*' marked '*f*'; 3: pause with '*p*' over *Fc* '*may*'; IIb, 1: pause in pencil beneath *Gc* '*judge*'; 3: '*Verse*' in pencil over *Gc* '*may*'; IIIa&b, 1: pause over *Cc* '*judge*'; IIIa, 3: '*p*' and '*ad lib.*' over *Cc* '*may*'; IIIb, 3: '*Verse*' in pencil over *Cc* '*many*' marked '*ad lib.*' in original hand; IVa/1&2, 3: '*p*' over *Fc* '*may*' **(E)**; Org. Tr., 1i: g.n. *Fq* before *Ec* with pause; 3i: pause over *Fc*, '*pia*' beneath; Org. B., 1: pause beneath *Cc*; 3: pause beneath *Fc* **(F)**

/249, I/1&2, 1: '*ad lib.*' over *Am* with pause '*judge*'; 3: '*tr.*' over *Gq.* '*judge*'; I/2, 2: no g.n.s *CqBqAq* before *Gq.* '*judge*'; IIb, 1: pause in pencil under *Gc* '*judge*'; 2: no g.n.s *AqGqFq* before *Eq.* '*judge*'; 2: '*Tempo*' over *Eq.* '*judge*'; IIIa, 1-2: no *Cm*, *Cc* with pause *c-rest* '*judge*'; IIIb, 1: pause in pencil over *Cc*; 2: *c-rest* with pause; 3-4: *Cq.* *Csq* '*judge*

*his* marked '*Tempo*' (E) ; Org. Tr., 3i: '*Tempo*' over Gc ; Org. B., 1: '*ad lib.*' beneath Cc with pause (F) ; I/1&2, II/1&2, III/1&2, IV/1&2, 3: corrected original text '*his*' to read '*His*' upper case beneath semiquavers (H)

/250, I/1&2, IIa&b, IVa: this bar marks the beginning of a section paste-over marked '*4 bars Sym.*' followed by bar 251 of the copy text (E) ; Org. Tr., Iii: *Am* beneath Fc. ; 2-4: Fq Aq Cq ; this bar marks the beginning of a paste-over marked '*Seque*' which appears to have been an '*Amen*' as four bars are barely visible. It is followed by '*Chorus Moderato*', bar 255 of the copy text (F) ; Org. Tr., 2: inserted Fm originally omitted (H)

/251-252, IIIa; a sizeable section pasted over before '*Sym. 4*' (E)

/251-254, Org.: omitted in this source (F)

/251-259, IVa: nine bars of the original to text '*A-men*' are pasted over with papyrus (E)

/255 (Up bt.), Org. Tr.: '*Sym.*' over Gsq (F) ; I, 1: removed original '*Chorus Maestoso*' over *sb-rest* more appropriately placed over previous bar (H)

/256, IIIb, 4: '*Chos.*' over Cq '*let*' ; IVa, 4: '*Cho-[rus]*' over Cq '*Let*' (E) ; Org. Tr., 8: corrected original Dq to read Eq (H)

/257, Org. B., Iii: Csb beneath Aq (F) ; I-IV, 4: corrected original text '*his*' to read '*His*' upper case beneath quavers (H)

/258, IIIa&b, 1-2: Dq slurred to Bq '*glo-*' ; IVb, 1-2: Bq slurred to Gq '*glo-*' (E) ; Org. B., 1: '8' beneath Bq (F)

/260, I-IV, 3: corrected original text '*For*' to read '*for*' lower case beneath dotted quavers ; Org. B., 3ii: corrected original Bc to read Gc (H)

/261, Org. Tr., 3i: 'Sym.' over Bq. (F)

/263, IVa, 1: no dot after Fq. 'fir-' (E) ; Org. Tr., 4i-iii-5i-iii: Dq.Bq.Gq.-DsqBsqGsq ; Org. B., 4-5: Gq. Gsq (F) ; I-IV, 6: corrected original text 'his' to read 'His' upper case beneath crotchets (H)

/264, Org. Tr., 5ii: 'Sy.' beneath Gq (F) ; III, 2ii: corrected original Aq to read Gq '-ty' (H)

/265, IVa, 2ii: no dot after Cq 'fir-'; 3ii: Fq '-ma-' (E) ; Org. Tr., 9ii-10ii: Gq tied to Eq (F)

/266, Org. Tr., 1i: 'Sy.' over Gq ; 9i-10i: Cq slurred to Gq (F)

/267, Org. Tr., 1i: 'Sy.' over Ac ; 8ii: Ec starched beneath Dq (F) ; I-IV, 4: corrected original text 'his' to read 'His' upper case beneath crotchets (H)

/268, Org. Tr., 7: 'Sym.' and 'Swell' over and beneath Dsq (F)

/270, IIIa, 2: 'p' over Dc. 'there', no 'Soli' ; IVa, 2: 'Verse' over Gc. 'There' (E) ; Org. B., 5: Gc (F) ; III, 2: removed original 'Soli' over Dc. ; Org. B., 5: original Ac to read as Gc (H)

/274, I, 2: 'Verse' over Bc. 'there', no 'Soli' ; IIa, 2: 'p' over Gc. 'there' (E) ; I, 2: removed original 'Soli' over Bc. 'There' (H)

/275, I, 3-4: Bq slurred to Aq 'speech' ; 5-6: Gq slurred to F#q 'nor' ; IIa, 3-4: Dq slurred to Cq 'speech' ; 5-6: Bq slurred to Aq 'nor' (E)

/276, I, 1-2: Gq. slurred to Asq 'lan-' (E)

/277, I, 2-3: no slur from Fq to Eq '-ther' ; 4-5: no slur from Eq to Dq 'speech' ; 6-7: no slur from Cq to Bq 'nor' ; IIa, 2-3: no slur from Aq to Gq '-ther' ; 4-5: no slur from Gq to Fq 'speech' ; 6-7: no slur from Eq to Dq 'nor' (E)

/278, I, 1-2: *Cq.* slurred to *Dsq* ‘*lan-*’ (E) ; II, 5: corrected original text ‘*But*’ to read ‘*but*’ lower case beneath *Cq.* (H)

/279, I, 3: no ‘*Soli*’ over *Aq.* ‘*But*’ ; IIa, 4: *Fm* tied to following bar ‘*heard*’ (E) ; I, 3: removed original ‘*Soli*’ over *Aq.* ‘*But*’ ; 3: corrected original text ‘*But*’ to read ‘*but*’ lower case beneath *Aq.* (H)

/280, IIa, 1: *Fc* tied to previous bar ‘*heard*’ ; 2-3: *c-rest c-rest*; 4: ‘*f*’ over *Gc* ‘*their*’ ; IIIa, 1-2: *Gc* without text *c-rest* ; 2: no ‘*Chorus*’ over *c-rest* ; 4: ‘*f*’ over *Cc* ‘*their*’ (E) ; Org. Tr., 14i: ‘*nat.*’ sign before *Fsq* (F) ; I, IV, 3: corrected original text ‘*But*’ to read ‘*but*’ lower case beneath dotted quavers ; I-IV, 4: removed original ‘*Cho*’ over *c-rest* ; Org. Tr., 14i: corrected original ‘#’ to read as ‘*nat.*’ before *Fsq* ; 14ii: inserted ‘*nat.*’ before *Dsq* (H)

/281, IIIb, 5: no ‘*b*’ before *Bq* ‘*their*’ (E) ; III, 5: corrected original *Bq* to read *Cq* ‘*their*’ (H)

/282-298, IIIb: following fourteen bars of solo and three bars of symphony, a sizeable section pasted over and marked ‘*Seque Verse*’ is followed by a further nine bars of another voice part then bar 329 of the copy text (E)

/283, Org. B., 4: ‘8’ beneath *Gsq.* (F)

/285, IVb, a sizeable section pasted in over original notation is followed by bar 327 of the copy text (E) ; Org. Tr., 6: ‘*Sym.*’ and ‘*Swell*’ over *Gsq* (F)

/286, Org. Tr., 2i: ‘<’ beneath *Abc*; 7i: no ‘>’ over *Bc* (F)

/287, IIIa, 4: no ‘*Soli*’, ‘*p*’ over *Dq* ‘*their*’; 4: *Dq* ‘*their*’, not *Eq* (E) ; III, 4: removed original ‘*Soli*’ over *Eq* ‘*Their*’ ; corrected original *Eq* to read as *Dq* ‘*Their*’ ; III, IV, 3: corrected original text ‘*Their*’ to read ‘*their*’ lower case beneath quavers (H)

/288, IIIa, 2-3: Eq Eq ‘-ces are’ ; IVa, 2-3: Cq Cq ‘-ces are’ (E) ; Org. Tr., 4i-0ii: no tie from EmCm to following bar (F)

/289, I, 4: ‘Verse’, no ‘Soli’ over Cq ‘their’ (E) ; I, 4: removed original ‘Soli’ over Cq ‘Their’ (H)

/290, I, 2-3: Aq Aq ‘-ces are’ ; IIa, 2-3: Fq Fq ‘-ces are’ (E)

/290-292, Org. B.: marked ‘no organ’ (F)

/291, IIIa, 4: no ‘Soli’ over Fq ‘their’ (E) ; III, 4: removed original ‘Soli’ over Fq ‘Their’ ; III, IV, 4: corrected original text ‘Their’ to read ‘their’ lower case beneath quavers ; Org. Tr., 2i-ii: corrected original GsqEsq to read AsqFsq ; 3i-ii: corrected original FsqDsq to read GsqEsq ; 10ii-iii: corrected original GqEq to read FqDq (H)

/293, IIa, 4: ‘p’ over Dq ‘their’ (E) ; II, 4: removed original ‘Soli’ over Dq ‘Their’ ; Org. Tr., 8i: removed unnecessary ‘#’ before Gdsq (H)

/293-321, IVa: original bars pasted over with papyrus (E)

/295, I, 4: no ‘Soli’ over Cq ‘their’ marked ‘p’ (E) ; I, 4: removed original ‘Soli’ over Eq ‘their’ (H)

/296, Org. Tr., 5i: corrected original Dc to read Ec (H)

/297, I, 3: ‘Chos.’ and ‘f’ over Cc ‘their’ ; IIa, 5: ‘ff’ over Gc ‘their’ ; IIIa, 3: ‘Chorus’ over Ec ‘their’ (E) ; Org. B., 5: ‘f’ beneath Gq (F)

/298, Org.: this bar is pasted over and followed by bar 299 of the copy text (F) ; IV, 3: removed original ‘Cho’ over Gc ‘Let’ (H)

/298-316: these bars do not appear in Sources **(E)** or **(F)**. Stevenson may have composed them at a later stage after considerable revision of the anthem **(H)**

/299, I, 3: after the bar line, a direction that ‘Sym. 3’ is to succeed is followed by a sizeable section of original notation pasted over by papyrus entitled ‘Seque Verse’ followed by bar 319 of the copy text ; IIa: a sizeable section of original notation pasted over by papyrus and followed by bar 320 of the copy text ; IIIa, 3: *c-rest*, no *Ec* ‘*Let*’ marked ‘Cho[rus]’ ; IVa: the sizeable insert reads ‘Sq. 3 – Verse 2’ and is followed by bar 321 of the copy text ; IVb: omitted in this source **(E)** ; Org. Tr., 2ii-5ii: *EcEcGcDq* beneath ; Org. B., 1-4: *CcCcCcBc* **(F)** ; III, 3: removed original ‘*Cho*’ over *Ec* ‘*Let*’ ; IV, 4: corrected original text ‘*his*’ to read ‘*His*’ upper case beneath *Cc* **(H)**

/300, II, 3: removed original ‘*Cho*’ over *Cc* ‘*Let*’ ; III, IV, 4: corrected original text ‘*his*’ to read ‘*His*’ upper case beneath crotchets **(H)**

/300-315, Org.: these bars are omitted followed by bar 316 of the copy text **(F)**

/300-319, IIIa: these bars are omitted in this source. Following bar 299, a sizeable section is pasted in marked ‘Seque Verse’ **(E)**

/301, I, 3: removed original ‘*Cho*’ over *Cc* ‘*Let*’ ; II-IV, 4: corrected original text ‘*his*’ to read ‘*His*’ upper case beneath crotchets **(H)**

/302, I-IV, 4: corrected original text ‘*his*’ to read ‘*His*’ upper case beneath crotchets **(H)**

/303, I-IV, 4: corrected original text ‘*his*’ to read ‘*His*’ upper case beneath crotchets ; III, 2: removed original *C#sq* to form *Dc* ‘*glo-*’ to avoid triple parallel 5ths with vocal bass **(H)**

/304, I-IV, 5: corrected original text ‘*his*’ to read ‘*His*’ upper case beneath crotchets **(H)**

/309, I-IV, 8: corrected original text '*his*' to read '*His*' upper case beneath semiquavers **(H)**

/310, IV, 6: inserted '#' before *Gq* '*the*' **(H)**

/311, I-IV, 6: corrected original text '*his*' to read '*His*' upper case beneath semiquavers **(H)**

/312, Org. Tr., 2: corrected original *Bsq* to read *Csq* ; 4: corrected original *Bsq* to read *Csq*  
**(H)**

/313, I-IV, 3: corrected original text '*his*' to read '*His*' upper case beneath crotchets **(H)**

/316, Org. Tr., 7-8ii: *Cq* *Eq* **(F)**

/317, Org. Tr., liii: no '*ff*' beneath *Cq* ; 4: no tie from *Fc* ; 10: no tie from *Ac* **(F)**

/318, Org. Tr., 0i: no tie to *Aq* from previous bar ; Org.: this bar is followed by a considerable number of bars of original notation which are pasted over, marked 'Seque Verse' and followed by bar 319 of the copy text **(F)**

/319, I, 1: 'Verse' over *Ac* '*One*' no '*Solo*' **(E)** ; Org. Tr., 1: 'Verse' and '*Solo pia*' over *Cq*  
**(F)** ; I, 1: removed original '*Solo*' over *Ac* '*One*' **(H)**

/320, III, 1: removed original '*Solo*' over *Bc* '*one*' **(H)**

/322, Org. Tr., 6ii: *Gq* beneath *Cq* **(F)**

/323, IV, 3-4: corrected original *Ec* slurred to *Cc* to read *Fc* slurred to *Dc* '*one*' ; Org. Tr., 5: corrected original *Eq* to read *Dq* **(H)**

/325, IIa, 3-4: no slur from *Ec.* to *Gq* '*one*' **(E)** ; Org. Tr., 1: no '>' over *Cq* ; 2: no '>' over *Cq* **(F)**

/326, IIa, 1-4: no phrase from *Gc* '*night*' **(E)**

/327, Org. Tr., 7ii: no 'nat.' sign before *Dq* ; 7i-8i: *Fnat.q* tied to *Dq*; 8i: '*ff*' 'Chos.' over *Dq* (**F**) ; II, 3-4: corrected original *Dc* slurred to *Dq* to read *Ec* slurred to *Eq* '-eth' ; IV, 3: removed original '*Cho*' over *Gc* '*Let*' (**H**)

/328, IIIa, 3: '*f*' over *Ec* '*Let*' ; IVa, 4: 'Chos.' over *Cc* '*His*' (**E**) ; III, 3: removed original '*Chor*' over *Ec* '*Let*' ; IV, 5: corrected original text '*his*' to read '*His*' upper case beneath *Cc* (**H**)

/329, IIa, 3: '*f*' over *Dc* '*let*' ; IVb, 1-2: *Cq.* slurred to *Bsq* '*glo-*' ; 5: *Cc* '*his*' not *Ec* (**E**) ; Org. Tr., 1: no g.ns *EsqDsqC#sq* before *Dq* (**F**) ; II, 3: removed original '*Cho*' over *Dc* '*Let*' ; III, IV, 4: corrected original text '*his*' to read '*His*' upper case beneath crotchets ; IV, 5: corrected original *Ec* to read as *Cc* '*his*' ; Org. B., 10-12: corrected original *Esq Fsq Esq* to read *Fsq Gsq Fsq* ; 14-16: corrected original *Esq Fsq Esq* to read *Fsq Gsq Fsq* (**H**)

/330, I, '*f*' under *Cc* '*Let*' ; IIIb, 1-2: *Dq.* slurred to *C#sq* '*glo-*' ; IVb, 1-2: *Cq.* slurred to *Bsq* '*glo-*' (**E**) ; Org. Tr., 2: *Gc* not *Ac* ; 5: *Gq* not *c-rest* (**F**) ; I, 3: removed original '*Cho*' over *Cc* '*Let*' ; II-IV, 5: corrected original text '*his*' to read '*His*' upper case beneath crotchets ; III, 1-3: corrected original *Dq. C#sq Dc* to read *Eq. D#sq Ec* '*glo-ry*' (**H**)

/331, Org. Tr., 3: 'tr.' over *Cq.* ; 8: 'tr.' over *Dq.* (**F**) ; I-IV, 5: corrected original text '*his*' to read '*His*' upper case beneath crotchets ; II, 2: removed original *Bsq* to form *Cc* '*glo-*' to avoid triple consecutive 5ths with vocal bass ; Org. Tr., 9: inserted '#' before *Adsq* (**H**)

/332, I, 1: no 'tr.' over *Dq.* '*glo-*' ; 1-2: *Dq.* slurred to *C#sq* '*glo-*' ; IIIb, 1-2: *Bq.* slurred to *A#sq* '*glo-*' ; IVb, 1-2: *Gq.* slurred to *F#sq* '*glo-*' ; 5: '*ff*' over *Gc* '*his*' (**E**) ; Org. Tr., 3: 'tr.' over *Bq.* ; 8: 'tr.' over *Gq.* (**F**) ; I-IV, 5: corrected original text '*his*' to read '*His*' upper case beneath crotchets ; I, 2: removed original *C#sq* to form *Dc* '*glo-*' to avoid triple consecutive 5ths with vocal bass (**H**)

/333, I, 1: unnecessary dot after *Cc* ‘*glo-*’ (E) ; Org. Tr., 3-4: *Csq Esq* (F) ; I-IV, 5: corrected original text ‘*his*’ to read ‘*His*’ upper case beneath crotchets (H)

/334, IIa, 2-3: *Gq Gq* ‘-ry pro-’ (E) ; Org. Tr., 2ii: *Ec* beneath *Gc* ; Org. B., 1ii: no *Em* beneath ; 9iii: no *Em* beneath (F) ; II, 2-3: amended original rhythm from *Gq. Gsq* to *Gq Gq* ‘-ry pro-’ (H)

/335, I, 3-4: no slur from *Cq* to *Dq* ‘-ment’ ; 5-6: *Eq.* slurred to *Dsq* ‘*shew-*’ ; IIIa&b, 5-6: *Cq.* slurred to *Dsq* ‘*shew-*’ (E) ; Org. Tr., 5ii-7ii: *Cq Dq Eq* (F)

/336, IIb, 3-4: no slur from *Aq* to *Gq* ‘-ment’ ; IVb, 5-6: *Aq.* slurred to *Gsq* ‘*shew-*’ (E) ; Org. Tr., 1i: ‘nat.’ sign before *Bq.* (F)

/337, I, 3-4: *Eq* slurred to *Cq* ‘-ment’ (E) ; I-IV, 8: corrected original text ‘*his*’ to read ‘*His*’ upper case beneath semiquavers (H)

/338, Org.: this bar is followed by a paste-over marked ‘Seque’ (F) ; III, 1: corrected original *Cc* to read *Bc* ‘*migh-*’ (H)

/339, IVb, 1: *Gsb* ‘*work*’ (E) ; Org. Tr., 8: bar line after *F#sq* ; Org. B., 4i: bar line after *Gq Dq Bq Gq* (F)

/340, I, 3-4: no slur from *Dq* to *Cq* ‘-ment’ ; 5: g.n. *Cq* before *Bc* ‘*shew-*’ ; 5: g.n. *Cq* before *Bc* ‘*shew-*’ ; IIIa&b, 3-4: *Fq* slurred to *Eq* ‘-ment’ ; IVb, 1-5: *Gc. Gq Cq. Csq Fc* ‘*work the firmament*’ (E) ; Org. Tr., 1i: no bar line before *Esq* ; 7ii: no ‘#’ before *Esq* ; Org. B., 1: no bar line before *Cq* (F) ; I-IV, 7: corrected original text ‘*his*’ to read ‘*His*’ upper case beneath quavers ; Org. Tr., 11i: corrected original *Gsq* to read as *A#sq* (H)

/341, IVb, 1-5: *Gc Cq Cq Gc Gc* ‘*sheweth his mighty*’ (E) ; Org. Tr., 8i: bar line after *Bq* ; Org. B., 4i-ii: barline after *GqGq* ; Org.: following this bar, a bar is pasted over the original

notation marked 'Seque' and followed by bar 342 of the copy text **(F)** ; Org. Tr., 4:  
corrected original *Bsq* to read *Csq* **(H)**

/342, IVb, 1-2: *Cc* tied to *Cq* 'work' **(E)** ; Org. B., 1ii: no *Cc* beneath ; 2ii: no *Cc* beneath  
**(F)**

/343, IIa&b, 3: '*f*' over *Gq* 'Let' ; IIIb, 3: 'Chorus' over *Cq* 'Let' **(E)**

/344, IVa, 3-4: no slur from *Bq* to *Gq* 'glory' **(E)** ; Org. Tr., 15ii: *Dsq* beneath *Fnat.sq* ;  
Org. B., 7i-10i: marked '8-' **(F)** ; I-IV, 2: corrected original text 'his' to read 'His' upper  
case beneath quavers **(H)**

/345, IVb, 2: no '*f*' over *Gq*. 'for' **(E)** ; Org. B., 4ii: no '*b*' before *Bq*. **(F)**

/346, Org. B., 4ii: no '#' before *Cc* **(F)** ; IV, 3: corrected original text 'his' to read 'His'  
upper case beneath *C#c* **(H)**

/347, IIb, 2: '*ff*' over *Gq*. 'for' **(E)** ; III, 3: corrected original *Ec* to read *Dc* 'his', corrected  
original text 'his' to read 'His' upper case beneath *Dc* **(H)**

/348, I, 2: no '*f*' over *Dq*. 'for' **(E)** ; Org. Tr., 8ii: *Csq* beneath *Asq* **(F)** ; II, 3: corrected  
original text 'his' to read 'His' upper case beneath *Gc* **(H)**

/349, Org. Tr., 9i: '*b*' added before *Esq* **(F)** ; I, IV, 3: corrected original text 'his' to read  
'His' upper case beneath crotchets **(H)**

/350, I, 4-5: no slur from *Enat.q* to *Gq* 'his' ; IIa, 1: *Gm*. 'work' **(E)** ; Org. Tr., 1iii-16iii: *Ec*  
beneath ; 14: '#' before *Dc* **(F)** ; I, II, 4: corrected original text 'his' to read 'His' upper  
case ; III, 2: corrected original *Bc* to read *Cc* 'migh-' **(H)**

/351, II, 3: corrected original *Eq* to read *Dq* ‘-ty’ ; III, 2: corrected original *Cc.* to read *Bc.*  
‘*migh-*’ (H)

/352, Org. Tr., 12: no ‘nat.’ sign before *Fsq* (F)

/353, IVa, 3-4: no slur from *Ac* to *Abc* ‘-ment’ (E)

/354, I-IV, 3: corrected original text ‘*his*’ to read ‘*His*’ upper case beneath crotchets (H)

/355, I, 1: no slur from *Gsb* to following bar ‘*migh-*’ (E)

/358, I, 3: no ‘*ad lib.*’ over *Cc* ‘*his*’ ; IIa&b, 3: ‘*ad lib.*’ over *Gc* ‘*his*’ ; IVa, 3: ‘*ad lib.*’ over  
*Cc* ‘*his*’ (E) ; Org. Tr., 7i: ‘*ad lib.*’ over *Cq.* (F) ; I-IV, 3: corrected original text ‘*his*’ to  
read ‘*His*’ upper case beneath crotchets (H)

/359, I, 1: ‘*ad lib.*’ over *Cm.* ‘*migh-*’ ; IVb, 3: ‘*ad lib.*’ over *Fm.* ‘*migh-*’ (E) ; Org. Tr., 1iv:  
no ‘*ad lib.*’ beneath *Cm* (F) ; Org. Tr., 1iv: removed original ‘*ad lib.*’ beneath *Cm.* (H)

/360, I, 1: no pause over *Cm* ‘*work*’ ; 3: ends after *c-rest* with unfamiliar signatory symbol ;  
IIa, 1: no pause over *Gm* ‘*work*’ ; 3: ends after *c-rest* with ; IIb, 1: no pause over *Gm* ‘*work*’  
; 3: ends after *c-rest* with the signatory symbol of John Grey ; IIIa&b, 1i-ii: no pause over  
*EmCm* ‘*work*’ ; 3: ends with an unfamiliar signatory symbol after *c-rest* ; IVa&b, 1: no  
pause over *Cm* ‘*work*’ ; 3: ends after *c-rest* with an unfamiliar signatory symbol (E) ; Org.,  
3: ends after *c-rest* with an unfamiliar signatory symbol (F)

## 22. *The Lord Is King*

c.1806

### List of Sources

*Source 1: (A), (front)*, pp. 258-277

*Source 2: (F), iii, (front)*, pp. 201-221

*Source 3: (E), i, (front)*, pp. 114-116; *x, (front)*, pp. 83-102; *xi, (front)*, pp. 61-62; *xii, (front)*, pp. 106-108; *xiii, (front)*, pp. 108-142 [*sic*]; *xiv, (front)*, pp. 78-79; *xv, (front)*, pp. 62-64; *xvi, (front)*, pp. 106-108 and pp. 117-119

*Source 4: (G), i, (reverse)*, pp. 86-87; *ii, (reverse)*, pp. 57-59; *iv, (reverse)*, pp. 96-97; *vi, (reverse)*, pp. 121-130; *vii, (reverse)*, pp. 41-42; *ix, (front)*, pp. 131-141

*Source 5: (L), i, (front)*, pp. 211-222

### Critical Commentary

#### Scoring

*The Lord Is King* is scored for solo tenor, solo bass, chorus and organ accompaniment

In this edition, the voices are indicated thus: I = Tr. 1 ; II = C.T. ; III= T. ; IV = B.

#### Copy text

The copy text R.C.B. Christ Church Cathedral Score Book C6/1/24/1/29, is called Source 1 and marked (A) in the **Textual Commentary**. *The Lord Is King* is presented on p.

258 and concludes on p. 277 with an unidentified signatory symbol consistent with other entries into this source.

### **Variant readings and dating**

Source **2: (F) iii** is Trinity College Chapel Organ Book MS 4753. *The Lord Is King* begins on p. 201. The numbers '324' are entered in brown pencil after the title. This copy includes various figured bass beneath the bass stave. There are inconsistencies from bars 131-132 and after bar 267. Comparison with the copy text had to be abandoned after bar 268 as this bar marks the beginning of a thirteen bar variant. See **Musical Illustrations, Figs. 1 and 2**. Two copyists appear to have been involved in the transcription of this copy. The Rev. Dr. Elrington, provost of Trinity, signs his name after Boyce's *Praise the Lord Ye Servants* on p. 200 after Hewson's signatory symbol. Interestingly, '323' appear in brown pencil after the title, here a digit earlier than they do after the title of *The Lord Is King*. Elrington writes 'Paid for writing thus far Octr. 1806 T. Elrington.' *The Lord Is King* follows in the same hand and ends with the same signatory symbol on p. 221. A date follows after Stevenson's 'Jubilate in C' following the signatory symbol of Hewson 'Paid so far Novr. 1807 G. H.'. This suggests that both Elrington and Hewson were involved as copyists in this organ source.

Source **3: (E) i, x-xvi** refers to Trinity College Part-books and they follow the order:  
I/1 = Tr. ; I/2 = Tr. ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ;  
IVa = B [cant.] ; IVb = B [dec.]

Trinity College Chapel [Treble] MS 4780 MU V/90e/38 is **i** and referred to as I/2 in the order of parts and in the **Textual Commentary**. It begins on p. 114 and ends on p. 115 with the signatory symbol of ‘G.H.’. Evidence for dating occurs after Stevenson’s *Lord, How Are They Increased* on p. 120, much of which has been removed, where together with the signatory symbol of ‘G.H.’ it is stated ‘Paid so far Nov. 10<sup>th</sup> 1807 G.H.’. Trinity College Chapel Bass Cantoris MS 4762 MUN V/90e/19 is **x**. It begins on p. 83 and ends with double bar lines on p. 102. Evidence for dating occurs after Boyce’s *Praise the Lord Ye Servants* on p. 82 where together with the signatory symbol of Elrington it is written ‘Paid for writing thus far Oct. 1806 T. Elrington’. Trinity College Chapel Bass Decani MS 4763 MUN V/90e/20 is **xi**. It begins on p. 61 and ends on p. 62 with the signatory symbol of ‘G.H.’. Evidence for dating occurs after Stevenson’s *Lord, How Are They Increased* on p. 76, which has been deleted in original hand, where it is written ‘Paid so far Nov[embe]r 10 1807 G.H.’. Trinity College Chapel Tenor Cantoris MS 4764 MUN V/90e/21 is **xii** and begins on p. 106 and ends on p. 108 with the signatory symbol of ‘G.H.’. Evidence for dating occurs on p. 118 after Stevenson’s ‘Jubilate in C (Royal)’ where it is stated ‘Paid so far Nov[embe] 10 1807 G.H.’. Trinity College Chapel Tenor Decani MS 4765 MUN V/90e/22 is **xiii**. It begins on p. 108 where it ends on p. 142 with the signatory symbol of ‘G.H.’, as there is an error in page numbering. Evidence for dating occurs over Travers’ *Ascribe Unto the Lord* on p. 193 where it is stated ‘Paid so far Nov[embe][r 10 1807 J.H.’. Trinity College Chapel Countertenor [Cantoris] MS 4766 MUN V/90e/23 is **xiv**. It begins on p. 78 and ends on p. 79 with the signatory symbol of Elrington. Evidence for dating occurs before the anthem begins after Boyce’s *Praise the Lord Ye Servants* on p. 77 where it is written ‘Oct. 1806 T. Elrington’. Trinity College Chapel Alto [Decani] MS 4767 MUN V/90e/24 is **xv**. It begins on p. 62 and ends on p. 64 with the signatory symbol of ‘G.H.’. Evidence for dating occurs after Stevenson’s *Lord, How Are They Increased* on p. 80, much

of which has been removed, where it is written 'Paid so far Nov[embe]r 10 1807 G.H.'. Trinity College Chapel Treble Primo No. 1 MS 4768 MUN V/90e/25 is **xvi**. It is referred to as I/1 in the order of voice parts and in the **Textual Commentary**. It presents two readings, the first of which occurs on p. 106. This first copy ends on p. 108 with the signatory symbol of Elrington marked 'Right'. Evidence for dating occurs before the anthem begins after Boyce's *I Have Surely Built Thee* on p. 105 where it is written 'Oct. 1806 T. Elrington'. The second reading occurs on p. 117 which ends on p. 119 also with the signatory symbol of Elrington marked 'Right'. No further evidence for dating exists.

Source **4: (G) i-ii, iv, vi-vii and ix** refer to St. Patrick's Cathedral Castle Chapel Part-books and they adhere to the following order: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIb = C.T. [dec.] ; IIIb = T. [dec.] ; IVa = B. [cant] ; IVb = B. [dec.]

Castle Chapel 2 Treble Cantoris is **i**. The copy begins on p. 86 and takes up at bar 29. It is consistent with the copy text with the exception of pencilled slurring. It ends in the hand of John Grey on p. 87. No further evidence for dating exists. Castle Chapel 1 Treble Decani is **ii**. It begins on p. 57 and takes up from bar 29. Bars 249-273 are deleted in pencil and marked 'out'. These bars refer to the chorus 'The heavn's have declared his righteousness'. It ends on p. 59 with the signatory symbol of John Grey and no further evidence for dating exists. D38 Alto Decani is **iv**. It begins on p. 96 and with the exception of slurring and some pencilled marking, it ends on p. 97 with the signatory symbol of John Grey. There is no further evidence for dating. Castle Chapel 16 Tenor Decani is **vi**. It begins on p. 121. There are various pencilled alterations including pencilled highlighting of stems, slurring and phrasing in pencil, alteration to notation and text in pencil and the addition of dynamics in pencil. There is an insert measuring 29cm x 23cm pasted over the

original manuscript bearing bars 169-183 and this is consistent with the copy text. It ends on p. 130 with an unidentified signatory symbol found to date from the 1840s. Castle Chapel 19 Bass Cantoris is **vii**. It begins on p. 41 and takes up from bar 29. It is consistent with the copy text with the exception of pencilled slurring. It ends on p. 42 with the signatory symbol of John Grey with no further evidence for dating. Castle Chapel 21 Bass Decani is **ix**. It begins on p. 131 and there are various pencilled alterations including manipulation of original notation, slurring, phrasing and pencilled addition of dynamics. It ends on p. 141 with the signatory symbol of John Grey but no further evidence for dating exists.

Source **5: (L) i** is D4 11 Castle Chapel Organ. It begins on p. 211 and '97<sup>th</sup> Psalm' follows the title. There are numerous pencilled dynamic additions and pencilled corrections to the original notation. It ends on p. 222 with the signatory symbol of John Grey. No further evidence for dating exists.

### **Textual Commentary**

/1, Org. Tr., 1: '*Moderato*' staccato over *q.-rest* ; 2: 'Sym.' and '*for*' over *Asq* ; 3: g.n. *Dq* before *Cc* (**F**) ; Org. Tr., 1: 'Full' in pencil over *q.-rest* ; Org. B., 'Sym.' over *Am* (**L**)

/2, Org. B., 1: '6' beneath *Am* (**F**)

/3, Org. B., 1: '7 6' beneath *Fm* (**F**) ; Org. Tr., 1: *Am.* tied to following bar (**L**)

/4, Org. B., 3: '6' under *Cc* (**F**)

/5, Org. Tr., 3: g.n. *Aq* before *Gc.* marked 'tr.' above (**F**)

/6, Org. B., 1: '6' beneath *Am* (**F**)

/7, III, 1: corrected text 'King' to read 'king' lower case beneath Em. (A) ; IVb, 3: no g.n.  
Asq before Gc 'Lord' (G)

/8, IV, 1: corrected text 'King' to read 'king' lower case beneath Am. (A) ; IIIb, 2: no 'pia'  
over Csq 'the' (E) ; IIIb, 3-4: Cq slurred to Fq 'Lord' ; 5-6: Fq slurred to Dq 'is' (G)

/9, III, 1: corrected text 'King' to read 'king' lower case beneath Bc (A) ; IVa, 3-4: Dq  
slurred to Eq 'Lord' ; 5-6: Eq slurred to Cq 'is' (E) ; IVb, 3-6: instruction 'Squeeze' in  
pencil from Bq 'Lord' (G)

/10, IV, 1: corrected text 'King' to read 'king' lower case beneath Am (A)

/11, Org. B., 1: '8' beneath Ec ; 5: '6' beneath Cc (F)

/12, Org. B., 3: '67' beneath Ec (F)

/13, IVb, 4: 'v' in pencil under Bq 'Lord' ; 5: 'v' in pencil under Cq 'is' (G)

/14, III, IV, 1: corrected text 'King' to read 'king' lower case beneath quavers (A) ; IIIb, 1:  
text 'King' in pencil over Fq ; 2: text 'the' in pencil over Eq ; IVb, 1-2: text 'King the' in  
pencil beneath Dq Cq (G)

/15, Org. B., 1ii: inserted Em beneath Gm ; 2: inserted Fc in keeping with vocal bass (A) ;  
IVa, 1: no phrase to Em 'king' (E) ; IIIb, 1: Gm manipulated in pencil to read Gc. marked  
'King' in pencil followed by Gq in pencil ; 2: text 'earth' in pencil over Ac ; IVb, 1ii-iii:  
EcEc in pencil beneath Em with text 'King the' beneath ; 2: text 'earth' in pencil beneath  
Fc over 'the' (G)

/16, Org. B., 1: '4\5' under Dc ; 2: '6\4' beneath Ec ; 3ii: '7' beneath Ec **(F)** ; IIIb, 1-3: pencilled phrase over Bq Csq Dsq 'earth' ; IVb, 1: text 'may' in pencil over 'earth' beneath Dq ; 2: text 'be' not 'may' beneath Dsq ; 3: Ec 'glad' **(G)**

/17, IVb, 1: Am 'of' inserted in pencil, originally omitted **(G)** ; Org. Tr., 2: 'Sy.' over Asq, 'op diap.' in pencil beneath Asq **(L)**

/18, Org. B., 1: '6' under Gm **(F)**

/19, Org. B., 1: '7/6/5' beneath Fm **(F)**

/21, III, 1: corrected text 'Isles' to read 'isles' lower case beneath Bm. **(A)**

/23, IV, 1: corrected text 'Isles' to read 'isles' lower case beneath D#m **(A)**

/24, IVb, 1: 'tr.' over Aq. 'glad-' **(G)**

/27, Org. B., 2: removed '6' beneath Gc **(A)** ; Org. Tr., 1: Dc ; Org. B., 2: '6' under Gc **(F)**

/28, Org. B., 1: removed '6' beneath Ac ; 2: removed '6/4' beneath Bc ; 3: removed '7/3#' beneath Bc **(A)** ; Org. B., 1: '6' under Ac ; 2: '6/4' under Bc ; 3: '7#' under Bc **(F)** ; Org. Tr., 1: 'Ready for Chos.' in pencil over Ec **(L)**

/29, I/1, I/2, 3: no g.n. Aq before Gc 'Lord' **(E)** ; Ia, 2: 'lead' over Esq 'the' ; 3: no g.n. Aq before Gc 'Lord' ; 4-5: Fq slurred to Eq 'is' **(G)** ; Org. Tr., 1: 'Chorus' over Eq. **(L)**

/30, I, 1: corrected text 'King' to read 'king' lower case beneath Bm. **(A)** ; Org. B., 1: '6' under D#m **(F)**

/31, II, III, 1: corrected text 'King' to read 'king' lower case beneath minims **(A)** ; Org. B., 1: '7 6' under Cm ; 2: '8 7' under Ac **(F)** ; IIb, 2-3: Aq slurred to Gq 'is' **(G)**

- /32, I-IV, 1: corrected text '*King*' to read '*king*' lower case beneath dotted crotchets (A) ;  
Org. B., 1: '# ' under Bc. ; 3: '6 ' under Gc (F)
- /33, Org. Tr., 3ii; corrected original Dnat.c to read Ec in keeping with countertenor '*glad*- ' ;  
Org. Tr., 4ii: corrected original 'nat.' to read '# ' before Dq. (A) ; IIa, IIb, 3-4: penciled slur  
from Ec to D#q. '*glad*' (E) ; Org. B., 1: '6\4 ' under Ac ; 2: '6\4 ' under Bc ; 3: '7/# ' under Bc  
(F)
- /34, IV, 3: corrected original text '*of*' to read '*and*' beneath Gsq (A) ; Org. Tr., 2: 'Verse'  
over Gq. (L)
- /35, IVb, 1: penciled mordent over Gc. '*dark*- ' (G) ; Org. B., 1: '# ' in pencil before Bc with  
Bm in pencil above (L)
- /36, IVb, 1: 'tr.' in pencil over Eq. '*dark*- ' (G)
- /37, Org. B., 1: Cm in pencil beneath Cc (L)
- /38, IV, 2: corrected text '*him*' to read '*Him*' upper case beneath Gc (A) ; IIIb, 3-4: D#q.  
Dsq '*clouds and*' ; IVb, 1: g.ns BsqAsq in pencil after Gc '*-bout*' (G) ; Org. B., 1: B#m in  
pencil beneath Gm (L)
- /39, Org. B., 3ii: 'x' in pencil before Fc (L)
- /40, III, 1-2: reversed stemming on Bq. A#sq to allow for placement of editorial phrase,  
'*dark*' (A)
- /41, Org. Tr., 3i: corrected original 'nat.' to read '# ' before Dq in keeping with tenor part  
(A)

/42, III, 2: original *Gxsq* marked 'F' in later hand corrected to read *Fxsq* in keeping with organ treble '-bout' ; 3: corrected text '*him*' to read '*Him*' upper case beneath *Fc* ; Org. B.,  
1ii: inserted '#' before *Dc*. (A)

/43, IVb, 2: '#' in pencil before *Aq* '-teous-' (G)

/46, Org. B., 5: '6' under *Eq* ; 6: '6\5' under *Fq* (F)

/47, III, IV, 2: corrected text '*his*' to read '*His*' upper case ; Org. B., 1ii: inserted *Gm*  
beneath *Gm* to complete bass line ; 2iv: inserted *Gc* beneath *Fc* to complete bass line (A)

/48, Org. B., 2i-ii: *AcEc* in pencil over *Ac* (L)

/49-50, III, 2-6: removed original *phrase* from *Bq* to *Cc*. 'dark-' (A)

/50, Org. B., 2i: corrected original *Dc* to read as *Dq* in keeping with organ treble (A)

/52, III, IV, 2: corrected text '*him*' to read '*Him*' upper case beneath minims ; Org. B., 7:  
impossible note *Aq* exceeds standard organ manual perhaps intended for 'short octave  
practice' (A)

/53, Org. B., 1: deleted '*p*' beneath *Dm*. and placed above (A) ; Org. B., 1: '*p*' beneath *Dm*.  
(L)

/54, Org. B., 1ii: removed '*f*' and placed above *Fc* (A) ; Org. B., 1-3: 'Loud' no '*f*' under *Fc*  
*Dsq* *Csq* (F) ; Org. B., 1: '*f*' beneath *Fc* (L)

/55, Org. B., 1: removed '*p*' beneath *Am* and placed above (A)

/56, III, 3: amended original '*p*' to read [*pp*] over *Aq*. 'are' (A) ; Org. B., 3: '*pp*' over *Aq*.  
(F)

/57, IVb, 1: 'p' over Dq. 'are' (G)

/57-60, IVb: these bars are repeated in this source (G)

/59, III, IV, 5: corrected text 'his' to read 'His' upper case beneath crotchets (A) ; Org. B., 3ii: '7' under Ec (F) ; IVb, 4: pause over Ec 'of', 'pause 2d time' inserted beneath in original hand (G)

/60, Org. B., 2: '6' under Cc (F) ; IVb, 1: repeat symbol after Am 'seat' (G)

/62, Org. Tr., 1: starching of original notation (F) ; IVb, 1-2: Em Fc '-ta-tion' (G)

/63, III, IV, 5; corrected text 'his' to read 'His' upper case beneath crotchets (A)

/64, I/1, I/2, 3: no g.n. Dsq before Cc 'Lord' (E) ; Org. Tr., 2: 'Chorus' above Asq ; Org. B., 1ii: 'for' beneath AmAm (L)

/65, I, 1: corrected text 'King' to read 'king' lower case beneath Em. (A) ; IIIa, 4-5: Fq slurred to Gq 'is' (E) ; Org. B., 1: '6' beneath Gm (F) ; IIb, 1: 'lead' in pencil over c.-rest before Gsq 'the' ; IIIb, 2: 'for' over Esq 'The' (G)

/66, I, 4: corrected original Ec to read Fc 'is' ; II, III, 1: corrected text 'King' to read 'king' lower case beneath minims ; Org. Tr., 4i: corrected original Ec to read Fc (A) ; Org. B., 1: '7' under Fc ; 2: '6' under Fc (F)

/67, I-IV, 1: corrected text 'King' to read 'king' lower case beneath dotted crotchets (A) ; Org. B., 2: '7' beneath Ec (F) ; IVa, IVb, 3: Ec 'Earth' (G)

/68, Ia, 2: Bsq 'be' (G)

/69, Org. B., 2: '6' under A#q. (F) ; IVa, IVb, 1: Am 8ve above 'of' (G)

/70, Org. Tr., 1ii-2ii: no Fq. Fsq beneath Dq. Dsq ; 3ii: no Fc beneath Dc ; 4ii-5ii: no Eq. Esq beneath Gsq ; Org. B., 4: '6' beneath Gq. **(F)**

/71, III, 3: corrected original Dsq to read Esq 'be' **(A)** ; I/1, 1: g.n. Ec before Cm 'isles' **(E)** ; Org. B., 2: '6' under Gc **(F)**

/72, Org. B., 1 '7' beneath Fm ; 2: '#7' beneath Bc **(F)**

/74, IVa, 4: Bq. 'of' ; IVb, 4-5: penciled marking over Dq. Dsq 'of the' **(G)**

/75, IIa, IIb, 1-2: no slur from Ac to Gc 'isles' **(E)** ; Org. B., 1: '6\4 3\5' under Fm **(F)**

/76, IIa, IIb, 1-3: no phrase from Fq. 'glad' **(E)** ; Org. B., 2: '6\4' under Ec ; 3: '7' under Ec **(F)**

/80, IIa, IIb, 1-2: no slur from Fc to Ec 'glad' ; IIb, 3: no pause over Ec 'there-' ; IVb, 3: no pause over Ec 'there' **(E, G)** ; Org. B., 1: '9 8' beneath Dc ; 2: '6/4' beneath Ec ; 3: '7' beneath Ec **(F)**

/81, IVb, 1: no pause over Am. 'of' **(E)** ; IIIb, 1: Cm 'of' with pause **(G)**

/82, Org. Tr., 1: 'Bass Solo Moderato' over Dq. ; 3: 'tr.' over Fq. **(F)** ; Org. Tr., 1: 'Full to reeds' in pencil above Dq. marked 'Sym.' beneath **(L)**

/84, Org. Tr., 1: 'tr.' over Dq ; 6: 'tr.' over Dq ; Org. B., 1: 'tr.' over Dq ; 6: 'tr.' over Dq **(F)**

/85, Org. B., 5: impossible note Aq exceeds standard organ manual perhaps intended for 'short octave practice' **(A)** ; IVb, 3-4: Aq. Fsq in pencil over Aq. Asq 'there shall' **(G)**

/86, Org. Tr., 4: 'loud', no 'for' over sq-rest **(F)**

/87, IV, 3: corrected text '*There*' to read '*there*' lower case beneath Fq. (A)

/88, Org. Tr., 3: corrected original Dq to read Eq (A) ; Org. Tr., 1: '*pia*' beneath Dc (L)

/89, IV, 14-16: corrected original Bsq Asq Gsq to read Asq Gsq Fsq (A) ; Org. B., 1: '7' under Gc ; 2: '7' under Cc ; 3: '7' under Fc ; 4: '7' under Bc (F)

/90, IV, 11: corrected text '*him*' to read '*Him*' upper case beneath Dq (A) ; IVb, 3: Gsq deleted in pencil marked with Esq '*fire*' ; 5: Esq deleted in pencil and Gsq inserted '*fire*' (G)

/91, Org. B., 6: '*p*' beneath Aq (L)

/92, IV, 7: corrected text '*him*' to read '*Him*' upper case beneath Aq (A) ; Org. B., 7i: '*loud*' over Asq (F) ; IVb, 2i-iii: AqBsqAsq in pencil over Aq '*fire*' (G)

/93, Org. B., 13ii: impossible note Aq exceeds standard organ manual perhaps intended for '*short octave practice*' (A)

/94, IV, 3: corrected text '*his*' to read '*His*' upper case beneath Bsq (A)

/95, IV, 3: corrected text '*his*' to read '*His*' upper case beneath Bq (A)

/96, Org. B., 7: impossible note Aq exceeds standard organ manual perhaps intended for '*short octave practice*' (A) ; Org. Tr., 3: '*loud*' over Eq ; Org. B., 3ii: '#' before Gc (F)

/97, Org. Tr., 1i: '*Sym.*' over Cq. ; Org. B., 4: '6' under G#q. (F)

/99, IV, 4: correct text '*There*' to read '*there*' lower case beneath Esq. ; Org. B., 7: impossible note Aq exceeds standard organ manual perhaps intended for '*short octave practice*' (A)

/101, IV, 11: corrected text '*him*' to read '*Him*' upper case beneath Aq (A) ; Org. B., 5: '7#' under Bq ; 7: '*pia*' over Ac. (F) ; IVb, 8: G#sq in pencil over Dsq '*be-*' ; 9: Ac in pencil over Cq. '*-fore*' ; 11: Aq in pencil over Aq '*him*' (G)

/102, IV, 4: corrected text '*his*' to read '*His*' upper case beneath Fq ; 6: corrected original Dsq to read C#sq '*-ne-*', accidental already stated on symbol 5 '*-e-*' ; Org. B, 6ii: corrected original Cq to read Fq (A) ; IVb, 6: Dsq manipulated in pencil to read Csq '*-ne-*' (G)

/103, Org. B., 1: '7' under Dc. ; 2: '6' under Dq ; 3: '#' under Cc ; 5ii: '8' under Cq (F) ; Org. Tr., 3: '*ff*' in pencil over Cm ; Org. B., 4: '*ff*' in pencil over *q-rest* (L)

/104, Org. B., 6: inserted '#' before Eq (A) ; Org. B., 1: '8' under Aq. ; 9: '#' under Cc (F) ; Org. Tr., 4: '*p*' in pencil over Cq ; Org. B., 6: '#' in pencil before Eq (L)

/105, IV, 5: corrected text '*his*' to read '*His*' upper case beneath Eq (A) ; IVb, 9: text '*on*' in pencil over Bq (G)

/107, IV, 4: corrected text '*his*' to read '*His*' upper case beneath Fq (A)

/108, Org. B., 2ii: inserted '#' before Gc (A) ; Org. Tr., 5: '*loud*' under Fq (F) ; IVb, 1: Ac. in pencil over Cc. '*ev-*' ; 2: Gc with '*tr.*' in pencil over Cq '*-ry*' ; 3: Fm in pencil over Fm '*side*' (G)

/109, Org. B., 13: '6' under Aq (F)

/110, IV, 4: corrected text '*There*' to read '*there*' lower case beneath Asq (A) ; Org. B., 1-3: '65' under Bq Asq G#sq (F)

/111, Org. B., 7ii: '*ff*' in pencil over AqAq (L)

/112, Org. B., 8: '*8-*' under Fq (F) ; Org. B., 8i: '*p*' over FqFq in pencil (L)

/113, IV, 7: corrected text '*him*' to read '*Him*' upper case beneath Dq (A) ; IVb, 2: g.ns AqBsqAsq in pencil over Aq '*fire*' (G)

/114, IV, 4: corrected text '*his*' to read '*His*' upper case beneath Bq (A) ; Org. B., 1-5i: evidence of starched material beyond Eq Dq Cq Bq Gc (F)

/115, Org. B., 3ii: '#' under Fc (F) ; Org. B., 5: '*ff*' in pencil over Fq (L)

/117, IV, 4: corrected text '*his*' to read '*His*' upper case beneath Aq ; 8: inserted '*nat.*' before Dq '*on*' originally omitted ; Org. B., 8: corrected '#' to read as '*nat.*' before Dq (A) ; Org. Tr., 1i: '*p*' in pencil over 'D#q', 'E', 'G' in pencil beneath *sb-rest* (L)

/120, IV, 11: corrected text '*him*' to read '*Him*' upper case beneath Aq ; Org. B., 10ii: impossible note Bsq exceeds standard organ manual perhaps intended for '*short octave practice*' ; 11i-ii: corrected original *sq-rest* to read AqAq to avoid an illogical sudden break in the semiquaver runs (A) ; Org. B., 9i-10ii: '8-' under Cq. Bsq ; 12i-ii: '*Octives*' [*sic*] over Asq marked '*loud*' beneath (F) ; IVb, 9: Ac in pencil over Cq. '*-fore*' ; 11: Aq in pencil over Aq '*him*' (G) ; Org. B., 12: '*ff*' in pencil over Asq (L)

/121, Org. Tr., 1-10: all notation omitted (F)

/122, IV, 1: corrected text '*And*' to read '*and*' lower case beneath Dc ; 5: corrected text '*his*' to read '*His*' upper case beneath Eq (A) ; Org. Tr., 1i: '*for*' with '*ad lib.*' over Dc ; Org. B., 2: '*pia*' over Dc ; 3ii: '5 6' under Gm (F)

/123, Org. B., 7: '*tr.*' over Ac. with pause (F) ; IVb, 5i-ii-6i-ii: AsqFsq GsqDsq in pencil over FsqGsq '*on*' ; 7: Fc. in pencil over Ac. '*ev-*' ; 8: Eq with '*tr.*' in pencil over Aq '*-ry*' (G)

- /124, IV, 1ii: placed ossia *Dm* in brackets ‘*side*’ (A) ; Org. Tr., 1: ‘*Tempo*’ beneath *Dq.* ; 3: ‘loud’ beneath *Fq.* (F) ; Org. B., 3: ‘tr.’ over *Fq* ; 3-5: *Fq Esq. Ddsq* (L)
- /127, Org. B, 5: impossible note *Aq* exceeds standard organ manual perhaps intended for ‘short octave practice’ (A)
- /128, Org. Tr., 1i: staccato after ‘*Solo Tenor Larghetto Affetuoso*’ over *Cm* marked ‘Swell’ (F)
- /129, Org. B., 1: ‘6\4\3’ under *Gc.* (F)
- /130, Org. Tr., 1: ‘tr.’ over *Aq.* (F)
- /131, Org. : See **Musical Illustration, Fig. 1** for variant ; Org. B., 3: *E#c* ; 4: *Cc* (F)
- /132, Org. Tr., 3: *G#c* with ‘tr.’ ; Org. B., 1-2: *Fq Bq* ; 3: ‘6\4’ under *Cc* ; 4: ‘#7’ under *Cc* (F)
- /134, Org. B., 1ii: removed original ‘#’ before *Gm* ; 1ii-iii: removed unnecessary dots on *GmE#m* (A) ; Org. B., 1iii: ‘6\5’ under *E#m* (F)
- /135, Org. B., 3: ‘Sym.’ over *Fq* (F)
- /136, Org. B., 1-6: ‘6/3/4’ beneath *Gq. Fsq E#q Cq Gq Bq* (F)
- /137, Org. B., 2: ‘6’ under *Gsq* (F)
- /138, Org. B., 1: *Bc* ; 3: ‘6\4’ under *Cc* ; 4: ‘#7’ under *Cc* (F)
- /139, III, 3: corrected text ‘*The*’ to read ‘*the*’ lower case beneath *Cq* (A)
- /140, Org. B., 1: *Gm.* originally omitted beneath *Bm.*, *Gm.* entered in pencil by later hand (L)

/141, Org. B., 1i: *Cm* in pencil over *Am* (L)

/142, Org. B., 1iii: '2\4' under *Fm.* ; 2: '6\5' under *E#c* (F) ; IIIb, 3i-iii: original *Dq.Cq.* in pencil '*of*' ; 4: original *Csq* with *Bsq* in pencil '*the*' (G) ; Org. B., 2i: *Gc* in pencil over *E#c* (L)

/143, Org. B., 1i: corrected *Bm* to read as *Am* in keeping with tenor part '*Lord*' (A) ; Org. B., 1i: g.n. *Bc* before *BmFm* ; 2: '6' under *Ec* (F) ; Org. Tr., 1: *Am* (L)

/144, Org. B., 1ii: '5 6' under *Dm.* (F)

/145, Org. B., 4: corrected original '#' to read as 'nat.' before *Bq.* (A) ; Org. Tr., 1i: 'Swell' over *E#m* ; Org. B., 4: '#' under *B#sq* (F)

/146, Org. Tr., 1: '*pia*' over *Cq.* ; Org. B., 2: '6' under *Gsq* (F)

/147, III, 3: corrected text '*The*' to read '*the*' lower case beneath *Cq* (A) ; Org. B., 2-3: '#-' under *D#sq Cc* ; 4: '65' under *A#c* (F)

/151, Org. Tr., 1ii: placed *Ec* on bass stave for better clarity ; Org. B., 5: removed original '#' before *Ddsq* (A) ; Org. Tr., 2: no tie from *Em.* to following bar (F)

/152, Org. Tr., 1: 'Swell' over *Eq.* (F)

/154, Org. B., 2: '6' under *Fc* ; 3ii: '6\4' under *Eq* ; 4: '3' under *Dq* (F)

/155, Org. B., 1: '6' under *Cc* ; 2: '6\5' under *Bc* (F) ; Org. Tr., 1-3: *Ec Dc Cc* deleted in pencil ; Org. B., 1-3: *Ac Gc Ac* entered in pencil (L)

/156, Org. B., 3ii: corrected original stemming to position downwards on *Ec* (A) ; Org. B., 1ii: '6' under *Dc* ; 2ii: '6\4' under *Ec* ; 3ii: '7' under *Ec* (F)

/161, III, 3: corrected text '*The*' to read '*the*' lower case beneath Aq (A) ; Org. B., 2i-iii:  
AqGqFq (F)

/162, Org. B., 1ii-iii: illegible penciled comment over G#m. E#m. (L)

/163, Org. B., 1: 'fl.' in pencil over Am (L)

/168, Org. B, 5: removed original '#' before Bdsq (A) ; Org. Tr., 2: 'Swell' over *c-rest* ; 1:  
'#' under Cc (F)

/169, Org. B., 5: '#' before Gc (F)

/170, Org. Tr., 1-3: corrected original Bq. Asq Gc to read Gc. Fsqr Ec (A) ; Org. Tr., 1: 'tr.'  
over Bq. (F) ; Org. Tr., 1-3: original Bq. Asq Gc deleted in pencil and Gq. Fsqr E#c inserted  
in pencil marked 'G' 'F' 'E' in pencil (L)

/171, Org. B., 1: '6' under A#q. (F)

/173, Org. B., 2i: '#' before Gc over Cc (F) ; Org. Tr., 2-3: Fc E#c in pencil ; Org. B., 1i:  
g.n Ac in pencil before AmCm (L)

/174, Org. Tr., 1: Am in pencil (L)

/178, Org., 1-4: deleted in pencil maked 'Out' in pencil (L)

/179, Org. B., 1i-ii: AmFm (F)

/181, IIIb, 1: pencilled highlighting of stem to Bc. forming Gq. '*pre-*' ; 2: pencilled  
highlighting of stem on Aq forming Asq '*-sence*' (G) ; Org. Tr., 1: penciled manipulation  
of Bc. to form Bq. ; Org. B., 1: Dm deleted in pencil with Dc in pencil beneath ; 2: 'One  
bar only' in pencil beneath Dc (L)

/182, IIIb, 1: *Ec* with pause in pencil after *E#m* with pause ‘*Lord*’ (G) ; Org. Tr., 1i-ii: *EcBc* in pencil above *E#m*, note head pencilled in ; 2: pencilled pause over *c-rest* ; Org. B., 1i-ii: *BcGc* in pencil before *BmGmCm*, with note heads pencilled in ; 2: pause in pencil over *c-rest* (L)

/183, III, 2-4: added triplet marking from *Fq* to *Bq* originally omitted ‘*the*’ ; Org. Tr., 1: removed ‘*ad lib.*’ beneath *Fm* and placed above (A) ; Org.: this is a bar of rest in this copy (F) ; IIIb: this is an insert lasting the rest of the anthem ending in signatory symbol of John Horan ; 2-4: triplet symbol over *Fq Dq Cq* ‘*the*’ (G)

/184, Org. B., 2iii: ‘#7’ under *Cc* (F)

/185, Org. B., 1ii: corrected original stemming to position downwards on *Fm* (A) ; Org. Tr., 2: ‘*Tempo*’ over *Dc* ; Org. B., 2: ‘3’ under *Dc* (F)

/186, Org. Tr., 1i: ‘*lento*’ over *Fm* ; Org. B., 1-2i-ii: ‘6\5-’ beneath *Gm BcGc* ; 3ii: ‘#’ under *Cc* (F) ; Org. Tr., 1i-ii: ‘*pp*’ in pencil over *FmDm* (L)

/187, Org. Tr., 1i: ‘*dim.*’ over *Fm.* ; Org. B., 1-2: ‘3-’ under *Fc Cc* (F) ; Org. Tr., 1i: ‘*ppp*’ in pencil over *Fm.Cm.* (L)

/189, Org. B., 1-4: ‘8va-’ under *Aq Csq Bsq Csq* ; 3: ‘3’ below *Bsq* (F) ; Org. B., 1: ‘Sym.’ over *Aq* (L)

/192, Org. Tr., 1i: corrected original *Gq* to read *Fq* ; Org. B., 9: impossible note *Aq* exceeds standard organ manual perhaps intended for ‘short octave practice’ (A) ; Org. B., 10: ‘*pia*’ beneath *q-rest* (F) ; Org. Tr., 1: original *Gq* manipulated in pencil to read *Aq* ; 3i-ii: *Gq.Dq.* in pencil above *Eq* ; 4i: *Asq* in pencil above *GsqDsqBsq* ; 5i-ii: *AcCc* in pencil above *AcCc* (L)

/193, III, IV, 4: corrected text '*his*' to read '*His*' upper case beneath quavers (A) ; Org. B., 2: 'Ld Organ' in pencil beneath *Asq* (L)

/194, Org. B., 5: '*for*' under *q-rest* (F)

/195, III, IV, 7: corrected text '*his*' to read '*His*' upper case beneath quavers ; Org. B., 9: corrected original *Dq* to read *Eq* (A) ; Org. B., 1: '*pia*' in pencil above *Dq* ; 6: '*for*' in pencil beneath *Esq* ; 9: penciled manipulation of *Dq* to form *Cq* (L)

/196, III, IV, 4: corrected text '*his*' to read '*His*' upper case beneath quavers ; Org. Tr., 2ii: corrected original *Aq* to read *Gq* ; 6ii: corrected original *Aq* to read *Gq* (A) ; Org. B., 2: '*for*' under *Esq* (F)

/197, Org. Tr., 1: '*pia*' under *Eq* (F) ; Org. B., 1: '*pp*' in pencil beneath *Ac* (L)

/198, IV, 5: corrected original *Ac* to read *Bc* '*world*' (A) ; Org. B., 5: '*for*' under *q-rest* (F) ; IIIb, 5: no g.n. *Gq* before *Fc* '*world*' ; IVb, 5: original *Ac* manipulated in pencil to read *Bc* '*world*' (G) ; Org. B., 6: '*for*' in pencil beneath *Bsq* (L)

/199, Org. B., 1ii: removed '*p*' beneath *Bsb* and placed above *q-rest*, impossible note *Bsb* exceeds standard organ manual perhaps intended for 'short octave practice' (A) ; Org. Tr., 2: penciled manipulation of *Bm* to form *Cm* (L)

/200, III, IV, 5: corrected text '*The*' to read '*the*' lower case beneath quavers ; Org. B., 1i: removed *Fxm* and placed beneath *A#m* of treble clef for better clarity ; 2i: removed *Gm* and placed beneath *Bm* of treble clef for better clarity ; 1ii: impossible note *Bsb* exceeds standard organ manual perhaps intended for 'short octave practice' (A)

/201, Org. B., 1ii: impossible note *Bsb* exceeds standard organ manual perhaps intended for 'short octave practice' (A)

/202, III, 5: corrected text '*his*' to read '*His*' upper case beneath Bq ; Org. B, 1ii: impossible note Bsb exceeds standard organ manual perhaps intended for 'short octave practice' (A)

/203, III, 6: 8: inserted '#' before Dsq '*light-*' originally omitted ; 12: corrected text '*his*' to read '*His*' upper case beneath Bq ; IV, 3: corrected text '*his*' to read '*His*' upper case beneath Bq ; Org. Tr., 1i-iii: removed '*p*' over Eq and placed beneath Gq ; 3i-iii: removed '*p*' over Fq and placed beneath Bq ; Org. B., 1iv: removed '*f*' beneath Eq ; 3ii: removed '*p*' beneath Bq ; 3ii, 7ii: impossible notes Bq exceed standard organ manual perhaps intended for 'short octave practice' (A) ; Org. Tr., 3i: '*Soft*' over Fq ; Org. B., 3ii: '*8va-*' beneath Bq (F) ; Org. B., 3: '*p*' in pencil added to '*p*' to form '*pp*' before Bc (L)

/204, III, 12: corrected text '*his*' to read '*His*' upper case beneath D#q ; IV, 4: corrected text '*his*' to read '*His*' upper case beneath Bq ; Org. Tr., 1i-iii: removed '*f*' over Eq and placed beneath Gq ; 3i-iii: removed '*p*' over Fq and placed beneath Bq ; Org. B., 1iv: removed '*p*' beneath Eq ; 3ii: removed '*p*' beneath Bq ; 3ii, 7ii: impossible notes Bq exceed standard organ manual perhaps intended for 'short octave practice' (A) ; Org. Tr., 1: '*loud*' over Eq ; 7i: '*Soft*' over Fq (F)

/205, III, IV, 4: corrected text '*his*' to read '*His*' upper case beneath quavers ; Org. Tr., 7: removed '*f*' over Eq ; Org. B., 2: removed '*f*' beneath Esq and placed above ; 8: removed '*f*' beneath Esq and placed above (A) ; Org. Tr., 1: '*loud*' over Ec ; Org. B., 2: no '*for*', '*loud*' under Esq ; 8: no '*for*' '*loud*' under Esq (F)

/207, Org. B., 2: '#' under Bc (F)

/208, Org. B., 1ii: '*4\5*' under Bc. ; 2ii: '*#7*' under Bq (F) ; IIIb, 1-3: original notation starched away and Ec. '*was*' D#q '*a-*' Em '*-fraid*' inserted (G)

/209, Org. B., 1ii: '2' under Ec ; 2ii: '2\4' under Dc ; 3ii: '6' under Cc (F)

/210, III, IV, 8: corrected text '*his*' to read '*His*' upper case beneath quavers (A) ; Org. B., 1ii: '7' under Bc ; Org. B., 2ii: '6 5' under Ec (F) ; IVb, 5: '*f*' before Aq '*his*' (G)

/211, III, IV, 4: corrected text '*his*' to read '*His*' upper case beneath quavers (A) ; Org. B., 1: '*for*' under *q-rest* (F) ; Org. B., 2: '*for*' in pencil beneath Asq (L)

/212, Org. B., 2: '6' under Cq ; 3: '6\4\5' under Bs<sub>q</sub> (F) ; Org. B., 7: '*p*' beneath Cq (L)

/213, Org. B., 1: '7' under Fm (F) ; IVb, 1: original Dm deleted in pencil and Fm inserted in pencil '*earth*' (G)

/215, IVb, 1-3: inked strokes over Ac Gc Ac '*was afraid*' (G)

/216, IVb, 2: 'tr.' with pause in pencil over Em '*a-*' (G)

/217, I-IV, 4: corrected text '*his*' to read '*His*' upper case beneath quavers (A) ; Org. Tr., 4: '*Chos.*' over Es<sub>q</sub> (F) ; IIb, 1: note of tenor, Am in pencil over *m-rest*, '*-fraid*' ; IIIb, 1-2: Am Ac '*-fraid*' (G) ; Org. B., 3: '*Chorus*' beneath *c-rest* (L)

/218, I-IV, 4: corrected text '*his*' to read '*His*' upper case beneath quavers (A) ; Org. Tr., 1i: '*Chorus*' in pencil above EqC<sub>q</sub> (L)

/219, III, 2-4: corrected original D<sub>q</sub> D<sub>q</sub> D<sub>q</sub> to read Eq Eq Eq '*unto the*' ; Org. Tr., 3iii: corrected original Dc to read Ec (A) ; Org. B., 1: '6\3\4' under B<sub>q</sub> ; 2: '6' under C<sub>q</sub> (F)

/220, II, 2: corrected original G<sub>q</sub> to read F<sub>q</sub> '*earth*' ; III, 3: added '#' to D<sub>q</sub> '*earth*' in keeping with vocal bass and organ bass '*earth*' (A) ; Org. B., 1: '7' under D#m ; 2: '2\4' under Dnat.<sub>q</sub> ; 4: '6' under Cc (F) ; IVb, 2-3: original stems manipulated on original Dnat.<sub>c</sub> Dnat.<sub>c</sub> to form Dnat.<sub>q</sub> Dnat.<sub>q</sub> '*saw it*' (G)

/221, Org. B., 1: '*f*' under *Ec* (F)

/222, Org. B., 2: '2\4' under *Dnat.q* ; 4-5: '6-' under *Cq Dq* (F) ; Org. Tr., 4ii: penciled manipulation of *Ec* to form *EqFq* (L)

/223, Org. B., 1: '4\5' under *Em* ; 2ii: '7' under *Em* (F)

/224, Org. B., 1: '3' under *Asb* (F) ; Ib, 1: after *Asb* '*-fraid*', 'End' in pencil ; IVb, 1: double barlines highlighted in pencil marked 'Ends' in pencil after *Asb* '*-fraid*' (G) ; Org. Tr., 1i-ii: after *AsbCsb*, 'The End' in pencil after db lines ; Org. B., 1: *Asb* , 'The End' in pencil after db lines (L)

/225, Org. Tr., 1: '*Verse Largo*' over *c-rest* ; Org. B., 1: '*pia*' over *Fm* (F) ; Org. B., 1: g.n. *Fc* in pencil before *Fm* with penciled note head (L)

/226, III, IV, 1: corrected text '*Heav-*' to read '*heav-*' lower case beneath dotted crotchets (A)

/227, III, IV, 3: corrected text '*his*' to read '*His*' upper case beneath crotchets (A)

/228, IVb, 2: '#' in pencil after *Esq* '*-teous-*' ; 3: '#' in pencil before *Em* '*-ness*' (G)

/229, Org. B., 1-2: *Cc Cc* 8ve below in pencil beneath *c-rest c-rest* (L)

/231, III, IV, 3: corrected text '*his*' to read '*His*' upper case beneath crotchets (A)

/233, Org. B., 1i-ii-2i-ii: *AcFc AcFc* in pencil beneath *sb-rest* (L)

/236, III, IV, 3: corrected text '*his*' to read '*His*' upper case beneath crotchets (A)

/238, Org. B., 1: '5 6' under *Dm* (F) ; Org. Tr., 3i: '*pp*' in pencil above *DcBc* (L)

/240, Org. Tr., 1i: '*p*' in pencil over *Ec.Cc*. (L)

/241, Org. Tr., 3: corrected original *Cc* to read *Ac* to avoid parallel 5ths with bass strand  
(A)

/242, III, IV, 3: corrected text '*his*' to read '*His*' upper case beneath crotchets (A)

/243, Org. Tr., 4: ornamented figure in pencil *EdsqFdsqGdsqAdsqBdsqCdsqDdsq* above *c-rest* (L)

/244, Org. Tr., 1i: 'Very Soft' over *Ec.* ; Org. B., 1: 'Soft' over *Am* (F) ; IVb, 1-2: *Ac.* slurred to *Bq* marked '*pp*' '*all*' ; 3: original *Cc* manipulated to read *Cq* in pencil and joined to *Dq* to form *Cq Dq* '*the*' (G) ; Org. Tr., 1i-ii: '*ppp*' '*8va*' in pencil above *Ec.Cc.* (L)

/246, III, IV, 5: corrected text '*his*' to read '*His*' upper case beneath crotchets (A) ; IIIb, 4-5: *Cc.* with pause *Bq*, '*his*' ; IVb, 2: pause highlighted in pencil over *Ec* '*seen*' (G)

/248, Org. Tr., 1: 'Chorus' above *c-rest* ; Org. B., 1: g.n. *Ac* in pencil before *Am* with penciled note head marked '*for*' beneath (L)

/249, I-IV, 1: corrected text '*Heav-*' to read '*heav-*' lower case beneath dotted crotchets (A) ; IVa, 1: *Cc* '*heav'ns*' ; 2: *Aq* '*have*' ; IVb, 1-2: *Cc.* *Bq* in pencil over *Ac.* *Aq* '*heav'ns have*' (G)

/250, I-IV, 3: corrected text '*his*' to read '*His*' upper case beneath crotchets (A) ; Org. Tr., 1: *Ec* beneath *Ec* ; Org. B., 1: '6' under *Cc* ; 2: '6\3\4' under *Bc* ; Org. B., 1-2: *Cc.* *Bq* ; 1: '6' under *Cc.* ; 2: '6\3\4' under *Bq* (F)

/251, Org. B., 1: '6\4' under *Eq.* ; 2: '3' under *Esq* (F)

/253, I, 2: removed original '#' before *Gsq* '*peo-*' ; Org. Tr., 2i: removed original '#' before *Gsq* (A) ; Org. Tr., 2: no '#' before *Gsq* (F)

/254, I-IV, 3: corrected text '*his*' to read '*His*' upper case beneath crotchets (A) ; Org. B., 1: '6' under Bc ; 2: '6\4' under Cc ; 3: '#' under Cc (F)

/255, Org. B., 2: '#' under Fq. (F)

/259, Org. B., 1: '6\4' under Ec ; 2: '7' under Ec (F)

/260, I-IV, 3: corrected text '*his*' to read '*His*' upper case beneath crotchets ; Org. Tr., 1iii: removed original Fm and replaced with Fc Ec in keeping with vocal tenor (A) ; Org. B., 1: '4\5' under Dc ; 3: '7' under Ec (F)

/265, Org. Tr., 3ii: removed original Ec (A) ; Org. B., 1: '6\4' under Ec ; 2: '7' under Ec (F)

/266, I-IV, 3: corrected text '*his*' to read '*His*' upper case beneath crotchets ; Org. Tr., 1iii: removed Fm and replaced with Fc Ec in keeping with vocal tenor (A) ; Org. B., 1: '4\5' under Dc ; 3: '7' under Ec (F)

/267, Ia, 1-2: Cq slurred to Bsq '*glo-*' (G)

/267-272, Org.: these bars are omitted. See **Musical Illustration, Fig. 2** for a thirteen-bar variant (F)

/270, Org. B., 1ii: corrected original G#m. to read as Am. in keeping with countertenor '*-men*' (A)

/271, IV, 1: corrected original Dm. to read as Em. '*A-*' ; Org. B., 1: corrected original Dm. to read as Em. (A) ; Ib, 1: ends after Cm with pause '*-men*' ; IVa, IVb, 1: Em. '*a-*' (G) ; Org. B., 1: original Dm. manipulated in pencil to read Em. (L)

/272, Org. Tr., 1i-iii: ends after Cm.Am.Em. ; Org. B., 1i-ii: ends after Cm.Am. (F) ; Ia, Ib, 1: ends after Cm. with pause '*-men*' and signatory symbol of John Grey marked '*Finis*' ;

IIb, 1: ends after *Am.* with pause ‘-men’ and signatory symbol of John Grey ; IIIb, 1: ends after *Em.* with pause ‘-men’ with signatory symbol of John Horan ; IVa, 1: *Am.* with no ‘pause’ ‘-men’, no *Am.* above, ends after signatory symbol marked ‘*Finis*’ ; IVb, 1i-ii: ends after *Am.Am.* with pause ‘-men’ and signatory symbol of John Grey marked ‘*fini*’ (**G**) ; Org. Tr., 1i-iv: ends after *Cm.Am.Em.Cm.* with pause and signatory symbol of John Grey; Org. B., 1: ends after *Am.* with pause and signatory symbol of John Grey (**L**)

## 23. *The Lord Is My Shepherd*

*Psalm 23*

*pre-1815*

### List of Sources

*Source 1: (A), (front), pp. 123-35*

*Source 2: (K), ii, (front), pp. 163-171*

*Source 3: (J), vi, (front), pp. 159-170*

*Source 4: (D), i, (front), pp. 120-127*

*Source 5: (G), i, (reverse), pp. 75-83*

*Source 6: (C), viii, (reverse), pp. 89-90; ix, (front), pp. 103-104; x, (reverse), pp. 104-105; xi, (reverse), pp. 94-5; xii, (reverse), pp. 92; xiii, (reverse), pp. 105; xiv, (reverse), pp. 109; x, (front), pp. 94*

*Source 7: (J), iv, (front), pp. 42-49*

*Source 8: (G), ii, (reverse), pp. 54-6; iii, (reverse), pp. 17-18; iv, (reverse), pp. 85-86;*

*v, (reverse), pp. 33-5; vi, (reverse), pp. 105-6; vii, (reverse), pp. 54-5; ix, (front), pp. 112-13.*

*Source 9: (L), i, (front), pp. 150-158*

*Source 10: (O), ii, (front), pp. 84; iii, (reverse), pp. 26; iv, (front), pp. 113; v, (front), pp. 213; viii, (front), pp. 203*

## Critical Commentary

### Scoring

*The Lord Is My Shepherd* is scored for two solo trebles, chorus with organ accompaniment. In this edition, the voices are indicated thus: I/1 = Tr. 1 ; I/2 = Tr. 2 ; II = C.T. ; III= T. ; IV = B.

### Copy text

*The Lord Is My Shepherd* is one of the few anthems by Stevenson which gives prominence to the treble voice or indeed presents a duet for trebles. It is also of a minority in that it was written in the key of E flat major and its concluding chorus from bars 187-229 is followed by a 'Hallelujah' section at the end from upbeat bar 230-3. As made evident from the sources, in particular Source **2: (K) ii** and Source **3: (J) vi**, this anthem may have been composed before John Matthews' death in 1799. Although the date '1826' is given under the chorus on p. 103 in Source **6: (C) ix**, this may apply as to when it was transcribed into this particular part-book. The copy text R.C.B. Christ Church Cathedral Score Book C6/1/24/1/29, is called Source **1** and marked **(A)** in the **Textual Commentary**. It presents the anthem on p. 123.

### Variant readings and dating

Source **5: (K) ii** refers to St. Patrick's Cathedral Organ Book Vol. 81. It presents the anthem on p. 143. The concern here was with the recordings made of the organ staves when the copy begins from bar 8. The overall criticism concerns the fact this source includes figured bass under the bass clef whereas the copy text does not. Pagination in this source is

irregular as page 163 succeeds page 142. The title and the first seven bars of the anthem were missing. It concludes on p. 171 with the signatory symbol of John Grey. *Lord, How Are They Increased* succeeds this anthem in the source. Evidence for dating occurs on p. 195 after Stevenson's *O God My Heart Is Ready* where together with the signatory symbol of John Grey it is stated 'Examined J.M. 1815'.

Sources **3-5** contain the main treble solo sections. In grouping these together, it is possible to see how this anthem modified through time. Source **3: (J) vi** refers to [Christ Church Cathedral] Organ Book, R.C.B. C6/1/24/7/4. It presents the anthem on p. 159 where it is subtitled '239 Psalm'. It should be noted that original page numbers are missing and entered in pencil in later hand. This source records treble solo parts and organ. As figured bass was included, it is also examined. The following order is used when referring to this source:

I = Tr. ; I/1 = Tr. 1 ; I/2 = Tr. 2 ; Org. fig. = figured bass.

Alterations to the original include the insert of notation and text including accidentals and deletion to text in pencil. It ends on p. 170 with the signatory symbol of John Grey. The only evidence for dating relates to performance. This occurs on p 47 after Blake's *I Have Set God Always Before Me* where the date 'June 1848' is entered in pencil. No further evidence for dating exists.

Source **4: (D) i** refers to Treble Loft New Book R.C.B. C6/1/24/5/1. This source primarily records the treble solo parts with organ accompaniment. The following system is used for order: I = Tr. ; I/1 = Tr. 1 ; I/2 = Tr. 2.

It presents the anthem on p. 120 where it is subtitled '33<sup>rd</sup> Psalm'. Alterations to the original include starching to original bar lines. It ends on p. 127 with the signatory symbol

of John Grey. Evidence for dating occurs on p. 85 after Stevenson's *O Lord Our Governor* where together with the signatory symbol of John Grey it is written 'Paid 1823'.

Source **5: (G) i** refers to Castle Chapel 2 Treble Cantoris which also records the main treble solo sections. It presents the anthem on p. 75 where 'Anthem for two Trebles' is stated as part of the title marked '23rd Psalm'. It concludes on p. 83 with the signatory symbol of John Grey. Although no evidence for dating the copy exists, the source dates after 1814. As it is a part of Source **(G)**, it is referred to as 'Ia' in the **Textual Commentary**. It is isolated as a source on its own here, as against Source **3** and **4**, it is possible to see the extent to which the anthem has changed through time. In comparing Source **3: (J) vi** with Source **5 (G) i**, it is apparent that a greater amount of ornamentation was added to Source **4: (D) i** and Source **5: (G) i** which had been clearly lacking in Source **3**; and that figured bass contained in the latter had completely vanished by the time Source **5** was transcribed. Perhaps this reflects a change in attitude towards vocal solo performance, a shift in emphasis from instrumental to vocal virtuosity.

Source **6: (C) viii-xv** refer to Christ Church Cathedral part books R.C.B. C6/1/24/3/29-36. The following system has been used to order this source: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIa = C.T. [cant.] ; IIb = Alto [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

Treble Decani R.C.B. C6/1/24/3/29 is **viii**. It presents the anthem on p. 89. The text was written in pencil again over the stave at bars 222-6 for some unknown reason. It concludes on p. 90 with the signatory symbol of John Grey. Evidence for dating occurs on p. 79 after Stevenson's *O Lord Our Governor* where together with the signatory symbol of John Grey it is stated 'Paid 1820.' Alto Decani R.C.B. C6/1/24/3/30 is **ix**. It presents the anthem on p. 103 where original '233 Psalm' is corrected to read '237' in pencil. The date

'1826' is written in original hand under the chorus on p. 103. It ends on p. 104 with the signatory symbol of John Grey. It should be noted that correction is made to this page number when original '3' is altered to read '4' in original hand. Tenor Decani R.C.B.C6/1/24/3/31 is **x**. It presents the anthem on p. 104 where '33rd Psalm' is stated in original hand. It concludes on p. 105 with the signatory symbol of John Grey. Evidence for dating occurs on p. 79 after Stevenson's *I Looked and Lo* where together with the signatory symbol of John Grey it is written 'Paid 1822' followed by a sum in pencil. Bass Decani R.C.B. C6/1/24/3/32 is **xi**. It presents the anthem on p. 94 subtitled '33 Psalm'. Alteration to the original includes starching to the display of voice parts at the beginning of the anthem. It ends on p. 95 with the signatory symbol of John Grey. Evidence for dating occurs on p. 71 after Stevenson's *I Looked and Lo* where together with the signatory symbol of John Grey it is written 'Paid 1822'. Treble Cantoris R.C.B. C6/1/24/3/33 is **xii**. It presents the anthem on p. 92 subtitled '33d Psalm'. It concludes on the same page with the signatory symbol of John Grey. Evidence for dating occurs before the anthem begins after Handel's *O Sing Unto the Lord* on p. 91 where together with the signatory symbol of John Grey, the date '1826' is written. Contra-tenor Cantoris R.C.B. C6/1/24/3/34 is **xiii**. It presents the anthem on p. 105 where it is subtitled '33d Psalm'. It concludes on the same page with the signatory symbol of John Grey. Evidence for dating occurs before the anthem begins after Handel's *O Sing Unto the Lord* on p. 103 where together with the signatory symbol of John Grey '1826' is written in ink. Tenor Cantoris R.C.B. C6/1/24/3/35 is **xiv**. It presents the anthem on p. 109 where '23rd Psalm' is written in pencil correcting the ink original '33rd Psalm'. Alterations to the original include starching and correction in original hand to the title. It ends on p. 109 with the signatory symbol of John Grey. Evidence for dating occurs before the anthem begins. After Handel's *O Sing Unto the Lord* on p. 108, the signatory symbol of John Grey is followed by the year '1826' in ink. Bass

Cantoris R.C.B. C6/1/24/3/36 is **xv**. It presents the anthem on p. 94 where it concludes on the same page with the signatory symbol of John Grey. Evidence for dating occurs before the anthem begins. After Handel's *O Sing Unto the Lord* on p. 93, the signatory symbol of John Grey is followed by the year '1826' in ink.

Source **7: (J) iv** is Christ Church Cathedral Organ Book R.C.B. C6/1/24/2/18. The following order is applied to this source: Org. Tr./1 ; Org. B./1

It presents the anthem on p. 42 where it concludes on p. 49 with double bar lines. However, the copy is clearly in the hand of John Grey. Evidence for dating exists on p. 83 after Clarke's *O Praise God in His Holiness* where together with the signatory symbol of John Grey it is written '1827'. Interestingly, a date related with performance is made on p. 29 to Handel's *The Lord Shall Reign For Ever and Ever* where Stewart writes in pencil: 'These directions are written by Topsy John Robinson organist and choir man here 1840-4.'

Source **8: (G) ii-vii** and **ix** refer to St. Patrick's Cathedral, Castle Chapel part books, vols. 1, 4, 10, 15-16, 19, 21. They are ordered as follows: Ib= Tr. [dec.] ; IIa = Alto [cant.] ; IIb = Alto [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

Castle Chapel 1 Treble Decani is **ii**. It presents the anthem on p. 54 where '23rd Psalm' is stated after the title followed by 'Principal treble - in other book' written in later hand referring to Source **4: (G) i** while this copy records the chorus. It concludes on p. 56 with the signatory symbol of John Grey. No evidence for dating exists except to state that **(G)** as a set date after 1814. Castle Chapel D39 Alto Cantoris is **iii**. It presents the anthem on p. 17 where it concludes on p. 18 with the signatory symbol of John Grey. Evidence for

dating occurs on p. 42 after Croft's *God Is Gone Up* where together with the signatory symbol of Jonathan O'Rorke it is written 'Paid up to this Aug[us]t 1863 J.O.R'. Castle Chapel D38 Alto Decani is **iv**. It presents the anthem on p. 85. Alterations to the original include the entry of 'Page 88' in blue pencil after the title with text penciled in underneath the diagram of sections which preceded the final chorus. It concludes on p. 86 with the signatory symbol of John Grey. Castle Chapel **15** Tenor Cantoris is **v**. It presents the anthem on p. 33 where corrections are made to original notation in blue pencil. It concludes on p. 35 with an unidentified signatory symbol. Evidence for dating occurs after the Stevenson/Robinson edition of *I Am Well Pleased* on p. 84 where together with the signatory symbol of Jonathan O'Rorke, it is written 'Paid up to this August 1863 J. O'Rorke'. Castle Chapel 16 Tenor Decani is **vi**. It presents the anthem on p. 105. Alterations to the original include markings in grey and red pencil while pages 105-6 are loose. Under the title, 'page 88' is entered in orange crayon. All pencil markings are made by later hand. It concludes on p. 106 with the signatory symbol of John Grey. No evidence for dating exists. Castle Chapel 19 Bass Cantoris is **vii**. It presents the anthem on p. 54 where it concludes on p. 55 with an unfamiliar signatory symbol. Evidence for dating occurs on p. 88 after Greene's *Lord Let Me Know Mine End* where together with the signatory symbol of Jonathan O'Rorke it is written 'Paid up to this Aug. 1863 J. O'Rorke'. Castle Chapel 21 Bass Decani is **ix**. It presents the anthem on p. 112 where the composer's name is partly detached and is difficult to read. 'No. 88' is written neatly in blue pencil by a later hand beside the title. Further alterations include corrections to original notation in pencil. 'Sing this' is written in pencil at the top in a later hand. Pages 81, 83 and 84 are written in blue ink. It concludes on p. 113 with the signatory symbol of John Grey. No evidence for dating exists.

Source **9: (L), i** refers to D4 11 Castle Chapel Organ Book. It presents the anthem on p. 150 where it concludes on p. 158 with the signatory symbol of John Grey. It is generally consistent with the copy text. No evidence for dating exists.

Source **10: (O) ii-iii, v** and **viii** refer to Cashel Cathedral sources. The following order is applied: III/1 = T. ; III/2 = T. ; IVa = B. [cant.] ; IV/1 = B. ; IV/2 = B.

[Cashel] Bass Cantoris is **ii**. It is referred to as 'IVa' in the order of parts and in the **Textual Commentary**. It presents the anthem on p. 84 where it is subtitled 'Duo Anthem Psalm 23d'. It ends on the same page with an unidentified signatory symbol. No evidence for dating exists. [Cashel] Cathedral Bass is **iii**. It is referred to as 'IV/1' in the order of parts and in the **Textual Commentary**. It presents the anthem on p. 26 entitled 'Chorus *The Lord's My Shepherd* Sir J.A.S.' It concludes on the same page with a Mathews' signatory symbol. No further evidence for dating exists. Cashel Cathedral Tenor is **iv**. It is referred to as 'III/2' in the order of parts and in the **Textual Commentary**. It presents the anthem in E major on p. 113 where it is entitled 'Anthem for 2 voices Psalm 23<sup>rd</sup>'. It concludes on the same page with an unfamiliar signatory symbol. No evidence for dating exists. Tenor Cashel Cathedral is **v**. It is referred to as 'III/1' in the order of parts and in the **Textual Commentary**. It presents the anthem on p. 213 in E major where it is entitled 'Anthem for two trebles Psalm 23d J.A. Stephenson [*sic*]' without 'Sir'. It ends on the same page with a Mathews' signatory symbol. Cashel Cathedral Bass is **viii**. It is referred to as 'IV/2' in the order of parts and in the **Textual Commentary**. It presents the anthem on p. 203 where it ends on the same page with double bar lines but clearly in the hand of one of the Mathews. No evidence for dating exists.

## Textual Commentary

/1, (Up.bt.) Ia : organ staves marked 'Sym.' (**G**)

/1, Org. fig., 3-4: the following is suggested: under Fc 6\4\3 ; under Gc 6

(**A**) ; Org. fig., 3-4: under Fc 6\4 ; under Gc 6 (**J**)

/2, Org. fig., 1: under Ac, 2\4 ; 2: under Gc, 6 ; 4: under Gc 6 (**J**)

/3, Org. Tr., 3-4: no g.n.s Fq Dq (**D**) ; Org. fig., 2: under Gc 6 ; 3: under Fc 6\4\3 (**J**)

/4, Org. Tr., 1-2: no g.n.s Gsq Asq (**D, J**)

/5, Org. fig., 1: under Fm, 7, 6\3, 5\3 ; 2: under Gc 6 ; 3: under Cc, 6 (**J**)

/6, Org. fig., 1: under Bq., 6 ; 2: under Asq 2\4 ; 3: under Gc, 6 (**J**)

/7, Org. fig., 1: under Cm, 7, 5\3, 5\3 ; 2: under Dc, 6 (**J**)

/9, Org. fig., 1: Bc, 6\4 ; 2: under Ac, 7 ; 4: under Bc 3\7 (**J, K**)

/10, Org. Tr., 3: removed original marking 'As soft as possible' beneath Bc and placed above stave (**A**) ; Ia: organ staves are illegible (**G**) ; I/1, 1: *s-rest* in original hand; 3: Bc by pencil in later hand 'The' (**J**)

/11, Ia/1, 1: *decresc.* on Em 'Lord' (**G**) ; Org. fig., 3: under Fc, 6\4\3 ; 4: under Gc, 6 (**J**) ;  
Org. fig., 3: under Fc, 6\4\3 ; 4: under Gc, 6 (**K**)

/12, I/1, 6: original Dm corrected to read Em 'there' (**A**) ; I/1, 1-4: phrase from Gsq to Fsq 'shepherd' (**D**) ; Ia/1, 1-4: phrase from Gsq to Fsq 'shepherd' ; 1: *decresc.* over Gsq by pencil in later hand 'shep-' (**G**) ; Org. fig., 1: under Ac 2\4 ; 2: under Gc, 6 ; 4: under Gc, 6 (**J**) ; Org. fig., 1: under Ac 2\4 ; 2: under Gc, 6 ; 4: under Gc, 6 (**K**)

/13, I/1, 1-3: phrase from *Cq.* to *Eq* ‘-fore’ (**D**) ; Ia/1, 1-2: *Cq.* slurred to *Dsq* ‘-fore’ (**G**) ;  
I/1, 2-3: no g.n.s *Fq Dq* ‘can-’ ; Org. fig., 2: under *Gc*, 6 ; 3: under *Fc* 6\4 (**J**) ; Org. fig., 2:  
under *Gc*, 6 ; 3: under *Fc* 6\4 (**K**) ; Org., Tr., 5: *Ec* in pencil beneath *Bc* ; *gii*: *Dc* in pencil  
beneath *BcAc* (**L**)

/14, Org. fig., 3: under *Fc* 6\4\2 (**J**) ; Org. fig., 3-4: under *Fc Gc*, 6\4\3, 6 (**K**)

/15, Ia/2, 1: ‘*decresc.*’ inserted in pencil by later hand ; 1-4: phrase from *Gsq* to *Fsq* ‘*shep-*’  
‘ ; 3-4: *Gsq Asq* in original hand ‘*shep-*’ deleted by pencil in later hand and *Esq Fsq* inserted  
 ; 6: ‘X’ in pencil in later hand over *Em* ‘*there*’ (**G**) ; Org. fig., 1: under *Ac*, 2\4 ; 2: under  
*Gc* 6 ; 4: under *Gc*, 6 (**J**) ; Org. fig., 1: under *Ac*, 2\4 ; 2: under *Gc* 6 ; 4: under *Gc*, 6 (**K**)

/16, I/2, 1-3: phrase from *Cq.* to *Eq* ‘-fore’ (**D**) ; I/2, 2-3: no g.n.s *Fq Dq* ‘can-’ ; Org. fig.,  
2: under *Gc* 6 ; 3: under *Fc*, 6\4\3 (**J**) ; Org. fig., 2: under *Gc*, 6 ; 3: under *Fc*, 6\4\3 (**K**) ;  
Org. Tr., 5: *Ec* in pencil beneath *Bc* ; 6: *Dc* in pencil beneath *Ac* ; Org. B., 2: *Bc* in pencil  
over *Gc* marked ‘6’ ; 3: *Bc* in pencil over *Fc* marked 6\4\3 beneath (**L**)

/17, Ia/1&2, 2-3: ‘*decrec.*’ in pencil by later hand over ‘*there*’ (**G**) ; I/2, 1-2: no g.n.s *Gsq*  
*Asq* ‘*nothing*’ ; Org. fig., 1: under *Em*, 4-3 (**J**) ; Org. fig., 1: under *Em*, 4-3 (**K**) ; Org. B., 1:  
*Em* in pencil beneath *Ac*, *Bm* in pencil over *Em* with 4-3 beneath (**L**)

/18, Ia/1&2, 3: ‘*decrec.*’ in pencil by later hand , ‘*T*’ (**G**) ; I/1, 1-2: no ornament, *Bc* ‘can-’ ;  
3: no g.n. *Fq* before *Ec* ‘*T*’ ; Org. fig., 2: under *Dc* 6 ; 3: under *Anat.c*, 6\5 (**J**) ; Org. fig., 2:  
under *Dc*, 6 ; 3: under *Anat.c*, 6\5 (**K**)

/19, I/1&2, 1-2: voice parts written on separate treble lines originally written in thirds as  
repeat of organ treble (**A**) ; Org. fig., 1: under *Fm*, 6\4, 5\ nat. (**J**) ; Org. fig., 1: under *Fm*, 6\  
4, 5\ nat. (**K**)

/19-20, Ia/1&2, 3-1: phrase from *FmDm*, 'there', *cresc./decresc.* signs inserted in pencil by later hand, 'there' (**G**)

/20, Ia/1, 6-7: *Gq* slurred to *Eq* 'P' (**G**) ; I/1, 6-7: *Gq* slurred to *Eq* 'P' (**J**) ; Org. Tr. 6: *Gq* deleted in pencil (**L**)

/21, I/2, 2: placed '#' before g.n. *Asq* before *Anat.m* '-thing' (**A**) ; I/1, 1-2: no g.n.s *Esq Dsq Dq* 'nothing' ; 2: no trill on *Cm* '-thing' ; 2: no g.n.s *Bsq Dsq Csq* after *Cm* '-thing' ; I/2, 1-2: no g.n.s *Csq Bsq* 'nothing' ; 2: no trill over *Anat.m* '-thing' ; 2: no g.n. *Bc* after *Anat.m* '-thing' ; Org. fig., 1: under *Fc* 6\4 ; 3: under *Fc* 5\ nat. (**J**) ; Org. fig., 1: under *Fc* 6\4 ; 3: under *Fc* 5\ nat. (**K**) ; Org. B., 1: 6\4 beneath *Fc* ; 3: 5\ nat. beneath *Fc* (**L**)

/22, Org., 3: marked 'Sym.' (**D**) ; Org. Tr/1, 2ii: 'Sym.' beneath *BcDc* ; Org. fig., 2: under *Fc*, nat. ; 3: under *Ec*, 2\ nat.4 (**J**) ; Org.: marked 'Sym.' 'pia'[no] ; Org. fig., 2: under *Fc*, nat. ; 3: under *Ec*, 2\ nat.4 (**K**) ; Org. Tr., 2i: 'Sym.' over *Bc* ; 2ii, 'p' beneath *Dc* (**L**)

/23, Org. fig., 1: under *Dc*, 6 (**J, K**) ; Org. B., 1: '6' beneath *Dc* (**L**)

/24, Org. fig., 1: under *Fc* 6\4 ; 3: under *Fc*, 5\ nat. ; 4: nat. omitted under *Fc* (**J**)

/26, I/1, 1: corrected text 'he' to read 'He' upper case beneath *Cq* (**A**) ; Ia/1, 6-7: *Gq* slurred to *Eq* 'me' (**G**) ; I/1, 1-2: no slur from *Cq* to *Eq* 'he' ; 3-4: *Dq* slurred to *Fq* 'shall' (**J**) ; Org. fig., 1: under *Fc*, 6\4 ; 3: under *Fc*, 5\ nat. ; 4: under *Fc*, nat. (**K**)

/27, I/1&2, 1: corrected text 'he' to read 'He' upper case (**A**) ; I/2, 1-4: phrase from *Fq* to *Bq* 'he shall' (**D**) ; Ia/2, 1-4: phrase from *Fq* to *Bq* 'he shall' (**G**) ; I/2, 1-4: phrase from *Fq* to *Bq* 'he shall' (**J**)

/28, Org. fig., 2: under *Bc*, 7 ; 3: under *Bc*, 7 (**J, K**)

/28-30, I/1&2, 2: phrase mark on 'feed' (**D**) ; Ia/1+2, 2: phrase mark on 'feed' (**G**)

/29, Org. fig., 2: under Bm 7 (**J, K**)

/30, I/1, 3-4: Gq slurred to Fq, 'me' ; I/2, 1-2: Eq slurred to Dq 'me' (**D**) ; Org. fig., 1: under Bc, 6\4, 5\3 ; 2: under Bc, 6\4, 5\3 ; 3: under Bc, 6\4; 4: under Bc, 6\4 (**J**) ; Org. fig., 1: under Bc, 6\4, 5\3 ; 2: under Bc, 6\4, 5\3 ; 3: under Bc, 6\4 ; 4: under Bc, 6\4 (**K**)

/32, Ia/2, 1, 3: 'decrec.' on Bc 'lead', Ac 'lead' in pencil by later hand (**G**) ; Org. fig., 1: under Dm, 6, 6\5 (**J**)

/33, Ia/1, 1, 3: *decrec.* sign on Ec 'lead', Dc 'lead' by pencil in later hand ; Ia/2, 2: *decrec.* sign on Ec 'lead' by pencil in later hand (**G**) ; Org. fig., 1: under Em, 5\3, b7\3 ; 2-3: under Gc Ac, 6\b5 (**J**) ; Org. fig., 1: under Em, 5\3, b7\3 (**K**)

/34, Org.: no figured bass (**J**) ; Org. fig., 1: under Fsb, 6\4, 5\3 (**K**)

/35, Ia/1, 1, 3: *decrec.* sign on Bc 'lead', Ac 'lead'; Ia/2, 3: *decrec.* sign, original Gc 'lead', Fc 'lead' by pencil in later hand (**G**) ; I/1, 3: no g.n. Bq before Ac 'lead' ; Org.: no figured bass (**J**) ; Org. fig., 1: under Em, 2\4\7 ; 2: under Dc, 5\4 ; 3: under Ec, 3 (**K**)

/36, Ia/1, 1: g.n. Aq before Gc 'forth' (**G**) ; Org. fig., 1: under Bsb, 6\4, 3\5, 7\5 (**J**) ; Org. fig., 1: under Bsb, 6\4, 3\5, 7\5 (**K**)

/37, Ia/1&2, 1-3: phrase on 'side' ; Ia/1, 1: pause sign over Gc. in pencil by later hand 'side' (**G**) ; this bar was originally omitted and inserted in pencil by later hand after bar 38 (**J**)

/38, I/2, 4-5: Aq slurred to Fq 'of' (**D**) ; I/1, 4-5: no slur from Cq to Aq 'of' ; Org. Tr., 4i: 'ad lib.' in pencil over Cq (**J**)

/39, I/1, 1: no ornament over *Gm* 'com-' ; 1-2: no g.n.s *Asq Gsq Gq* before *Fm* 'com-' ; 2: no trill over *Fm* 'com-' ; 2: no g.n.s *Eq Gq Fq* after *Fm* 'com-' ; I/2, 1: no ornament over *Em* 'com-' ; 2: no trill over *Dm* 'com-' ; 2: no g.n. *Ec* after *Dm* 'com-' ; Org. fig., 1: under *Bc*, 6\4 ; 3: under *Bc*, 5\3 (**J**) ; Org. fig., 1: under *Bc*, 6\4 ; 3: under *Bc*, 5\3 (**K**) ; Org. B., 1: 6\4 beneath *Bc* ; 3: 5\3 beneath *Bc* (**L**)

/40, Org. fig., 2i-ii: under *BmAm*, 2\4 (**J**) ; Org.: 'Sym.' ; Org. fig., 2i-ii: under *BmAm*, 2\4 (**K**) ; Org. Tr., 2: 'Sym.' over *Ec* (**L**)

/41, Org. fig., 1i-ii: under *BmGm*, 6 ; 2i-ii: under *Dbm Cm*, 2\4 (**J, K**)

42, Org. fig., 1: under *Cm*, 6, 6\4 ; 2i-i: under *BmAm*, 2\4 (**J, K**)

/43, Org. fig., 1i-ii: *Bm Gm*, 6 (**J, K**)

/44, Org. fig., 1i-ii: under *Bc*, 6\4 ; 3: under *Bc*, 5 ; 4: under *Bc*, 7 (**J, K**)

/47, I/1, 1: no g.n. *Aq* before *Gc* '-vert' ; 4: no 'b' sign before *Dc* '-vert' ; Org. B., 1-2: *Em*, *Em* ; Org. fig., 1: under *Esb*, *b7* (**J**) ; Org. fig., 1: under *Esb*, *b7* (**K**)

/48, I/1, 1-7: *Ac*, *q-rest*, *Cq*, *Eq*, *Cq*, *Aq*, *Cq* 'soul and bring me in the' ; I/1,1: no g.n. *Bq* before *Ac* 'soul' (**J**)

/49, I/1, 1: inserted 'b' before *Dc* 'paths' (**A**) ; I, 1: 'b' before *Dc* 'paths' (**D**) ; Ia, 1: 'b' before *Dc* 'paths' (**G**) ; I/1, 4: *Fq Gsq* in original hand 'paths' deleted and *Fc* inserted by later hand in pencil (**J**)

/50, I/1, 4: original *c-rest* corrected to read *q-rest* after 'righteousness' ; 5: inserted 'b' before *Dc*. 'for' ; 6: corrected text 'his' to read 'His' beneath *Csq* (**A**) ; I, 5: 'b' before *Dc*. 'for' ; I, 6-7: *Csq* slurred to *Bsq* 'his' (**D**)

/51-2, Ia/1, 4-0: *cresc.* and *decresc.* signs from Cm-Cc in pencil by later hand 'for' (G)

/52, I/1, 2: corrected text 'his' to read 'His' beneath Fq (A) ; I/1, 4: no g.n. Bnat.q after Bc 'names' (J)

/54, Org. Tr., 1: removed 'Sym.' and placed above Ac, inserted full stop to read 'Sym.' (A) ; Org. fig., 2i-ii: under Bc Gc, 6 ; 3i-ii-iii: under Bc Gc Ec, 7 (J, K)

/55, Org. fig., 3i-ii: under DcBc, 6 (J, K)

/56, Org. fig., 1i-ii: under EcCc, 6 ; 2i-ii: under EcCc, 6 (J, K)

/57, Org.: no figured bass (J) ; Org. fig., 1: under Dc, 7 (K)

/58, Org. fig., 1: under Ec, 7 (J, K)

/59, Org. fig., 1: under Ec, 7 ; 2-3: no figured bass (J) ; Org. fig., 2: under Fc, 6 ; 3: under Dc, 7 (K) ; Org. B., 1: '7' beneath Ec (L)

/61, I, 3-5: phrase from Bq. to Ddsq 'T' (D) ; Ia/1, 1: *decresc.* sign on Ac in pencil by later hand 'Yea' ; 2: pause sign on Ec in pencil by later hand 'though' (G) ; Org. fig., 2: under Gc, 6 ; 3: under Ec, 7 (J) ; Org. fig., 2: under Gc, 6 ; 3: under Ec, 7 (K)

/62, Ia/1, 1: *decresc.* sign on Cc in pencil by later hand 'walk' (G) ; I/1, 3-5: phrase from Gq to Bdsq 'the' ; Org. fig., 3: under Bc, 6 (J) ; Org. fig., 3: under Bc, 6 (K)

/63, Ia/1, 1-2: *decresc.* sign from Aq. to Gsq in pencil by later hand 'valley' (G) ; Org. fig., 1: under Cm, 6 (J) ; Org. fig., 1: under Cm, 6 (K) ; Org. B., 1: '6' beneath Cm (L)

/64, I, 1-5: phrase mark from Cq. to Cq 'shadow' (D) ; Ia/1, 1-3: *decresc.* sign over phrase from Cq. to Edsq in pencil by later hand 'shadow' (G) ; I/1, 4: no g.n. Eq before Dq to Cq '-dow' (J)

/65, Ia/1, 1-2: g.n.s Gsq to Asq after Ac in pencil by later hand 'death' (G) ; Ia/1, 1-2: no g.n.s Gsq to Asq 'death' (J)

/66, I/1, 4: no g.n. Enat. q after Ec 'no' ; Org. fig., 1: under Cm., 6 (J) ; Org. fig., 1: under Cm., 6 (K)

/66-8, Ia: ignored penciled corruptions in later hand (G)

/67, I, 1-3: phrase mark from Fq. to Fc 'evil' (D)

/68, Ia/1, 1-2: *decresc.* on Bq.-Asq by pencil in later hand 'fear' (G) ; I/1, 4: no g.n. F#q after Fc 'no' ; Org. fig., 1: under Dnat.m., 6 (J) ; Org. fig., 1: under Dnat.m., 6 (K)

/69, Org. B., 2: 'b' sign omitted beside Dc; Org. fig., 2: under Dbc, 2\4 (J) ; Org. fig., 2: under Dbc, 2\4 (K)

/70, Ia/1, 1-2: *decresc.* sign on Eq. to Csq in pencil by later hand 'fear' (G)

/71, I/1, 2: no g.n. Eq before Dc '-il' (J)

/72, Ia/1, 1-4: *decresc.* sign in pencil by later hand over 'Thou' (G) ; I/1, 6: no trill over Gc 'art' ; I/1, 6: no g.n.s Fsq to Gsq after Gc 'art' ; Org. fig., 2: under Ec, 6\4 ; 3: under Cc, 7 (J) ; Org. fig., 2: under Ec, 6\4 ; 3: under Cc, 7 (K)

/74, Ia/1, 1: *decresc.* sign on Fq. in pencil by later hand (G) ; Org. fig., 1: under Gc, 7 ; 3: under Gc, 6\5 (J) ; Org. fig., 1: under Gc, 7 ; 3: under Gc, 6\5 (K)

/75, I, 5-7: phrase from Fq to Bq 'for' (D) ; Ia/1, 1: *decresc.* sign on Dq. in pencil by later hand 'ev-' (G) ; Org. fig., 2: under Dc, 6 (J) ; Org. fig., 2: under Dc, 6 (K)

/76, Org. fig., 1: under Em, 6\4 ; 2: under Ec, 5\3 (J, K) ; Org. B. 1: 6\4 beneath Em ; 2: 5\3 beneath Ec (L)

/77, I, 1-2: *Aq.* slurred to *Bsq* 'with' (**D**) ; Org. Tr., 4i: penciled star with 'Sym.' over *FcDc* ;  
Org. B., 2: 'Sy.' beneath *c-rest* (**L**)

/78, Org. fig., 1: under *Gc*, 7 (**J**) ; Org.: marked 'Sym.' ; Org. fig., 3: under *Gc*, 6<sup>5</sup> (**K**)

/79, Org. fig., 2: under *Dc*, 6 (**J, K**)

/80, Org. fig., 1: under *Em*, 6<sup>4</sup> ; 2: under *Ec*, 5<sup>3</sup> (**J**) ; Org. fig., 1: under *Em*, 6<sup>4</sup> ; 2: under  
*Ec*, 5<sup>3</sup> (in pencil by later hand 6<sup>4</sup>) (**K**)

/81, Org. Tr., 1ii-3ii: *Cq.-Dsq-Cc* (**J**) ; Org. Tr., 4: penciled star over *c-rest* ; Org. B., 3:  
'End here' in pencil over *Ac* (**L**)

/82, I/1, 3: no g.n. *Bq* after *Cc* 'T' ; Org. fig., 2: under *Fc*, nat. ; 3: under *Ec*, nat.2<sup>4</sup> (**J**) ; Org.  
fig., 2: under *Fc*, nat. ; 3: under *Ec*, nat.2<sup>4</sup> (**K**)

/82-107, Org.: deleted in pencil (**L**)

/83, Org. fig., 1: under *Dc*, 6 (**J, K**) ; Org. Tr., 2i-ii-3i-ii: 'Sym.' beneath *BqDq Anat.qCq*  
(**L**)

/84, Org. fig., 3: under *Dc*, 2<sup>4</sup> (**J, K**) ; Org. B., 3: 2<sup>4</sup> beneath *Dc* (**L**)

/85, I/1, 1: no g.n.s *Gsq-Asq-Bsq* before *Ac* 'walk' ; Org. Tr./1, 2i: 'Sym.' over *AqCq* ;  
Org. fig., 1: under *Cc*, 6 (**J**) ; Org.: marked 'Sym.' ; Org. fig., 1: under *Cc*, 6 (**K**) ; Org. B.,  
1: '6' beneath *Cc* (**L**)

/86, Org. fig., 3: under *Cc*, 6 (**J, K**)

/87, I/1, 1-4: no phrase from *Fq.* to *Ec* 'valley' ; Org. fig., 2: under *Cc*, 6 (**J**) ; Org.: marked  
'Sym.' ; Org. fig., 2: under *Cc*, 6 (**K**) ; Org. Tr., 5: 'Sy.' over *Ec* (**L**)

/91, I/1, 1-2: no g.n.s *Bsq Csq* 'death' ; I/1, 1-2: no slur from *Cc* to *Bc* 'death' ; Org. fig., 1: under *Em*, 6\4, 5\3 ; 2: under *Dc*, 2\4 (**J**) ; Org. fig., 1: under *Em*, 6\4, 5\3 ; 2: under *Dc*, 2\4 (**K**)

/92, Org. fig., 1: under *Cm*, 6 ; 2: under *Cc*, nat. (**J, K**)

/94, I/1, 2: corrected *Cc* to read *Bc* 'I' (**A**) ; I/1, 1ii-3ii: *Fc Dc Cc* in lighter ink ; 3: g.n.s *Bsq Asq Gsq* before *Ac* and *Bsq, Asq* after *Ac* in pencil by later hand ; Org. fig., 2: under *Dnat.c*, 7 (**J**) ; Org. fig., 2: under *Dnat.c*, 7 (**K**)

/95, I/1, 1ii: *Bc* added under *Gc* 'fear' ; Org. fig., 4: under *Dc*, 2\4 (**J**) ; Org. fig., 4: under *Dc*, 2\4 (**K**)

/96, Org. fig., 1: under *Cc*, 6 ; 3: under *Ec*, 7 (**J, K**)

/97, Org. Tr., 4: 'Sym.' over *Ec* (**L**)

/98, Org. Tr., 2i: corrected original *Dsq* to read *Ebsq* (**A**)

/99, I/1, 3: no g.n. *Enat.q* after *Ec* 'will' in original hand - one included by pencil in later hand (**J**)

/100, I/1, 5-6: *Anat.q* slurred to *Bsq* 'no' (**D**) ; Ia/1, 5-6: g.n. *Cq* between *Anat.q* and *Bq* 'no' (**G**) ; I/1, 2-3: g.n.s *Fsq Esq Dsq* between *Dq, Cq* in pencil by later hand 'fear' ; I/1, 5-6: *Anat.q* slurred to *Bq* 'no' ; Org. fig., 1: under *Dm.*, 3\5 (**J**) ; Org. fig., 1: under *Dm.*, 3\5 (**K**)

/101, Org. fig., 1: under *Gc*, 6\5 ; 2: under *Ec*, 7 (**J, K**)

/102, I/1, 2-3: g.n. *Aq* added before *Gc* by pencil in later hand 'art' ; 3: g.n.s *Fsq-Gsq* added after *Gc* by pencil in later hand 'art' ; I/1, 1: trill on *Bc*, g.n.s *Csq, Bsq* before *Bc* ; 1-2:

g.n.s *Csq Dsq* before *Ac* ; 3: trill on *Gc*, g.n.s *Asq Gsq* before *Gc* ; 3: g.n.s *Fsq Gsq* after *Gc* in pencil by later hand ; Org. fig., 1: under *Dc*, 6 ; 2: under *Ec*, 6\4 ; 3: under *Ec*, 5\3 (**J**) ; Org. fig., 1: under *Dc*, 6 ; 2: under *Ec*, 6\4 ; 3: under *Ec*, 5\3 (**K**)

/102-3, Ia: deleted by pencil in later hand (**G**)

/103, Ia/1, 1-2: g.n.s *Csq Bsq* before *Ac* by pencil in later hand ‘*me*’ ; 1-2: *decresc.* sign added by pencil in later hand (**G**) ; I/1, 1-2: g.n.s *Csq-Bsq* before *Ac* by pencil in later hand ‘*me*’ ; Org. Tr./1, 3: ‘Sym.’ over *Ec* (**J**) ; Org. : marked ‘Sym.’ (**K**) ; Org. Tr., 3: ‘Sym.’ over *Ec* (**L**)

/104, Org. fig., 1: under *Dm.*, 3\5 (**J, K**) ; Org. B., 1: *Dm.* not *Em.* (**L**)

/105, Org. fig., 1: under *Gc*, 6\5 ; 2: under *Ec*, 7 (**J, K**)

/106, Org. fig., 1: under *Dc*, 6 ; 2: under *Ec*, 6\4 ; 3: under *Ec*, 5\3 (**J, K**)

/108, I/1, 3: corrected text ‘*thy*’ to read ‘*Thy*’ upper case beneath *Gm* (**A**) ; Ia/1, 2: ‘*But*’ deleted, ‘*And*’ inserted in black ink by original hand (**G**)

/109, I/1, Org. Tr. & Org. B.: consecutive 8ves ; Org. Tr., 1-6: removed unnecessary phrase mark from *Bc.* (**A**) ; Org. fig., 2: under *Fm*, 6\4 (**J, K**) ; Org. B., 2: 6\4 beneath *Fm* (**L**)

/109-10, Ia: ignored penciled corruptions by later hand(**G**)

/110, I/1, 1-2: g.n.s *Gq Fq* added before *Dq* by later hand in pencil ; 3: after *Em* ‘*-cy*’, g.n.s *Fc Gq Aq* added by pencil in later hand ‘*And*’ ; Org. fig., 1: under *Gsb*, 6 ; 2: under *Dm*, 6\5 (**J**) ; Org. fig., 1: under *Gsb*, 6 ; 2: under *Dm*, 6\5 (**K**)

/111, I/1, 1-2: g.n.s *Bsq Asq* added by pencil in later hand before *Gc* ‘*truth*’ ; Org. fig., 1: under *Esb*, 6\4 ; 2: under *Am*, 3\5 (**J**) ; Org. fig., 1: under *Esb*, 6\4 ; 2: under *Am*, 3\5 (**K**)

/111-29, Ia: ignored vague pencilled markings by later hand (**G**)

/113, I/1, 1-2: g.n.s *Fsq Esq* added by pencil in later hand before *Dm* 'all' (**J**)

/114, 1/1, 1: no ornament on *Gm* 'days' (**J**)

/116, Org. fig., 3: under *Gm*, 6 (**J, K**)

/117, I/1, 3: g.n.s *Dsq Fsq Esq* added by pencil after *Em* 'the' ; Org. fig., 2: under *Am*, 2\4; 3: under *Gm*, 6 (**J**) ; Org. Tr., 1-2: *Cm* slurred to *Dm* ; Org. fig., 2: under *Am*, 2\4; 3: under *Gm*, 6 (**K**)

/118, I/1, 1: trill over *Gm*. 'days' ; 2: g.n. *Bq* before *Ac* by pencil in later hand 'of' ; 3: g.n. *Gc* before *Fm* by pencil in later hand 'my' ; Org. fig., 1: under *Bsb*, 6\4 ; 2: under *Bm*, 7\5 (**J**) ; Org. fig., 1: under *Bsb*, 6\4; 2: under *Bm*, 7\5 (**K**)

/119, I/2, 3: corrected text 'thy' to read 'Thy' upper case beneath *Gm* (**A**) ; Ia/2, 2: 'But' deleted, 'And' added inserted in black ink in original hand (**G**)

/120, I/2, Org. Tr. & Org. B.: consecutive 8ves (**A**) ; Org. fig., 2: under *Fm*, 6\4 (**J, K**) ; Org. B., 2: 6\4 beneath *Fm* (**L**)

/121, I/2, 1-2: g.n.s *Gsq Fsq* added by pencil in later hand before *Dq* ; I/2, 3: g.n.s *Fc Gq Aq* added by pencil in later hand after *Em* 'and' ; Org. fig., 1: under *Gsb*, 6 ; 2: under *Dm*, 6\5 (**J**) ; Org. fig., 1: under *Gsb*, 6 ; 2: under *Dm*, 6\5 (**K**)

/122, Org. fig., 1: under *Esb*, 6\4 ; 2: under *Fm*, 3\5 (**J, K**)

/123, Org. Tr., 1-3: phrase from *Bm* to *Em* (**K**)

/124, Org. Tr. 1-2: *Em* slurred to *Dm* (**K**)

/125, I/2, 5: g.n.s *Csq Bsq* in pencil by later hand before *Anat.c* 'my' (**J**) ; Org. Tr., 4-5: *Bc* slurred to *Anat.c* (**L**)

/127, Org. fig., 3: under *Gm*, 6 (**J, K**)

/128, I/2, 3: g.n. *Fc* before *Em* 'the' (**D**) ; I/2, 1: ornament added by pencil in later hand over *Cm* 'all' ; 3: g.n. *Fc* added by pencil in later hand before *Em* 'the' ; Org. fig., 2: under *Am*, 2\4; 3: under *Gm*, 6 (**J**) ; Org. Tr., 1-2: *Cm* slurred to *Dm* (**K**)

/129, I/2, 1: trill in pencil by later hand over *Gm*. 'days' ; 2: g.n. *Bq* before *Ac* added by pencil in later hand 'of' ; 3: g.n. *Gq* before *Fm* added by pencil in later hand 'my' (**J**)

/130, Ia/1, 2: 'for'[te] over *Gsb* (**D**) ; I/1, 1: 'ff' on *Gs* 'shall' (**G**)

/131, Ia/1, 1: *decresc.* sign on *Gc*. 'fol-' ; Ia/2, 1: *decresc.* sign on *Ec*. 'fol-' by pencil in later hand (**G**) ; Org. fig., 1: under *Bsb* 6\4, 5\3; 2: under *Bm*, 7 (**J**) ; Org. fig., 1: under *Bsb*, 6\4, 5\3; 2: under *Bm*, 7 (**K**)

/132, I/1, 1: *decresc.* sign on *Ac*. 'fol-' ; Ia/2, 1: *decresc.* sign on *Fc*. 'fol-' by pencil in later hand (**G**) ; Org. fig., 1: under *Esb*, 2\4\7, 3\5 (**J**) ; Org. fig., 1: under *Esb* 2\4\7, 3\5 (**K**)

/135, I/1, 4: g.n. *Gq* added by pencil in later hand before *Ac*. 'fol-' ; I/2, 4: g.n. *Dq* added by pencil in later hand before *Cc*. 'fol-' (**J**)

/137, I/1, 1: g.n. *Fc* added by pencil in later hand before *Em* 'fol-' ; Org.: no figured bass (**J**) ; Org. fig., 2: under *Bm*, 5\3 (**K**) ; Org. B., 2: 5\3 beneath *Bm* (**L**)

/138, I/1&2, 1: ornaments by pencil in later hand on 'all' ; Org.: no figured bass (**J**) ; Org. fig., 2: under *Dm*, 7 (**K**)

/139, Ia/1, 1-2: *Am* slurred to *Gm* 'days' (**G**) ; Org. fig., 1: under *Am*, 6 ; 2: under *Bm*, 6\4;  
 3: under *Bm*, 5 nat. (**J**) ; Org. fig., 1: under *Am*, 6 ; 2: under *Bm*, 6\4 ; 3: under *Bm*, 5 nat. (**K**)

/140, Org. fig., 2: under *Fm*, 6\4 (**J**) ; Org.: marked 'Sym.' ; Org. fig., 2: under *Fm*, 6\4 (**K**) ;  
 Org. Tr., 1: 'Sym.' over *Ec* (**L**)

/141, Org. fig., 1: under *Gsb*, 6 (**J**)

/142, Org. fig., 2: under *Gm*, 6 (**J**) ; Org. fig., 1: under *Asb*, 3\5 (**K**) ; Org. Tr., 1: 3\5 beneath  
*Asb* (**L**)

/143, Org. fig., 2: under *Bm*, 6\4 ; 3: under *Bm*, 7\5 (**J, K**)

/144, Org. fig., 1i-ii-iii: under *Bm.Gm.Em.*, 3 ; 2: under *Bm*, 6\4 (**J, K**)

/145-51, Ia: deleted by pencil in later hand (**G**)

/145, I/1, 1: *Em* deleted and *Gm* inserted by pencil in later hand 'And' (**J**)

/146, I/1, 1: *decresc.* sign over *Em* by pencil in later hand 'dwell' ; Org. fig., 1: under *Esb*  
 3\5 , 7\2 ; 2: under *Em*, 6\4 (**J**) ; Org. fig., 1: under *Esb*, 3\5 , 7\2 ; 2: under *Em*, 6\4 (**K**)

/147, Org. fig., 1-2: under *Esb.* 6\4, 3\5 (**J, K**)

/148, I/1, 1: g.n. *Dc* before *Cm* 'house' ; Org., 1-3: under *Esb.* 6\4, 3\5, 7\3\4 (**J**) ; Org. fig., 1-  
 3: under *Esb.* 6\4, 3\5, 7\3\4 (**K**)

/149, Org. fig., 1: under *Esb* 7\2\4, 3\5 ; 2: under *Bm*, 7 (**J, K**)

/150, I/2, 1: trill by pencil in later hand over *Em* 'ev-' ; Org. fig., 3: under *Anat.m*, 7 (**J**) ;  
 Org. fig., 3: under *Anat.m*, 7 (**K**) ; Org. B., 3: '7' beneath *Anat.m* (**L**)

/151, Org. fig., 1: under *Bsb* 6\4, 5\3 (**J, K**)

/152, Org. fig., 2: under *Dm*, 6 (**J, K**)

/153, I/2, 1: trill by pencil in later hand over *Anat.c* 'ev-' ; Org. fig., 1: under *Fm*, nat.; 2: under *Anat.m*, 6 ; 3: under *Fm*, b7 (**J**) ; Org. fig., 1: under *Fm*, nat. ; 2: under *Anat.m*, 6 ; 3: under *Fm*, b7 (**K**)

/155, I/1&2, 1: no original trills to both voices 'ev-' ; I/1, 1: ornament added in by pencil in later hand over *Dm* 'ev-' ; 3: g.n. *Dq* before *Cm* in pencil by later hand, 'and' ; I/2, 1: ornament over *Bm* in pencil by later hand ; 3: g.n. *Bq* before *Anat.m* 'and', g.n.s *Gsq Asq* after *Anat.m* in pencil by later hand 'and' ; Org. fig., 1: under *Fsb*, 6\4 ; 2: under *Fm*, nat. (**J**) ; Org. fig., 1: under *Fsb*, 6\4 ; 2: under *Fm*, nat. (**K**)

/157, Org. fig., 1: under *Fsb*, 6\4 ; 2: under *Fm*, nat. (**J, K**)

/158, Org.: no figured bass (**J**) ; Org. fig., 2: under *Fm*, 6\4 (**K**)

/159, I/1&2: 'pp' by pencil in later hand ; I/1, 3: *Gm* slurred to g.n. *Cc* by pencil in later hand 'will' ; I/2, 3: *Em* slurred to *Ac* by pencil in later hand 'will' (**J**)

/161, I/1, 1-2: g.n.s *Bsq Asq* before *Gm* by pencil in later hand 'I' ; I/1, 3: *Fm* slurred to g.n. *Bc* by pencil in later hand 'will' ; I/2, 1-2: g.n.s *Gsq Fsq* before *Em* by pencil in later hand 'I' ; I/2, 3: *Dm* slurred to g.n. *Gc* by pencil in later hand 'will' ; Org. fig., 1: under *Bsb*, 7\3, 6\4 ; 2: under *Am*, 2\4 (**J**) ; Org. fig., 1: under *Bsb*, 7\3, 6\4 ; 2: under *Am*, 2\4 (**K**)

/162, I/1, 2: *Bm* slurred to g.n. *Bnat.* by pencil in later hand 'will' ; Org. fig., 1: under *Gm*, 6 (**J**) ; Org. fig., 1: under *Gm*, 6 (**K**) ; Org. B., 1: '6' beneath *Gm* (**L**)

/163, I/1, 1: trill on *Cm.* by pencil in later hand 'dwell' ; I/1, 3: g.n. *Bc* after *Em* by pencil in later hand 'the' ; Org. fig., 1: under *Am*, 3\5 ; 2: under *Am*, 3\5, 2\4 ; 3: under *Gm*, 6 (**J**) ; Org. fig., 1: under *Am*, 3\5 ; 2: under *Am*, 3\5, 2\4 ; 3: under *Gm*, 6 (**K**)

/165, I/1, 1: ornament on *Fm.* by pencil in later hand 'Lord' (**J**)

/166, I/1, 1: trill on *Gc.* by pencil in later hand 'ev-', g.n. *Aq* before *Gc.* by pencil in later hand 'ev-' ; I/2, 1: trill on *Ec.* by pencil in later hand 'ev-' (**J**)

/167, Org. fig., 2: under *Fm.*, 6 ; 3: under *Gm.*, 6 (**J, K**)

/168, Org. fig., 1: under *Ac.*, 6 ; 2: under *Gc.*, 6 ; 3: under *Fc.*, 6 ; 4: under *Ac.*, 2\4 ; 5: under *Gc.*, 6 ; 6: under *Fc.*, 2\4 (**J**) ; Org. fig., 1: under *Ac.*, 6 ; 2: under *Gc.*, 6 ; 3: under *Fc.*, 6 ; 5: under *Gc.*, 6 (**K**)

/174, I/1&2, 1: *cresc.* over each voice by pencil in later hand 'ev-' (**J**)

/178, I/1&2, 1: *cresc.* over each voice by pencil in later hand 'ev-' (**J**) ; Org. B., 2: '7' beneath *Bm* (**L**)

/180, Ia/2, 5-6: no slur from *Ec* to *Dc* 'A-' (**G**) ; I/1, 1: g.n.s *Dsq Esq Fsq* before *Ec* by pencil in later hand 'ev-' ; 7: trill on *Fc* by pencil in later hand 'A-' ; I/2, 6: trill on *Dc* by pencil in later hand 'A-' (**J**)

/181, Org. Tr./1, 2i-ii-3i-ii: 'Sym.' under *GmEm FmDm* (**J**) ; Org. Tr., 1iv: additional *Esb*, marked 'Sym.', 'Tempo' omitted (**K**) ; Org. Tr., 3: 'Sym.' over *EmGm* (**L**)

/182, Org. Tr., 1i-iii: *CmBmGm* marked 'Sym.' (**D**) ; Org. fig., 1: under *Esb*, 6\4, 5\3 ; 2: under *Dm*, 2\4\6 (**J**) ; Org. fig., 1: under *Esb*, 6\4, 5\3 ; 2: under *Dm*, 2\4\6 (**K**)

/183, Org. fig., 3: under *Am*, 2\4 ; 4: under *Gm.*, 6 (**J, K**)

/184, Org. B., 1i-iii: *FmBmBm* (**D**)

/185, Org. fig., 2: under *Bm*, 6\4 ; 3: under *Bm*, 7 (**J, K**)

/187, Org. B., 2-3: Dc. slurred to Eq (**K**) ; IVa, 2-3: no slur from Dc. to Eq 'T' (**O**)

/188, Org. B., 2-5: phrase from Ac. to Bq (**K**)

/189, III/2, 2-3: no slur from Gc. to Aq 'T' (**O**)

/190, Org. fig., 2: under Gm, 6\ b5 ; 3: under Em, b7 (**J, K**) ; III/2, 4-5: no slur from Dc. to Eq 'the' (**O**)

/191, Org. fig., 1: under Am, 5\ b4 ; 2: under Am, 3 (**J, K**)

/192, Org. fig., 1i-ii: under Bm Gm, 6 ; 3: under Anat., 6\5 (**J, K**) ; Org. B., 3: 6\5 beneath Anat.m (**L**)

/194, II, 2-3: no slur from Ac. to Gq ; 4-5: no slur from Ac. to Bq 'in the' ; 2: Gc. in original hand, Ac. in pencil by later hand (**G**) ; Org. fig., 1: under Dm, 6 ; 2: under Bm, 7 ; 3: under Bm, 7 (**J**) ; Org. fig., 1: under Dm, 6 ; 2: under Bm, 7 ; 3: under Bm, 7 (**K**) ; III/2, 1-2: no slur from Fc. to Eq 'ev-' (**O**)

/195, IIa, IIb, 1-3: phrase from Gm to Fq 'house' (**C**) ; IIb, 1-3: phrase from Gm to Fq 'house' (**G**)

/196, Ia, Ib, 4-5: Dc. slurred to Eq 'the' (**C**) ; I, 4-5: Dc. slurred to Eq 'the' (**D**) ; Ia/1, 4-5: Dc. slurred to Eq 'the' ; Ib, 4-5: Dc slurred to Ec ; IIa, 2-3: no slur from Bc. to Aq 'of' ; IIb, 2-3 : '10' under Bc. Aq 'of' (**G**) ; I, 4-5: Dc. slurred to Eq 'the' ; Org. fig., 1: under Gm, 6 ; 2: under Em, b7 ; 3: under Em, b7 (**J**) ; Org. fig., 1: under Gm, 6 ; 2: under Em, b7 ; 3: under Em, b7 (**K**)

/198, Org. fig.: no figured bass in original hand ; 1-3: under Am, 6\ nat.4, under Am, 6\2, under Gm, 6 - in pencil by later hand (**J**) ; Org. 1: under Am, 2\4 ; 3: under Gm, 6 (**K**)

/199, IIIa: Bm, *m-rest*, Bm 'Lord for' (G) ; Org.: no figured bass (J) ; Org. fig., 1: under Bm, 5\4 ; 2: under Bm, 6\4 ; 3: under Bm, 7\5 (K)

/202-3, IVa, IVb, 1: no slur from Bsb. to Em of bar 203 '-er' (C)

/203, Org. fig., 2i-ii: under GmGm, 6 (J, K) ; Org. B., 2: '6' beneath Gm (L)

/204, IIIa, 1-6: no slurs on 'dwell in the' (G)

/206, I, 2: Fm 'of' (D)

/207, IIb, 2: '20' under Fc 'of' (G) ; IV/1, IV/2, 1: '#' before Asb 'Lord' (O)

/208, IV/1, 2-3: Fm Fm 8ve under '-er and' (O)

/208-11, Ib: deleted by pencil in later hand (G) ; IVa, IV/2, 2-3: Fm Fm 8ve below 'ever' (O)

/210, IIa, 1-5: no phrase on 'ev-' ; IIb, 5: original Eq, correct Ec in blue pencil by later hand; 7-8: original Fq Eq corrected to read Fc Ec by blue pencil in later hand (G)

/212, IIb: '25' in pencil by later hand ; IIIa, 1-5: no phrase from Eq on 'ev-' ; 7-8: no slur from Fc to Ec 'and' (G) ; III/1, 5-6: Ec slurred to Gc 'ev-' ; III/2, 1-4: no phrase from Eq 'ev-' ; 7-8: no slur from Fq to Eq 'and' ; IVa, 7-8: no slur from Ac to Gc 'and' ; IV/2, 5-6: Gq Bq '-er' (O)

/214, Org. fig., 1: under Gm, 6 ; 3: under Bm, 7 (J, K)

/215, I, 3: g.n. Ac after Cm 'for' (D, J) ; III/1, 3: text 'hal-' beneath CmAm ; IV/1, IV/2, 3: 'Hal-' under Am (O)

/216, Ib, 1-2: *Gm.* slurred to *Ac* 'ever' (**G**) ; III/1, 1: *Bsb* '-le-' ; 2: *Bm* '-lu-' ; IVa, 1: text 'hal-' beneath *Am* ; IV/1, 1: *Bsb* '-le-' ; 2: 'lu-' beneath *Bm* ; IV/2, 1: *Gsb* '-le-' ; 2: *Bm* '-lu-' (**O**)

/217, IIb, 2: 'X' after *Em* '-er' (**G**) ; III/1, 1: *Gsb* '-jah' ; IV/1, IV/2, 1: *Esb* '-jah' ; IVa, 1-2: *Bsb Bm* '-le-lu' (**O**)

/218, IIb : '31' and 'Bass: *And I will*' in pencil by later hand (**G**) ; Org. fig., 5: under *Dm*, 6 (**J**) ; Org. B., 1-4: phrase from *Bc. to Cq* ; Org. fig., 5: under *Dm*, 6 (**K**) ; IVa, 1: *Esb* '-jah' (**O**)

/219, Org. fig., 2: under *Gm*, 6 (**J, K**)

/220, Org. fig., 1: under *Dsb*, 6 6<sup>5</sup> ; 2: under *Bm*, 7 (**J, K**)

/221, Ia, Ib, 3-4: *Gc Ac* 'of' (**C**) ; I, 3-4: *Gc Ac* 'of' (**D**) ; IIIa, 1-2: no slur from *Ec.* to *Fq* ; 3-4: no slur from *Ec.* to *Fq* 'dwell in' (**G**)

/221-5, Ib: text repeated again in pencil by later hand above the stave (**C**)

/222, IIa, IIb, 1-2: *Em* slurred to *Fm* 'Lord' (**C**) ; IIb, 1-2: *Em* slurred to *Fm* 'Lord' (**G**) ; Org. fig., 2: under *Am*, 6 ; 3: under *Bm*, 7 (**J**) ; Org. fig., 2: under *Am*, 6 ; 3: under *Bm*, 7 (**K**)

/223, IIIa, 1-2: no slur from *Em* to *Fm* 'Lord' (**G**) ; Org. fig., 2: under *Dm*, 6<sup>5</sup> (**J**) ; Org. fig., 2: under *Dm*, 6<sup>5</sup> (**K**) ; Org. B., 2: 6<sup>5</sup> beneath *Dm* (**L**) ; III/2, 1-2: no slur from *Em* to *Fm* 'Lord' (**O**)

/224, IVa, IVb, 1-2: omits lower line *Am Bm* 'Lord' resulting in slur octave above (**C**) ; IVb, 1-2: omits lower line *Am Bm* 'Lord' (**G**) ; Org. Tr./1, 2i-ii-3i-ii: *Bsb* beneath *GmEm*

*FmDm* ; Org. fig., 2: under *Bsb*, 7 (**J**) ; Org. fig., 2: under *Bsb*, 7 (**K**) ; IV/1, 1ii-2ii: no *Am* *Bm* beneath *Am Bm* ‘*Lord*’ ; IVa, IV/2, 1-2: no *Am* slurred to *Bm* beneath ‘*Lord*’ (**O**)

/227, IIIa, IIIb, 3: no g.n. *Bc* after *Gm* ‘*the*’ (**C**) ; IIIa, 3: no g.n. *Bc* after *Gm* ‘*the*’ (**G**) ; Org.: no figured bass (**J**) ; Org. fig., 2: under *Dm*, 6 $\backslash$ 5 (**K**) ; III/1&2, 3: no slur from *Gm* to g.n. *Bc* ‘*the*’ (**O**)

/228, Ia, Ib, 1-2: *Am* slurred to *Gm* ‘*Lord*’ (**C**) ; I, 1-2: *Am* slurred to *Gm* ‘*Lord*’ (**D**) ; Ia, Ib, 1-2: *Am* slurred to *Gm* ‘*Lord*’ ; (**G**) ; I, 1-2: *Am* slurred to *Gm* ‘*Lord*’ ; Org.: no figured bass (**J**) ; Org. fig., 1: under *Am*, 6, 2: under *Bsb*, 6 $\backslash$ 4, 5 $\backslash$ nat. (**K**) ; Org. B., 1: ‘6’ beneath *Am* ; 2: 6 $\backslash$ 4 5 $\backslash$ nat. beneath *Bsb* (**L**) ; III/1, 3: *Am* ‘*for-*’ (**O**)

/229, II, 1: corrected original *Dm* to read *Ebm* ‘*ev-*’ (**A**) ; III/1&2, 2: *Bm* with pause ‘*-er*’ ; IV/2, 2: pause over *Em* ‘*-ver*’ (**O**)

/230 (Up.bt.), Org. Tr., 1: ‘*ff*’ in pencil over *GmEmBm* (**L**) ; III/1, *Dm* ‘*Hal-*’ ; III/2, 1: no ‘*Largo*’ over *Bm* ‘*Hal-*’ ; IVa & IV/2, 1: ‘*Adagio*’ over *Em* ‘*Hal-*’ (**O**)

/230, Org. fig., 2: under *Bm*, 7 (**J**, **K**) ; III/1, 1i-ii: *FmBm* ‘*le-*’ (**O**) ; Org. Tr., 2i: ‘*p*’ in pencil before *FmDmBm* (**L**) ; III/1, 1i-ii: *FmBm* ‘*le-*’ ; III/2, 1: pause over *Cm* ‘*le-*’ (**O**)

/231, II, 2: corrected original *Fm* to read *Dm* ‘*lu-*’ (**A**) ; Org. Tr., 2i: ‘*pp*’ in pencil over *GmEmBm* (**L**) ; III/1, 1i-ii: *BmGm* ‘*-jah*’ ; 2: *EmBm* ‘*-hal-*’ ; III/2, 1i: *Dm* over *Bm* ‘*-jah*’ ; 2i: *Em* over *Bm* ‘*le-*’ (**O**)

/232, Org. fig., 1: under *Am*, 6 $\backslash$ 5 (**J**, **K**) ; III/1, 1i-ii: *BmFm* ‘*le-*’ ; 2: *Am* ‘*lu-*’ ; III/2, 1i: *Fm* over *Cm* ‘*le-*’ (**O**)

/233, III/1, 1: *Gsb* without pause ‘*-jah*’ ; III/2, 1: no pause over *Bsb* ‘*-jah*’ ; IVa & IV/2, 1: no pause over *Esb* ‘*-jah*’ ; IV/1, *Esb* beneath *Esb* with no pause ‘*-jah*’ (**O**)

## **24a. *There Were Shepherds***

*Anthem for Christmas Day*

*c.1814*

### **List of Sources**

*Source 1: (A), (front), pp. 305-336*

*Source 2: (K), i, (front), pp. 80-94*

*Source 3: (U), (front), pp. 41-64*

*Source 4: (O), viii (front), pp. 118-119*

*Source 5: (Q), xi, (front), pp. 217-221; xii, (front), pp. 28-31; xvi, (front), pp. 25-27; xix (front), pp. 141-144; xxii, (front), pp. 85-90; xxiv, (front), pp. 160-162; xxvii (front), pp. 128-138*

### **Critical Commentary**

#### **Scoring**

*There Were Shepherds* is scored for solo countertenor, solo tenor, and two solo basses, chorus and organ accompaniment. In this edition, the voices are indicated thus: I = Tr. ; II = C.T. ; III = T. ; IV/1 = B. 1 ; IV/2 = B. 2

### **Copy text**

The copy text for this edition is Christ Church Cathedral Score Book 29 R.C.B. C6/1/24/1/29. It is called Source **1** in the **List of Sources** for this anthem and **(A)** in the **Textual Commentary**. *There Were Shepherds* begins on p. 305 and ends on p. 336 of the copy text with an unidentified signatory symbol consistent with other entries into this source.

### **Variant readings and dating**

Source **2** refers to St. Patrick's Cathedral Organ Book Vol. 78 and it is believed to be the earliest source. It is called **(K) i** in the **List of Sources** and **(K)** in the **Textual Commentary**. This source presents Anthem for Christmas Day in its earliest known state. Although the version in the copy text is over 400 bars long, it was originally 289 bars with a separate piece 'Finale to Sir J. Stevenson's Christmas Anthem' (bars 290-401) written at a later date. While this might suggest that the additional 'Finale' was composed by someone other than Stevenson, and therefore preclude the use of Source **1** (above) as the copy text, its inclusion in the volume of his anthems published during his lifetime (see Source **3**, below) would seem to confirm that this longer version of the anthem represents Stevenson's own revision of the work. This finale is 111 bars long and both appear in this source on pages 80-94 and pages 91-95, separately. There are errors to the page numbering in this source so the 'Finale' is not page numbered. Smith's *O Clap Your Hands* appears from page 91. This may imply that the 'Finale' was entered later, although both are in the hand of John Grey and appear to have been entered at around the same period. The 'Finale' begins where the main anthem left off and presents bar 290 as its first bar to the text 'Break forth into joy.' Perhaps the 'Finale' was performed separately and by 1825 had been merged with the main anthem. The earliest date for Anthem for Christmas Day based on

evidence from this source is ‘after February 1814’. This date appears after Stevenson’s *Rejoice in the Lord* on p. 79 in the hand of John Grey with his signatory symbol and the inscription: ‘Paid thus far Feb. 1814’.

Source **3** refers to *Morning and Evening Services and Anthems* (1825), volume 2. It is called **(U)** in the **Textual Commentary**. It is a printed edition published in 1825 which agrees structurally with the copy text and with all 401 bars included. The following order of voices is applied: I= Tr. ; II= C.T. ; III=T. ; IV/1 = B. 1 ; IV/2 = B. 2 ; Org. Tr. ; Org. B.

It includes the following note with an asterisk after bar 278 regarding the verse marked ‘Slow *Maestoso*’: “This chorus ‘For the Lord God’ is to be omitted when the chorus ‘Break forth’ is performed”, referring to bar 290, the beginning of the ‘Finale’.

Source **4** is the Cashel Cathedral part-book Cashel Cathedral Bass. It is called **(O) viii** in the **List of Sources** and **(O)** in the **Textual Commentary**. The version of this anthem marked ‘Anthem for Christmas Day’ ‘Cho[ru]s’ Allegro’ follows a solo treble section ‘Glad tidings’. It is inconsistent with the copy text and the other variant readings and is unique to Cashel. Therefore, this Cashel variant appears to have been copied later than the copy text and is an alteration of the original anthem. Unfortunately, only a bass part of this variant version exists. It has been transposed from C major to D major. See **Musical Illustration**. Perhaps a version of Anthem for Christmas Day existed at Cashel prior to the composition of the ‘Finale’ and would explain there being two variants of the same anthem. The version at Cashel bears no resemblance to the copy text and could not be reconstructed due to insufficient data. The only date evident in this source is on the reverse of an insert, a loose leaf dated 19/7/[18]67. It is written at the end of Blake’s *I Have Set God* after Weldon’s *In Thee O Lord* on p. 116.

Source **5** refers to Wells Cathedral part-books. Treble, countertenor, tenor and bass parts are contained in these books. This source is called **(Q)** in the **Textual Commentary** and readings from **xi-xii; xvi, xix, xxii, xxiv** and **xxvii** are presented. The following order applies to this source: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; III = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]. Where treble parts subdivide, the following is applied: I/1 = Tr. 1 ; I/2 = Tr. 2

This source agrees structurally with the copy text and presents the complete anthem, that is, it includes the ‘Finale’ and gives all 401 bars. DC/Mus/I/II Box 5-A2 Anthems Treble Cantoris includes Ia. It begins on p. 217 and concludes on p. 220 with the signatory symbol and initials of Wells copyist ‘C.J.’. DC/Mus/I/II Box 5-A5 Anthems Treble Decani includes Ib. It begins on p. 28 and concludes on p. 31 bearing the signatory symbol of ‘C.J.’ but does not present his initials. DC/Mus/I/II Box 6-A14 Anthems Countertenor Cantoris includes IIa. It begins on p. 141 and concludes on p. 144 with an unidentified Wells signatory symbol dating from the 1850s. DC/Mus/I/II Box 6-A9 Anthems Countertenor Decani includes IIb. It begins on p. 25 and concludes on p. 27 with an unidentified signatory symbol dated ‘Jan. 1872’. DC/Mus/I/II Box 7-A19 Anthems Tenor Decani includes III. It begins on p. 85 and concludes on p. 91 with an unidentified signatory symbol dated ‘Decr [18] 57’. DC/Mus/I/II Box 7-A22 includes IVa. It begins on p. 160 and concludes on p. 162 with an unidentified signatory symbol bearing no date but identified as dating from the 1850s. DC/Mus/I/II Box 8 –A26 Anthems Bass Decani includes IVb. It begins on p. 128 and concludes on p. 138 with an unidentified signatory symbol with the date ‘Decr [18] 57.’

## Textual Commentary

/1, Org. Tr., 1i: '*Largo*', 'Introductory Sym.' over *Dc* ; 1ii: '*Andante Smooth*' beneath *Ac* ;  
1i-ii-4i-ii: phrase from *DcAc* ; Org. B., 1: '1 2 3 4' in pencil over blank manuscript (**K**) ;  
Org. Tr., 1i: '*Largo*' over *Dc* marked 'Swell' marked '*pno*' beneath ; 1i-ii-4i-ii: phrase  
from *DcAc* to *DcAc* ; Org. B., 1: *Dsb* marked 'ped' with tie to following bar (**U**)

/2, Org. Tr., 1i-ii-4i-ii: phrase from *DcAc* to *DcAc* (**K**) ; Org. B., 1: *Dsb* with tie from  
previous bar to following bar (**U**)

/3, Org. B., 1: tie from *Dsb* to following bar with *Dsb* beneath tied from previous to  
following bar (**U**)

/4, Org. B., 1: tie from *Dsb* from previous to following bar with *Dsb* beneath with tie from  
previous to following bar (**U**)

/5, Org. Tr., 1i-ii-4i-ii: phrase from *AcEc* to *AcEc* (**K**) ; Org. B., 1: *Csb* with tie from  
previous bar beneath (**U**)

/6, Org. Tr., 1i: *Ac* over *Ec* (**K, U**) ; Org. B., 1: *Csb* (**U**)

/7, Org. B., 1: no *Cnat.sb* beneath *Cnat.sb* (**K, U**)

/8, Org. B., 1iii: *Cnat.sb* beneath *Cnat.sbDsb* (**U**)

/9, Org. B., 1iii: *Bsb* beneath *D#sbBsb* (**U**)

/10, Org. Tr., 1iii: *Fsb* beneath *FcD#q* ; Org. B., 1iv: *Asb* beneath *D#sb* (**U**)

/11, Org. B., 1iv: *Gm* beneath *Gm* ; 2i: '*cres.*' above *Em* ; 2iv: *Gm* beneath *Gm* (**U**)

/12, Org. Tr., 6: '*cres.*' beneath *Cq*. (**K**) ; Org. Tr., 1-2: *Cq*. slurred to *Asq* ; 6-7: *Cq*. slurred  
to *Asq* ; Org. B., 1iii: *Gsb* beneath *EmCm AmGm* (**U**)

/13, Org. B., 1iv: *Fsb* beneath *Fm* (U)

/14, Org. Tr., 1-8: phrase from *Eq Gq* (K) ; Org. B., 1iv: *Gsb* beneath *Gm* (U)

/15, Org. B., 1ii: *Fsb* beneath *Asb* (U)

/16, Org. Tr., 2i: corrected original *Fc* to read *Gc* over *Dc* (A)

/18, Org. Tr., 1i: 'Verse *ad lib.*', no 'Organ' over *Fsb*, marked 'without organ' in pencil (K) ; IVb/1, 1: '*Largo*' over *Am* '*There*' ; 2: '*cres.*' beneath *Ac* '*were*' (Q) ; II, 1: 'Verse 4 Voices' over *Fm*. '*There*', no '*pia*' ; 2: '*cres.*' beneath *Fc* '*were*' (U)

/20, II, IV/1, 2: corrected text '*There*' to read '*there*' lower case beneath crotchets ; Org. B., 1ii: removed '*Andante*' beneath *Dm* and placed above organ treble *c-rest* (A) ; Org. Tr., 1: 'with organ' in pencil over *c-rest*, 'Organ *Andante*' marked 'with organ' in pencil ; Org. B., 1: '*pia*' beneath *Dm*, no '*Andante*' (K) ; IVb/1, 1: '*pia*' over *c-rest* ; 2: '*Andante*' over *Dc* '*There*' (Q) ; II, 1: '*Andante*' over *c-rest* ; 2: '*pia*' beneath *Fc* '*There*' ; 3: stress mark over *Dc* '*were*' ; IV, 2: '*pia*' over *Dc* '*There*' ; 3: stress mark over *Fc* '*were*' ; Org. Tr., 1: 'Choir Organ Stop Diapason' over *c-rest* (U)

/23, III, IV/2, 2: corrected text '*There*' to read '*there*' lower case beneath crotchets (A) ; III, IIIb, 2: '*p*' before *Fc* '*There*' (Q, U)

/27, Org. B., 4i-ii: corrected original *Bq. Gq.* to read as *Aq. Fq.* in keeping with tenor and bass 2 (A)

/29, IVb/1, 1: '*cres.*' beneath *Dm*. '*watch*' (Q)

/30, Org. Tr., 1i-ii-3i-ii: phrase from *DcBc* to *FcDc* (U)

/31, III, IIIb, 1: g.n. *Dc* slurred to *Cm* 'flocks' (Q, U) ; Org. Tr., 1i-2: *Ac* over *Cm* slurred to *Gc* (U)

/32, Org. B., 1: inserted dot after *Am* originally omitted (A)

/33, IVb/1, 2: 'pia' beneath *Cq*. 'kee-' (Q)

/36, Org. Tr., 2-4: corrected beaming to reform note grouping *Eq Aq Ec G#q* (A) ; II, 3-4: *Aq* slurred to *G#q* 'their' ; III, 3-4: *Cq* slurred to *Eq* 'their' ; Org. Tr., 3: *Ec* tied to following bar (U)

/37, IV/1, 1: no tie from previous bar to *Aq*. 'their' ; Org. Tr., 1ii: tie from previous bar to *Eq*. beneath *Fq*. (U)

/38, Org. B., 1: removed 'f' beneath *Ac* and placed above (A)

/39, I-IV, Org.: omitted unnecessary repeat of key signature (A) ; Org. B., 1: 'for' with 'Chorus' over *Dc* (K) ; I, 3: 'fmo' over *Cq* 'were' ; Org. Tr., 1: 'full organ' beneath *c-rest* (U)

/40, IIa, 1-2: *Aq* slurred to *Gsq* 'shep-' ; 4-5: *Gq* slurred to *Fsq* 'a-' (Q)

/43, Ia, 2-3: *Dq* slurred to *Esq* 'kee-' ; 4-5: *Cq* slurred to *Dsq* '-ping' ; Ib, 2-3: *Dq* slurred to *Esq* 'kee-' (Q) ; I, 2-3: *Dq* slurred to *Esq* 'kee-' ; 4-5: *Cq* slurred to *Dsq* '-ing' ; Org. Tr., 2-3: *Dq* slurred to *Esq* ; 4i-5i: *Cq* slurred to *Dsq* over *AcDc* (U)

/44, IVa, 1-2: no slur from *Gm* to *Fc* 'watch' (Q)

/45, III, 1: inserted dot after *Am* 'flocks' originally omitted (A)

/48, Ia, 1: staccato after *Cm*. 'watch' (Q)

/50, III, 3-4: Cq slurred to Eq 'their' (U)

/51, II, IIa, 1: Am 'flocks' (Q, U)

/52, Org. B., 2: 'Bass Solo' beneath Ac marked 'pia' (K)

/53, Org. B., 1i: 'Choir Organ Diapasons' over Fm marked 'Bass only' (U)

/54, IV/1, 1: slur from g.n. Aq to Bc 'an-' ; Org. B., 1i-ii: slur from g.n. Aq to BcBc (U)

/55, Org. B., 2-3: Ac. slurred to Gq (U)

/56, Org. Tr., 2i: 'Organ' over Fc (U)

/58, II, 1: slur from g.n. Aq to Gc 'an-' ; Org. Tr., 1i-ii: slur from Aq to GcDc ; 2i-ii-3i-ii: GcDc slurred to FcCc (U)

/59, Org. B, 1: corrected original Ac to read Gc (A)

/64, Org. B., 2-3: Dc c-rest (U)

/65, II, 1-6: phrase from Bq to following bar 'glo-' ; III, 1-6: phrase from Gq to following bar 'glo-' ; Org. Tr., 1-6: phrase from BqGq to following bar (U)

/68, II, 1: g.n. Fc slurred to Em 'Lord' ; Org. Tr., 1: slur from g.n. Fc to Em (U)

/70, Org. Tr., 3ii: 'Sym.' beneath Dc. marked 'Sym. Swell' in pencil above (K)

/71, Org. Tr., 1ii: 'Swell' beneath Ec. (K)

/72, Org. Tr., 1i-ii-2i-ii: FcDc slurred to EcCc (U)

/75, IVb/2, 1-2: Gc slurred to Ac 'sore' (Q)

/77, IVb/1, 1: starching beyond Bnat.m 'sore' (Q)

/78, III, 1: inserted '>' over *Em.* '-fraid', originally omitted (A) ; IIIb, 1: '>' over *Em.* '-fraid' (Q) ; II, 3-4: g.n. *Asq* slurred to *Gq* slurred to *Eq* 'were' (U)

/80, II, 1-2: corrected original *Cc Ec* to read *Ec.* slurred to *Fq* 'sore' ; 3: corrected original *Fc* to read *Gq* slurred to *Eq* 'were' in keeping with organ treble (A)

/82, III, 1: no original dot after *Fm* '-fraid', dot inserted (A)

/83, IIIb, 1: '>' over *Bbm* 'sore' ; IVb/1, 1: 'lento' beneath *Gm* 'sore' (Q) ; II, 1: 'lento' over *Ec* ; Org. B., 1i: 'lento' over *Bbm* marked 'pp' (U)

/87, Org. Tr., 2iii: 'Sym. Swell' beneath *Dc* (K) ; Org. Tr., 2iii: 'Sym. smoothly' beneath *Dc* tied to following bar (U)

/88, Org. Tr., 3iii: tie from *Dc* to following bar ; Org. B., 1: tie from *Dm* to following bar (U)

/89, Org. Tr., 1i: tie from previous bar to *Dc* ; 3i: tie from *Bc* to following bar ; Org. B., 1: tie from *Dm.* to following bar (U)

/90, Org. Tr., 1ii-iii: tie from previous bar to *CmAm* under *Gc* ; 3iii: tie from *Gc* under to following bar ; Org. B., 1: tie from previous bar to *Dm.* tied to following bar (U)

/91, Org. Tr., 1: tie from previous bar to *AmFm* from previous bar ; 3i: 'decresc.' over *Fc* ; Org. B., 1: tie from previous bar to *Dm.* tied to following bar (U)

/92, Org. B., 1: tie from previous bar to *Dm.* tied to following bar (U)

/93, Org. Tr., 1i: 'decresc.' over *Eq.* ; Org. B., 1: tie from previous bar to following bar (U)

/94, Org. Tr., 1i-3i: phrase from *Esq* to *Dc* over *DcFc* (U)

/96, I-IV, Org.: omitted unnecessary repeat of key signature (**A**) ; Org. Tr., 1: '*p*' over *Bsb* ;  
Org. B., 1: 'Diapasons' 'Swell' 'Choir Organ' over and beneath *Bsb* marked 'Stop  
Diapasons' (**U**)

/98, Org. B., 1: '*cres.*' over *Anat.m* (**U**)

/99, IIIb, 5: *Dq* '*glad*' (**Q**)

/102, Org. B., 1: corrected original *Dm* to read *Em* to allow *Dsb* of bar 101 to resolve (**A**)

/103, III, 3: corrected text '*For*' to read '*for*' lower case beneath *Csq* (**A**) ; Org. Tr., 1iii: '*p*'  
under *Cm* ; 2iii: no '#' before *Gm* under *DmBm* (**U**)

/104, IIIb, 1: g.n. *Bq* slurred to *A#c* '*day*' ; 5: no '*for*' over *Fq* '*ci-*' (**Q**) ; III, 1: g.n. *Bq*  
slurred to *A#c* '*day*' ; Org. Tr., 2iii: '*cres.*' beneath *Fm* (**U**)

/106, Org. Tr., 1iii: pause beneath *Dsb* ; Org. B., 1: pause beneath *Bsb* (**K**) ; Org. Tr., 1iii:  
'*Largo p*' beneath *Dsb* (**U**)

/107, III, 4: inserted '#' before *Cq* '*which*' originally omitted ; Org. B., 1: inserted '*nat.*'  
before *Csb* originally omitted (**A**) ; Org. B., 1: '*nat.*' sign before *Csb* (**K**)

/108, Org. B, 1i: corrected *C#c* to read *Dc* (**A**) ; III, 1: '*f*' over *Dc* '*Christ*' followed by g.n.s  
*FqEqDq* ; Org. B., 1i: '*nat.*' sign before *Cc* over *AcDc* (**U**)

/109, Org. B., 1: removed redundant original '*f*' over *Gm* (**A**) ; Org. B., 1: '*Vivace*' over  
*Gm*, no '*for*' (**U**)

/113, Org. B., 1-6: phrase from *Gq* to *Gq* (**U**)

/120, Org. Tr., 1: inserted dot after *Em*, originally omitted (**A**)

/122, II, 1-2: *Fq* slurred to *Gq* 'tr-' ; 3-4: *Aq* slurred to *Fq* '-dings' ; 5-6: *Gq* slurred to *Aq* 'glad' ; IV/1, *Esq* slurred to *Fq* 'glad' (U)

/123, IIIb, 1-2: *Bq* slurred to *Cq* 'ti-' ; 3-4: *Dq* slurred to *Bq* '-dings' ; 5-6: *Cq* slurred to *Dq* 'glad' (Q)

/124, IVb/1&2, 1: 'nat.' sign before *Cq*. 'ti-' (Q)

/126-127, II, III, 1-3: removed original phrase from minims to dotted crotchets 'joy' (A)

/127, Org. B., 6: insert 'nat.' before *Fq* originally omitted (A)

/128, Org. Tr., 2iii: 'nat.' sign in pencil before *Cc* ; Org. B., 5: 'nat.' sign in pencil before *Cnat.q* (K)

/129, Org. Tr., 1i-2: *Ac.* over *FmDm* slurred to *Bq* (U)

/131, Org. Tr., 1: 'nat.' sign highlighted in pencil before *Fnat.c* over *Dc* (K) ; III, IIIb, 3: *C#c* 'glad' (Q, U) ; II, 3: *Ec* 'glad' (U)

/132, Org. Tr., 1: 'nat.' sign highlighted in pencil before *Fnat.c* over *Dc* (K) ; Org. B., 1-4: phrase from *Dq* to *Fnat.q* ; 5-6: *Gq* to *Gq* (U)

/133, IVb/2, 1: 'nat.' sign before *Cc* 'ti-' (Q) ; III, 1: 'nat.' sign before *Ec* 'ti-' ; IV/2, 1: 'nat.' sign before *Cc* 'ti-' (U)

/135, Org. Tr., 1i: faded '#' before *Fq* over *Dq* (K) ; II, 1: '#' before *Fq* 'great' (U)

/137, III, 6: corrected original *Fq* to read *Eq* 'great' (A)

/138, Org. B., 1-5: phrase from *Dq* to *Bc* (U)

/139, IV/2, 1: corrected original *Dc.* to read *Cc.* ‘*be*’ ; Org. Tr., 3i-4i-ii: removed original *GqFq* over *DqCq* and replaced with *Fc* (A)

/140, IVb/1, 3: ‘*ff*’ over *Dc* ‘*great*’ ; IVb/2, 3 ‘*ff*’ over *Dc* ‘*great*’ (Q) ; II, 3: ‘*ff*’ over *Ac* ‘*great*’ ; IV/2, 3: *Dc* ‘*great*’ ; Org. B., 2: accent on *Dc* (U)

/141, II, 1: accent on *Bc* ‘*joy*’ ; 3: accent on *Ac* ‘*great*’ ; Org. Tr., 1iii: accent beneath *Dc* ; 3iii: accent beneath *Dc* (U)

/142, II, 1: accent on *Bc* ‘*joy*’ (U)

/144, Org. Tr., 2: ‘Sym.’ over *Dc* ; Org. B., 2: ‘Sym. *ff*’ under *Bc* (K) ; Org. Tr., 1: ‘Sym.’ beneath *Dc* ; Org. B., 2: ‘Loud Organ’ beneath *Bc* (U)

/145, Org. Tr., 1i: ‘Loud’ over *Ec.* over *EqCq* (K)

/146, Org. Tr., 1-2: tie from *Fc* to *Aq* ; 3-4: tie from *Bq* to *Aq* ; 1i-ii-5i-ii: phrase from *FqDq* to *DcBc* (U)

/151, Org. B., 1-3: ‘Bass Only’ beneath *Dc Ec Fc* ; 1i: ‘*p*’ over *Am* over *Dc* (K) ; Org. Tr., 1i: ‘*Largo Andante*’ over *Fm.* marked ‘Swell’ (U)

/152, Org. Tr., 1i: ‘Bass only’ over *Em* (K)

/154, II, 1-2: *Eq.* slurred to *Dsq* ‘*an-*’ (U)

/159, II, 1: corrected text ‘*Host*’ to read ‘*host*’ lower case beneath *Am.* (A)

/160, I-IV, Org.: omitted unnecessary repeat of key signature (A)

/166, IV/2, 3-4: *Eq* slurred to *Dq* ‘*-tude*’ ; Org. Tr., 2ii: *Ec* beneath *Aq.* tied to following bar (U)

/168, II, III, IV/1&2, 1: corrected text '*Host*' to read '*host*' lower case beneath minims (A) ;  
Org. Tr., 2: 'Solo' beneath *Fq.* ; Org. B., 2: 'Bass Only' beneath *Cnat.cAc* (K) ; II, 2-3: *Fq.*  
slurred to *Esq* '*There*' ; Org. Tr., 2-3: *Fq.* slurred to *Esq* ; Org. B., 1i-ii: tie from previous  
bar to *EmAm* ; 2ii: marked 'Bass only' beneath *Ac* (U)

/173, II, 1: corrected text '*Host*' to read '*host*' lower case beneath *Em* (A) ; Org. Tr., 1i:  
g.ns *FcDc* tied to *EmCm* (U)

/175, Org. B., 3i: *Ac* over *Fc* (K) ; Org. B., 1-3: phrase from *Ac* to *Fc* (U)

/175-181, Org.: an insert pasted over the original (K)

/177, Org. Tr., 2: '*pp*' under *Cc* ; Org. B., 2ii: '*pp*' beneath *A#c* (K) ; II, 1: g.n. *Eq* slurred  
to *Dc* '*say-*' ; Org. Tr., 2: '*p*' beneath *Cc* (U)

/179, Org. B., 2: 'Organ' beneath *Gc* (K) ; IVb/1, 1: '*cres.*' over *Em* '*God*' ; IVb/2, 1: 'nat.'  
sign before *Am* '*God*' marked with '*cres.*' above (Q) ; II, 1: g.n. *Dc* slurred to *Cm* '*God*' ;  
Org. B., 2: *Gc* tied to following bar (U)

/180, Org. Tr., 1-4: 'Swell *cres.*' from *Dq.* to *G#c Ec Dc* marked 'Swell *cres.*' in pencil  
above (K)

/182, I-IV, Org.: omitted unnecessary repeat of key signature (A) ; Org. Tr., 1i: 'Chorus  
Loud' over *Fq.* (K) ; IIa, 1: '*Vivace*' over *Eq.* ; IVb/1, 2: '*Vivace*' over *Aq.* '*Glo-*' (Q) ; I, 1:  
'*Vivace*' over *Dq.* '*glo-*' ; Org. B., 1iii: 'Full organ' beneath *Dc* (U)

/182-184, IIa: these bars present the notes for treble (Q)

/182-203, Org.: an insert pasted over original (K)

/184, IV, 6: corrected *Eq* to read *Fsq* '*to*' (A)

/186, IIa, 2-3: Gq slurred to Fsq 'glo-' (Q)

/188, Org. B., 3ii: inserted Bq. beneath Dq. (A) ; IVb, 3-4: Bq. slurred to A#sq 'glo-' (Q) ;  
I, 1-2: Fq. slurred to Esq 'glo-' ; III, 1-2: Aq. slurred to Gsq 'glo-' ; IV, 3-4: Bq. slurred to  
A#sq 'glo-' ; Org. Tr., 1i-ii-4i-iii: phrase from FqAq to CsqA#sqFsq (U)

/190, Org. Tr., 1iii: inserted '#' before Asb in keeping with countertenor (A) ; Org. Tr., 1iii:  
'#' before Asb over Fsb (K)

/191, I-IV, Org.: omitted unnecessary repeat of key signature ; II, 2: corrected original 'p'  
to read as 'pp' over Fm 'and' (A) ; Org. Tr., 1: 'Verse Slow' over m-rest ; Org. B., 1:  
'pianis' beneath m-rest (K) ; IVb/1&2, 1: 'pp' beneath m-rest (Q) ; Org. Tr., 2ii: 'Choir  
Organ Stop Diapason' beneath Dm (U)

/197, Org. B., 3ii: no Ac beneath Ac (K)

/200, IVb/1&2, 1: 'pp' over Am 'peace' (Q)

/201, IIIb, 3: 'mf' over Dc 'good' ; IVb/1, 3: 'mf' over Ac 'good' ; IVb/2, 3: 'mf' over Dc  
'good' (Q)

/202, Org. Tr., 1i-ii: tie from Fnat.sbDsb to following bar ; Org. B., 1i-ii: tie from BsbG#sb  
to following bar (U)

/204, Org. B., 1iii: removed original 'f' beneath Dm. and placed over c-rest (A) ; Org. B.,  
1ii 'for' highlighted in pencil under Dm ; 2: 'pia' highlighted in pencil under Dc (K) ;  
IVb/2, 2: 'for' over Dc 'For' (Q) ; II, 1: 'with Majesty' over sb-rest ; IV/2, 2: 'f' over Dc  
'for' ; Org. B., 1ii: Dm. marked 'Diapason & flute' beneath (U)

/207, IVb/1, 2: 'for' over Dc 'For' (Q) ; II, 2: 'f' over Fc 'For' (U)

/210, IV/2, 2: corrected text '*For*' to read '*for*' lower case beneath Ac (**A**) ; III, 3: '*fortis*' over Dc '*the*' ; IV/2, 2: '*f*' over Ac '*For*' (**U**)

/212, Org. Tr., 1-3: phrase from Dc to Cc (**U**)

/217, II, 1-3: removed original slur from Aq. to Gc '-lu-' (**A**)

/219, III, 2: corrected text '*For*' to read '*for*' lower case beneath Cc ; Org. B., lii: corrected original Em to read F#m in keeping with vocal bass (**A**)

/220, Org. B., 1-3: phrase from Bc to Gc (**U**)

/222, IV/1&2, 2: corrected text '*For*' to read '*for*' lower case beneath crotchets (**A**)

/225, III, Org. Tr.: corrected original '*p*' to read as '*pp*' over note '*hal*-' (**A**) ; IIIb, 2: '*pp*' before Fc '*hal*-' (**Q**) ; III, 2: '*pp*' over Fc '*hal*-' (**U**)

/226, IV/1&2, 2: corrected original '*p*' to read as [*pp*] over note '*hal*-' (**A**) ; IIIb, 1-2: Fq slurred to Esq '-lo-' ; IVb/1, 2: '*p*' inserted in pencil over Fq. '*hal*-' ; 4: original Bc deleted in pencil and manipulated to read Dc '-le-' ; IVb/2, 2: '*p*' inserted in pencil under Dq. '*hal*-' (**Q**) ; IV/2, 2-3: Dq. slurred to Csq marked '*p*' '*hal*-' (**U**)

/229, Org. Tr., 5i-ii: corrected original Aq. Fq. to read Fq. Dq. ; 6i-ii: corrected BsqGsq to read GsqEsq (**A**)

/230, IVb/1, 1-4: phrase from Aq '*hal*-' (**Q**) ; IV/1, 1-4: phrase from Aq to Bsq '*hal*-' (**U**)

/235, II, 4: 'tr.' over Ec '-lu-' ; Org. Tr., 1i-ii-3i-ii: phrase from GqEq to FcDc (**U**)

/236, IV/2, 2: removed 'Bold' over Dc '*for*' and placed over *c-rest* of countertenor, corrected text '*For*' to read '*for*' lower case beneath Dc (**A**) ; Org. B., 2ii: 'Solo' beneath Dc (**K**) ; IVb/2, 2: '*f*' over Dc '*For*' (**Q**) ; IV/2, 2: '*f*' over Dc (**U**)

/241, II, 1: inserted *c-rest* originally omitted ; III, 1: inserted *c-rest* originally omitted (A)

/245, Org. Tr., 2: inserted dot on *Cq.* originally omitted (A)

/246, Org. B., 1-3: phrase from *Dq* to *Dc* (U)

/247, IVb/1, 3: no tie from *Fc* '*hal-*' to following bar (Q)

/248, II, 1-4: removed original phrase from *Aq* to *G#c* '*hal-*' (A) ; IVb/2, 1: no tie to *Bm* from previous bar '*hal-*' (Q)

/250, Org. Tr., 2i: inserted '#' before *Gsq* originally omitted (A)

/251, Org. Tr., 2i: 'Chorus' over *Dc* ; 2iv: marked '*for*' beneath *Dc* (K) ; Org. Tr., 2iv: '*for*' beneath *Dc* ; Org. B., 2: 'Full Organ' beneath *Dc* (U)

/252, I, 1: g.n. *Cq* slurred to *Bc* '*Lord*' (U)

/255, Ia, 3: *Ec* '*om-*' ; Ib, 3: original *Ac* deleted in pencil and *Ec* inserted in pencil '*om-*' (Q)

/257, Org. Tr., 3i: 'Verse *pia*' over *Eq.* ; Org. B., 2: 'Verse *pia*' beneath *Gq.* (K) ; IIIb, 3: '*p*' beneath *Cq.* '*hal-*' (Q) ; II, 3: '*p*' over *Eq.* '*hal-*' ; Org. Tr., 3ii: '*pp*' beneath *Cq.* ; Org. B., 2: '*piano*' beneath *Gq.* (U)

/259, IIIb, 3: '*pia*' over *Dq.* '*hal-*' (Q) ; II, 3: '*p*' over *Fq.* '*hal-*' ; Org. Tr., 3ii-4ii: *Dq.* *Esq* beneath *Fq.* *Gsq* (U)

/260, IVb/1, 3: '*pp*' over *Dq.* '*hal-*' (Q) ; IV/1, 3: '*pp*' over *Dq.* '*hal-*' (U)

/261, IIIb, 1-2: *Fq* slurred to *Esq* '*lu-*' ; 4-5: phrase from *Cq* '*hal-*' (Q)

/262, IV/2, 3: corrected text '*hal-*' to read '*Hal-*' upper case beneath *Aq.* (A) ; IVb/2, 3: '*p*' over *Aq.* '*-le-*' (Q) ; III, 1-4: phrase to *Fsq* '*hal-*' ; 5-6: *Eq.* slurred to *Fsq* '*-lo-*' ; IV/2, 3: '*p*' over *Aq.* '*hal-*' ; Org. Tr., 1i-ii-6i-ii: phrase from *GqEq* to *AsqFsq* (U)

/265-266, IV/2, 6-7: extended original phrase to *Gm* '*hal-*' (A)

/266, IV/1, 2: phrase to *Aq* '*hal-*' ; Org. Tr., 1-6: phrase from *Aq* to *Aq* '*-le-*' (U)

/267, IIIb, 1: '*cres.*' over *Cq* '*-lu-*' ; IVb/1, 1: '*cres.*' over *Aq* '*-lu-*' ; IVb/2, 1: '*cres.*' over *Gm* '*-lu-*' (Q)

/268, IIIb, '*for*' over *Eq.* '*hal-*' ; IVb/1, 1: '*for*' over *Bq.* '*hal-*' ; IVb/2, 1: '*for*' over *Gq.* '*hal-*' (Q)

/269, II, 2: '*f*' over *Gq.* '*hal-*' (U)

/270, Org. Tr., 3ii: corrected original *Eq.* to read as *Dq.* ; 4ii: corrected original *Dsq* to read as *Csq* in keeping with tenor (A)

/271, Org. Tr., 1ii: corrected original *Cc* to read as *Bc* ; 2ii: corrected original *Bc* to read as *Ac* in keeping with tenor (A)

/272, IV/1, 2: corrected original *Asq* to read *Bsq* '*-le-*' (A)

/273, Org. Tr., 2i: '*Chorus*' over *Gq* ; 2iii: no '*for*' beneath *Gq*; Org. B., 2: '*Chorus*' beneath *Bq.* (K)

/276, Org. Tr., 1i-iii-2i-iii: *EqBqGb* slurred to *FsqCsqAsq* (U)

/277, IVa, 1: pause over *Dm* '*-jah*' (Q)

/278, Org. B., 1: removed 'Slow' over *m-rest* and placed over organ treble *m-rest* (A) ; Org. Tr., 1: 'Slow *Maestoso*' over *m-rest* ; Org. B., 1: 'Slow *Maestoso*' beneath *m-rest* (K)

/282-283, Org.: both bars deleted in original hand by xs followed by re-entries in original hand (K)

/289, Org. Tr, 1iii-iv: corrected original *EsbCsb* to read *FsbDsb* (A)

/290, Org. Tr., 1: no 'Chorus *Spirito*', 'Chorus' over *Dc* ; 3ii: no *Dq* beneath *Fq* (K)

/291, IV, 4: inserted dot on *Dc* 'joy' originally omitted (A) ; Ib, 1-2: text 'into' deleted in pencil and 'forth' inserted in pencil ; 3-4: *Dq Fq* 'into' (Q)

/292, I, 3-4: *Dq Fq* 'into' (U)

/293, II, 3: starching with correction in original hand on *Asq* '-to' (A)

/294, IIIb, 3-5: *Eq Ec Cq* inserted in pencil over *Cq Cc Aq* 'glad tidings' ; IVa, 4-5: *Ac Ac* 'tidings' (Q)

/295, IIIb, 3-5: *Eq Ec Cq* inserted in pencil over *Cq Cc Aq* 'glad tidings' ; IVa, 4: *Aq* 'ti-' (Q) ; Org. Tr., 1i-ii-2i-ii: *AqEq* slurred to *EqCq* ; 3i-ii-4i-ii: *CqAq* slurred to *EqCq* ; 5i-ii-6i-ii: *AqEq* slurred to *EqCq* ; 7i-ii-8i-ii: *CqAq* slurred to *EqCq* (U)

/297, II, 3: removed original '#' before *Gc*. 'joy' ; Org. Tr., 7i: corrected original *Cq* to read *Bq* (A)

/298, IVa, 5: text 'forth' beneath *Eq* (Q)

/299, Org. Tr, 7: inserted '#' before *Gq* originally omitted (A) ; IVa, 1: text 'in-' beneath *Ac* ; 2: '-to' beneath *Ac* (Q)

/300, IIa, IIb, 4: *Aq* ‘*glad*’ ; IIIb, 1: ‘lead’ in pencil over *Ac* ‘*ti-*’ (Q)

/303, Org. Tr., 1-4: *Em* tied to *Ec* over *c-rest* ; 4: *Ec* over *c-rest* (K)

/304, IIIb, 2: *Bq*. ‘*-dings*’ ; 3: *Bsq* ‘*of*’, barline deleted ; IVa&b, 2: ‘#’ before *Gq* ‘*of*’ (Q)

/305, III/2, 3: corrected original *Cq* to read *Bq* ; Org. Tr., 1i: inserted ‘#’ before *Gq* originally omitted ; 3iii: removed redundant sharp from *Gq* (A) ; Org. Tr., 1: ‘#’ before *GqEq* (K) ; IIIb, 3-5: *Eq Ec Cq* omitted over *Cq Cc Aq* ‘*glad tidings*’ ; 3: *Cq* ‘*glad*’ (Q)

/306, IIIb, 3-5: *Eq Ec Cq* omitted over *Cq Cc Aq* ‘*glad tidings*’ (Q)

/308, Org. Tr., 8ii: *Eq* beneath *G#q* over *Dq* (K) ; Org. Tr., 5-6: *Cq* slurred to *Aq* over *Ac* ; 7-8: *Bq* slurred to *G#q* over *Dc* (U)

/309, I/2, 5: corrected original *Bq* to read *Aq* ‘*-dings*’ (A) ; Ia/2, Ib/2, 5: *Aq* under *Dq* ‘*-dings*’ (Q)

/310, I/2, 5: corrected original *Bq* to read *Aq* ‘*-dings*’ (A) ; Ia/2, Ib/2, 5: *Aq* under *Dq* ‘*-dings*’ ; IVb, 2: original *Gq* deleted in pencil and manipulated to read *Dq* ‘*-dings*’ (Q)

/311, Ib/2, 3: *Dq* beneath *Fq* ‘*glad*’ (Q) ; I, 3: *Dq* beneath *Fq* ‘*glad*’ (U)

/312, II, 2: removed original ‘#’ before *Fc* ‘*great*’ ; III, 1: corrected original *Ec* to read *Dc* ‘*great*’ (A) ; Org. Tr., 1ii: no ‘nat.’ sign before *Cq* under *Gc* (K) ; Ib, 3: text ‘*glad*’ inserted in black ink of a later hand beneath *D#q* (Q)

/314, Org. Tr., 4i: inserted ‘#’ before *Dq* originally omitted (A) ; Org. Tr., 1i-iii-2i-ii: *EqBq* slurred to *BqGq* ; 3i-ii-4i-ii: *GqEq* slurred to *D#qBq* ; 4i: ‘#’ before *Dq* over *Bq* ; 5i-ii-6i-ii: *EqBq* slurred to *BqGq* (U)

/315, Org. Tr., 8: no tie from *Am* over *Aq* to following bar (K)

/317, I, 6: Fq ‘in-’ ; Org. Tr., 5ii: corrected original Dq to read Cq (A) ; Ia, Ib, 6-7: Fq. Fsq ‘into’ (Q)

/318, I, 3: Fq ‘in-’ ; Org. B., 1iii-2iii: inserted Bc Bc beneath Fc Fc (A) ; Ia, Ib, 5-6: Fq. Fsq ‘into’ ; IIa&b, 3-4: Fq. Bsq ‘into’ ; IVa, 2-3: Bq. Bsq ‘into’ (Q)

/320, Org. Tr., 8ii: corrected original F#q to read Eq (A) ; Org. Tr., 7: no ‘#’ before Aq under Cq (K) ; III, 4-5: Fc tied to Eq ‘great’ ; Org. Tr., 1i-ii-2i: A#qEq slurred to Cq ; 3i-ii-4i: BqDq slurred to Dq ; 5i-ii-6i: DqBq slurred to Bq ; 7ii: no A#q beneath Cq ; 8: Eq not Fq beneath A#q ; 7i-8i-ii: Cq slurred to A#qEq (U)

/321, Org. Tr., 6: ‘Swell Diapasons’ over *c-rest* (U)

/322, Org. Tr., 1i: ‘Verse’ over Gc ; Org. B., 1: ‘pia’ beneath Gc (K) ; Org. Tr., 1: ‘Choir Organ’ ‘Stop Diapason’ beneath Gc (U)

/324, Org. Tr., 1ii-2ii: Cnat.c Cnat.c beneath FcFc (K)

/326, IIb, 1: no ‘#’ before Cm. ‘un-’ (Q)

/328, Org. Tr., 3ii: ‘#’ before Cc beneath Ec (K)

/329, Org. B., 3i-4i: Ac Ac over Dc Dc (K)

/333, IIb, 1: g.n. Fc slurred to Esb ‘Lord’ ; IIIb, 1: g.n. Ac slurred to Gsb ‘Lord’ (Q)

/335, IV/1, 1: corrected original Am to read Bm ‘Christ’ in keeping with organ bass (A) ; II, 2: g.n. Bq slurred to Ac ‘is’ (U)

/336, Org. B., 5i: ‘Chorus’ over Dq, no ‘for’ ; 4: ‘full’ beneath Dc (K) ; Org. Tr., 5iii: ‘Cho’ beneath Fq (U)

/337, II-IV, 3: corrected text '*break*' to read '*Break*' upper case beneath quavers (A) ; IVa, 3: 'Chorus' in pencil over Gq '*break*' ; IVb, 3: 'x' in pencil over Gq '*break*' (Q)

/338, Org. Tr., 8i: Dq over AqDq (K)

/339, III, 1-3: removed original phrase from Bq '*joy*' (A) ; IVb, 5: 'nat.' sign in pencil before Csq '*ti-*' (Q)

/340, IIa, 2: 'nat.' sign before Gc '*great*' ; 5: Fc '*break*' ; IVb, 1-2: Ac slurred in pencil to Gc '*great*' (Q)

/341, I, 1-2: Eq Eq '*into*' ; Org. Tr., 1ii: starching of accidental before Eq under Gq (A) ; Ia, Ib, 2-3: Eq. Esq '*into*' ; IIa, IIb, 2-3: Bq. Bsq '*into*' ; IIIb, 2-3: Gq. Gsq '*into*' ; IVa&b, 2-3: Eq. Esq '*into*' (Q)

/342, IIa&b, 4: Ac '*joy*' ; 6: Aq '*break*' (Q)

/343, Org. Tr., 7ii: inserted Bq beneath Dq (A)

/343-344, I, III, 6: consecutive 8ves '*break forth*' (A)

/344, Org. Tr., 3ii: correct original Aq to read Gq (A) ; Org. Tr., 1i-ii-2i-ii: GqEq slurred to EqCnat.q ; 3i-ii-4i-ii: CqGq slurred to CqGqEq (U)

/345, IIa&b, 2-3: Dq. Dsq '*-drings of*' (Q) ; Org. Tr., 2-3: Dq. Dsq (U)

/346, II, Org. B.: removed unnecessary '#' before note '*joy*' ; Org. B., 1-3: corrected original Cc Cq Cq to read Ac Aq Aq (A) ; IIa&b, 1: no '#' before Cc. '*joy*' ; IIIb, 2-3: Aq. Asq '*-dings of*' (Q) ; Org. Tr., 1i: Am over C#c ; 2-3: Cq. Csq ; 4i: Gm over CcEc ; Org. B., 1: Ac ; 2-3: Aq Aq ; 4: Ac ; 5: q-rest ; 6: Aq (U)

/347, III, 1: corrected original Bc. to read Dc. 'joy' ; Org. B., 4: corrected original Dc to read Fc (A) ; Org. B., 1i: Dsb over Dc (K) ; IIa, 1: Em 'joy' ; IVa&b, 2-3: Dq. Dsq '-dings of' (Q)

/348, Ia, 2-3: Aq. Asq '-dings' ; IIb, 2-3: Aq. Asq '-dings' (Q) ; I, 2-3: Aq. Asq '-dings of' ; Org. Tr., 2-3: Aq. Asq ; 4ii-5ii: Ac Gc (U)

/349, II, 1: corrected original Gc. to read Fc. 'joy' (A) ; IIIb, 2-3: Fq. Esq '-dings of' ; IVa, 3: Dsq '-dings' (Q) ; Org. B., 2-4: Dq phrased to Bm (U)

/350, II, IV, 1, 4: aural consecutive 5ths formed amidst crotchet rests 'joy great' (A) ; Org. B., 4i: 'Full Organ Trumpet' over Ac (U)

/351, Org. Tr., 1i: 'Trumpet' over Eq (K) ; Org. Tr., 8ii-iii: DcAc beneath Fc (U)

/352, Org. B., 4ii: Dc beneath A#c (K)

/353, IIa&b, 2-3: Fq. Fsq '-dings of' ; IIIb, 2-3: Dq. Dsq '-dings of' ; IVa, 2-3: Bq. Bsq '-dings of' (Q) ; Org. Tr., 6-7: G#q tied to E#qCq (U)

/354, Org. Tr., 6: 'for' beneath c-rest over Fq note of voice marked 'Verse' ; Org. B., 3: no 'p Swell' over c-rest (K) ; IVb, 1-2: Fm tied in pencil to Fc 'joy' (Q)

/355, Org. B., 1ii: 'piano' under Dc (K) ; Org. B., 1ii: 'Very Soft' beneath Dc (U)

/356-357, Org., 1-3: triple consecutive unisons between treble and bass strands (A)

/359, IIIb, 1: original Cm. starchy and Bm. inserted in original hand 'un-' (Q)

/361, Ia, 1-2: no slur from Fc to Am 'born' ; 3-4: Fc slurred to Eq 'is' (Q)

/362, III, 2: corrected original Gm to read Am '-viour' (A) ; IIIb, 2: Am '-viour' (Q)

/364, I, 4-5: Gq slurred to Eq 'the' (U)

/369, Org. Tr., 4: 'Chorus' over Aq ; Org. B., 4: 'full' beneath Ac (K) ; Org. Tr., 4iii: 'Chos' beneath Eq (U)

/370, Ia, Ib, 4-5: Cq slurred to Aq 'forth' ; 6-7: Cq. Esq 'into-' ; IIa, 6: Aq 'break' ; IIb, 2-3: Dq. Fsq 'into' ; 6: Aq 'break' ; IIIb, 6-7: Eq. Gsq 'into' ; IVa, 3: 'Chorus' in pencil over Dq 'break' ; IVa&b, 5-6: Aq. Asq 'into' (Q) ; II, 3-4: Dq. Fsq 'into' (U)

/371, IIIb, 6-7: Eq. Gsq 'into' ; IVa, 5-6: Aq Aq 'into' (Q) ; II, IIa&b, 3-4: Dq. Fsq 'into' (Q, U)

/372, Org. Tr., 1i-ii-2i-ii: DqAq slurred to FqDq ; 3i-ii-4i-ii: AqFq slurred to DqAq ; 5-6: Fq slurred to Cq ; 7-8: Cq slurred to Fq (U)

/374, II, 3: corrected text 'thy' to read 'Thy' upper case beneath Fc (A) ; IIb, 1-2: Ec. Eq 'tidings' (Q)

/376, I, IV, 2: corrected text 'thy' to read 'Thy' upper case beneath crotchets (A) ; IIa&b, 1-2: Fq. Gsq 'reig-' ; 3: Aq '-eth' ; IIIb, 1-2: Dq. Esq ; 3: Fc '-neth' (Q)

/377, I, 1-8: phrase from Ec 'reig-' to following bar ; IV, 1-8: phrase from Cc 'reig-' to following bar ; Org. Tr., 1-3: phrase from Ec to Csq ; 4-8: phrase from Dq to Dq ; Org. B., 1-3: phrase from Cc to Asq ; 4-8: phrase from Bq to Bq (U)

/378, Ia, Ib, 1-2: Cq. Dsq 'reig-' ; Ib, 3: Eq '-neth' ; IVa&b, 1-2: Aq. Bsq ; 3: Cq '-neth' (Q) ; I, 1-2: Cq. Dsq Eq '-eth' ; IV, 1-3: Aq. Bsq Cq '-neth' (U)

/380, IIIb, 1: 'lead' in pencil beneath Dc 'thy' (Q)

/381, Org. B., 2i-iii: starched barline after *AsqBsq* over *Gc* (**K**) ; Org. Tr., 1-3: *Bc* slurred to *Bsq* ; 4-6: *Cnat.q* slurred to *Csq* ; 7-8: *Dq* slurred to *Cq* (**U**)

/382, IIIb, 1-2: *Bq. Cnat.sq* ‘*reig-*’ ; 3: *Dq* ‘*-neth*’ (**Q**) ; III, 1-3: *Bq. Cnat.sq Dq* ‘*-eth*’ ; Org. Tr., 1ii-iii: *Cq Dnat.q* beneath *Gc* ; 2ii-iii: *DqEq* beneath *Gc* (**U**)

/383, IIa&b, 6-7: *Fq. Gsq* ‘*reig-*’ ; 8: *Aq* ‘*-neth*’ ; IVa&b, 3-4: *Fq. Esq* ; 5: *Dc* ‘*-neth*’ ; IVa, 6: illogical placement of *q-rest* (**Q**) ; IV, 3-5: *Fq. Esq Dq* ‘*-neth*’ (**U**)

/385, Org. Tr., 4i-5i: *DqBq* tied to *Dq* over *Bc* (**K**) ; Ia, Ib, 1-2: *Bsq Asq* ‘*reig-*’ ; Ib, 4: no dot on *Dq* ‘*break*’ (**Q**)

/386, Org. Tr., 1i-2i-ii: *Fq* tied to *AqFq* ; 3i-ii-4i-ii: *DqAq* tied to *AqFq* ; 5-6: *Fq* slurred to *Dq* ; 7-8: *G#q* tied to *Dq* (**U**)

/387, Org. Tr., 1iii: corrected original *Dm* to read *Em* (**A**) ; IVb, 2: ‘*lead*’ in pencil over *Ac* ‘*Thy*’ (**Q**)

/388, IVb, 1-4: phrase from *Dq* ‘*reig-*’ ; 5-8: phrase from *Bq* ‘*reig-*’ (**Q**)

/390, Org. Tr., 5ii-iii: *FqGq* beneath *Ac* (**U**)

/391, Ia, 1-8: phrase from *Dq* to following bar ‘*reig-*’ (**Q**)

/392, II, 3: corrected original *Dm* to read *Em* ‘*-neth*’ (**A**) ; Org. B., 1: *Asb* (**K**) ; IIa&b, 3: *Em* ‘*-neth*’ (**Q**)

/393, Org. Tr., 4i: ‘*tr.*’ over *Fm* over *Dc* (**K**)

/394, IV, 3: corrected text ‘*Break*’ to read ‘*break*’ lower case beneath *A#q* (**A**) ; IIIb, 1: *Ec* ‘*joy*’ ; 2: *q-rest* ; 3: *Cq* ‘*to*’ ; 4: *Dq* ‘*joy*’ without tie (**Q**)

/396, Org. Tr., 1: '12345678' over *sb-rest* marked 'Silent' (**K**)

/397, I-IV, Org.: this bar of silence is omitted here (**K, U**) ; IIb, IIIb, IVa&b: omitted in this edition (**Q**)

/398, Org. B., 1: removed original '*Adagio*' over *Em* and placed over organ treble (**A**) ; Org Tr., 1iii: '*Adagio*' beneath *Em* (**K**) ; IVb, 1: illegible penciled writing beneath *Em* '*thy*' (**Q**)

/400, Org. Tr., 2: 'tr.' over *Cm* (**K**) ; Ia, Ib, 2: *Cm* tied to following bar '*reig-*' (**Q**)

/401, Org. B., 2i-iii: ends after *AmFmDm* with pause and a signatory symbol consistent with other entries into this source (**A**) ; Org. Tr., 2iv: pause under *Dm* ; 2i-iv: ends after *DmAmFmDm* with pause and signatory symbol of John Grey ; Org. B., 2i-iii: ends after *AmFmDm* with pause and signatory symbol of John Grey (**K**) ; Ia, 1: *Dm* tied to previous bar '*reig-*' ; 2: ends after *Dm* with pause '*-neth*' ; Ib, 2: ends after *Dm* '*-neth*' ; IIa&b, 2: ends after *Am* with pause '*-neth*' ; IIIb, 2: ends after *Fm* with pause '*-neth*' ; IVa&b, 2: ends after *Dm* with pause '*-neth*' (**Q**)

## 24b. *Behold I Bring You Glad Tidings*

c.1830s

### List of Sources

*Source 1: (O), ix (front), pp. 101; i, (front), pp. 139; iii (reverse), pp. 49*

*Source 2: (O), viii (front), pp. 213*

### Critical Commentary

#### Scoring

*Behold I Bring You Glad Tidings* is clearly a variant of the 'Finale' dated c.1814 in Source 2 of Anthem for Christmas Day and is particular only to the Cashel repertory. This chorus allegedly by Sir John Andrew Stevenson is incomplete and could only be scored for countertenor, tenor and bass.<sup>4</sup> Unfortunately treble and organ parts could not be found, so staves for these parts have been left blank. The voices are indicated thus: II = C.T. ; III = T. ; IV = B.

The chorus *Behold I Bring You Glad Tidings* is fifty-four bars in length and, like the 'Finale', begins with the text 'Break forth into joy'. From bar 6, a fourteen-bar rest occurs

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<sup>4</sup> The brevity of the text to this chorus is of interest in that it is also the Minister's Sentence of Scripture which initiates The Order for Morning and Evening Prayer at Christmas: 'Behold, I bring you good tidings of great joy, which shall be to all people: for unto you is born this day, in the city of David, a Saviour, which is Christ the Lord.' *Luke 2: 10,11*

in all three parts implying a missing verse for treble. With no organ part, it was impossible to reconstruct the missing notation so an editorial decision was taken to omit the fourteen bars of rests. Therefore in this version, bar 6 is actually bar 20 of the original chorus. All three voice parts are in the key of C major and in 3|4, whereas Anthem for Christmas Day is in D major and in common time, so an editorial decision was taken to transpose from C major to D major. It is clear that this ‘Chorus On the Close’ was an alternative to the ‘Finale’ entitled ‘Break forth into joy’ - the final 111 bars of Anthem for Christmas Day. This short chorus only survives in four part-books at Cashel Cathedral. They are presented here as three copy texts forming Source 1 and one variant text as Source 2. An ‘Amen’ section at bar 51 brings the chorus to a close.

### **Copy text**

One of the copy texts for this chorus called Source 1 in the **Textual Commentary** is Cashel Cathedral Contra-tenor. It is referred to as **(O) ix** in the **List of Sources**. It presents the chorus ‘by Stevenson’ followed by ‘Chorus On the Close’ beneath the title. It presents corrections to a number of bar rests in pencil. The chorus ends with double bar lines. This part-book contains performance dates of ‘Nov. 12 1837’, ‘Aug. 5<sup>th</sup> 1838’, ‘June 7<sup>th</sup> 1840’, ‘Nov. 1<sup>st</sup> [year erased]’ in pencil for the anthem *O Sing Unto God* by Greene on p. 38. *Behold I Bring You Glad Tidings* features on p. 101. The second copy text is Tenor Cashel Cathedral referred to as **(O) i** in the **List of Sources**. It presents the chorus ‘by Sir J. Stevenson’ and concludes with double bar lines. A transcription date of ‘20 March 1847’ signed ‘J.M.’ (possibly John Magrath) appears on p. 49 after Blow’s *My God My God*. *Behold I Bring You Glad Tidings* is on p. 139. The third copy text is [Cashel] Cathedral Bass referred to as **(O) iii** in the **List of Sources**. The title of the chorus is followed by

‘Cho[ru]s’ and ‘Sir J. Stevenson’. It concludes with double bar lines. The chorus appears on p. 49r and there is no further evidence for dating.

### **Variant readings and dating**

The only component of Source 2 is Cashel Cathedral Bass referred to as **(O) viii** in the **List of Sources**. It is the only variant text against which the copy text can be compared. It does not present any evidence for dating. The chorus appears on p. 213 ‘by Sir J. Stevenson’ and concludes with double bar lines. Based on analysis of the source, this chorus may date from the early 1830s.

### **Textual Commentary**

/1(Up bt.), IV, 3: ‘*Slow*’ in pencil beneath Aq ‘*Break*’ **(O)**

/4, II, 2: after *c-rest* ‘14’ in pencil over original ‘13’ to denote number of bars rest **(O)**

/15, IV, 3: ‘*Tempo*’ in pencil beneath Aq ‘*of*’ **(O)**

/22, II, 3: pencilled dash beneath Gq ‘*joy*’ ; 5: pencilled dash beneath Gq ‘*joy*’ **(O)**

/23, II, 1: pencilled dash beneath Asq ; 3: pencilled dash beneath Asq ; 6: removed original ‘nat.’ before Gq ; 7: pencilled dash beneath Fq ‘*joy*’ **(O)**

/24, II, 1: pencilled dash beneath Fq ; 3: pencilled dash beneath Fq ; 5: pencilled dash beneath Gq, ‘*joy*’ **(O)**

/25, II, 1: pencilled dash beneath Dm ‘*joy*’ **(O)**

/32, III, 3: corrected original Eq to read Ec ‘*all*’ **(O)**

/37, III, 3: inserted pause over *c-rest* (O)

/38, IV, 1: removed original '*ad lib.*' over *Fsb* and inserted over *Cnat.sb* of countertenor 'A-' (O)

/39, II-IV, 1: corrected original comma to read full stop after text '*-men*' beneath minims ;  
III, 1: corrected original *Bsb* to read *Bm m-rest* '*—men*' (O)

/40, III, 1 removed original '*ad lib.*' over *Fm* and inserted over *Asb* of countertenor 'A-' ; 2:  
corrected original *Cm* to read *Em* 'A-' (O)

/41, II, 1: inserted pause over *Asb* '*—men*' ; III, 1: inserted pause over *Fsb* '*—men*' ; IV, 1:  
removed long and inserted pause over *Dsb* (O)

## 25. *Unto Thee O God*

*after 1820*

### List of Sources

*Source 1: (H), iii, (front)*, pp. 233-258

*Source 2: (E), ii, (reverse)*, pp. 145; *iii, (reverse)*, pp. 90; *iv, (front)*, pp. 187; *v, (reverse)*, pp. 98; *vi, (front)*, pp. 174; *vii, (reverse)*, pp. 97; *viii, (reverse)*, pp. 182-188; *ix, (reverse)*, pp. 91; *xvii, (reverse)*, pp. 39-42

### Critical Commentary

#### Scoring

*Unto Thee O God* is scored for solo countertenor, tenor and bass, chorus and organ accompaniment. It respects the following order: I = Tr. ; II = C.T. ; III = T. ; IV = B. ; Org. Tr. ; Org. B.

#### Copy text

Source **1: (H) iii** is [Christ Church Cathedral Score Book] R.C.B. C6/1/24/1/31. It is the copy text for *Unto Thee O God* and called Source **1** in the **List of Sources** and **(H)** in the **Textual Commentary**. It presents the anthem from p. 233 where it concludes on p. 258 with the signatory symbol of John Grey.

## Variant readings and dating

*Source 2: (E) ii-ix and xvii* refer to Trinity College Chapel part-books. They respect the following order: I = Tr. ; Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

Trinity College Chapel First Treble MS 4758 MUN V/90e/15 is **ii**. It presents *Unto Thee O God* on p. 145 where it concludes on p. 148 with an unfamiliar signatory symbol. Evidence for dating occurs one hundred and thirty four pages earlier on p. 11 after Spray's *O Lord I Will Praise Thee* where together with the signatory symbol of John Grey it is written 'Paid 1820 J.G'. Trinity College Second Treble MS 4759 MUN/V/90e/16 is **iii**. It presents *Unto Thee O God* only the text on p. 90 without notation. It concludes unfinished on p. 91 and is followed by two pages of blank manuscript. This copy of *Unto Thee O God* appears to have been entered by its copyist after 1831 as Smith's *Come Holy Ghost*, composed for the consecration of the Lord Bishop of Cork appears from pages 85-86. Further evidence for dating occurs on p. 153 after Greene's *O Clap Your Hands* where it is signed 'J.C.M. Jan. 16 1895'. Trinity College Chapel First Countertenor MS 4760 MUN V/90e/17 is **iv**. It presents *Unto Thee O God* on p. 187 where it concludes on p. 193 with an unfamiliar signatory symbol. This is obviously a late entry as Smith's *Come Holy Ghost* 'Composed for the consecration of the Lord Bishop of Cork', occurs on p. 126. This anthem was composed in March 1831 yet it appears in this source sixty one pages before the entry of *Unto Thee O God*. No further evidence for dating exists. Trinity College Second Countertenor MS 4761 MUN V/90e/18 is **v**. It presents *Unto Thee O God* on p. 98. It ends on p. 100 with double bar lines. Evidence for dating occurs eighty-seven pages earlier on p. 11 after Spray's *O Lord I Will Praise Thee* where together with the signatory symbol of John Grey it is written 'Paid 1820 J.G.'. This copy of *Unto Thee O God* appears

to have been entered by its copyist after 1831 as Smith's *Come Holy Ghost*, composed for the consecration of the Lord Bishop of Cork occurs from pages 84-85. No further evidence for dating exists. Trinity College Chapel First Tenor MS 4756 MUN/V/90e/13 is **vi**. It presents *Unto Thee O God* on p. 174. It concludes on p. 180 with an unfamiliar signatory symbol. Evidence for dating occurs on p. 41, one hundred and thirty- three pages before where after Spray's *O Lord I Will Praise Thee*, and following the signatory symbol of John Grey, it is written 'Paid 1821 J. Grey'. Trinity College Second Tenor MS 4757 MUN/V/90e/14 is **vii**. It presents *Unto Thee O God* on p. 97. From bars 160-164, an insert is pasted over the original notation. The notation on the insert agrees with the copy text but disagrees at bar 166. This variant is noted in the **Textual Commentary**. The anthem concludes on p. 100 with an unfamiliar signatory symbol. The only evidence for dating is the presence of Smith's *Come Holy Ghost* on p. 85, composed for the consecration of the Lord Bishop of Cork in 1831. Trinity College First Bass MS 4754 MUN V/90e/11 is **viii**. It presents *Unto Thee O God* on p. 182 which ends with an unfamiliar signatory symbol on p. 188. Evidence for dating occurs on p. 39 some one hundred and forty- three pages earlier after Spray's *O Lord I Will Praise Thee* where together with the signatory symbol of Grey it is written 'Paid 1821 J.G.'. Smith's *Come Holy Ghost* composed for the consecration of the Lord Bishop of Cork occurs on p. 151 marked 'March 1831' in pencil. Trinity College Second Bass MS 4755 MUN/V/90e/12 is **ix**. It presents *Unto Thee O God* on p. 91 which ends on p. 96 with an unfamiliar signatory symbol. Smith's *Come Holy Ghost* composed in 1831 for the consecration of the Lord Bishop of Cork occurs on p. 78. No further evidence for dating exists. Trinity College Chapel Treble Primo MS 4769 MUN V/90e/26 is **xvii**. It is referred to as 'I' in the order of parts and in the **Textual Commentary**. It presents *Unto Thee O God* on p. 39. Deviation from the copy text occurs from bars 161-164 where an insert of papyrus conceals original notation. The anthem concludes on p. 42 with the

signatory symbol of John Grey. Evidence for dating relates to performance and occurs after Greene's *Thou O God* on p. 49 where it is written in later hand 'Nov. 6 [18]58.

### Textual Commentary

/1 (Up bt.), Org. Tr., 1: removed original 'Sym.' and placed above Bq. (H)

/5, IIIb, 1: 'tr.' over Eq. of organ treble symphony (E)

/8, I, Ia, 3-5: phrase from Bq 'do' (E)

/9, I/1&2, III, 1: corrected original text 'thee' to read 'Thee' upper case beneath minims (H)

/12, I/1&2, III, 3: corrected original text 'un-' to read 'Un-' upper case beneath dotted quavers (H)

/13, I/1&2, III, 1: corrected original text 'thee' to read 'Thee' upper case beneath crotchets (H)

/14, Ia, 2: Gc 'do' (E)

/15, Org. Tr., 4ii: corrected original Ec to read Dc ; Org. B., 1: corrected original *c-rest* to read Cc in kepping with vocal tenor (H)

/16, Ib, 2: 'f' over Bq. 'un-' ; IIIa, 2: 'Chos.' over Dq. 'Un-' (E) ; I/1, 2-3: removed original stems up to leave stems down on Bq. Csq 'Unto' ; I/2, 2-3: inserted Bq. Csq stems down 'Un-to' (H)

/17, IVa, 1: Em 'thee' (E) ; I-IV, 1: corrected original text 'thee' to read 'Thee' upper case beneath minims (H)

/17-23, Ib: only text presented, no notation **(E)**

/18, I, 3-5: phrase from Bq 'do' **(E)**

/20, I-IV, 3: corrected original text 'un-' to read 'Un-' upper case beneath dotted quavers **(H)**

/21, I-IV, 1: corrected original text 'thee' to read 'Thee' upper case beneath minims **(H)**

/22, IIIa, 1-2: no slur from Ec to Bc 'God' **(E)**

/28, IIa, 1: g.n. Gq not Gsq before Fc. 'nigh' **(E)** ; II, III, 4: corrected original text 'thy' to read 'Thy' upper case beneath semiquavers **(H)**

/29, IIa, 1: no 'tr.' over Aq. 'won' **(E)** ; IV, 5: corrected original text 'thy' to read 'Thy' upper case beneath Asq **(H)**

/30, II, III, 2: corrected original text 'thy' to read 'Thy' upper case **(H)**

/32, Org. Tr., 1i: added dot originally omitted to Dc **(H)**

/33, IIIa, 3-4: Cq. slurred to Esq 'O' **(E)** ; I-IV, 1: corrected original text 'thee' to read 'Thee' upper case beneath minims **(H)**

/35, Ia, 1ii-2ii: no slur from Bc to Ac 'thanks' ; IIIa, 3-4: no slur from Bq to Gq 'give' **(E)**

/36, I, II, IV, 2: corrected original text 'un-' to read 'Un-' upper case beneath dotted quavers **(H)**

/37, I, II, IV, 1: corrected original text 'thee' to read 'Thee' upper case **(H)**

/38, Ia, 1-2: Dc. slurred to Gq 'God' ; 3-4: Fq slurred to Eq 'do' **(E)**

/39, Ia, 3-4: Aq slurred to Dq 'give' **(E)**

/40, IIIa, 2: 'Chos.' over Gq. 'Un-' (E)

/41, I-IV, 1: corrected original text 'thee' to read 'Thee' upper case beneath minims (H)

/42, I, 3-5: phrase from Bq 'do' ; Ia, 1-2: no slur from Ec to Dc 'God' (E)

/43, II, 2: corrected original Fc to read Gc 'give' (H)

/44, I, 1-2: no slur from Bc to Ac 'thanks' (E) ; I-IV, 3: corrected original text 'un-' to read 'Un-' upper case beneath dotted quavers (H)

/45, Ia, 1-2: Am slurred to Bc 'thee O' (E) ; I-IV, 1: corrected original text 'thee' to read 'Thee' upper case beneath minims (H)

/50, IIIa, 1-2: no slur from Ec to D#c 'nigh' (E)

/52, II-IV, 2: corrected original text 'thy' to read 'Thy' upper case (H)

/53, III, 4: corrected original Bsq to read Csq '-so' (H)

/54, II, 5: corrected original text 'thy' to read 'Thy' upper case beneath Fsq (H)

/55, IIa, 5-6: Gq. slurred to Fsq '-drous' (E) ; III, IV, 5: corrected original text 'thy' to read 'Thy' upper case beneath semiquavers (H)

/55-56, II, IV: parallel 5ths (H)

/56, II, 2: corrected original text 'thy' to read 'Thy' upper case beneath G#c (H)

/57, III, IV, 2: corrected original text 'thy' to read 'Thy' upper case beneath crotchets (H)

/58, IIIa, 1-6: no phrase from D#q. 'won-' ; IVa, 1-6: no phrase from Bq. 'won-' (E) ; II, 2: corrected original text 'thy' to read 'Thy' upper case beneath Bc (H)

/59, IIa, 1-6: no phrase from Eq. 'won-' ; IVa, 5-6: Fq with dot omitted slurred to Gsq '-drous' (E)

/60, IIa, 1-4: no phrase to Asq 'won-' ; IIIa, 1-4: no phrase from Cq. 'won-'; 5-6: no slur from Bq. to Csq '-drous' ; IVa, 1-4: no phrase from Aq. 'won-' ; 5-6: Bq. slurred to Asq '-drous' (E) ; Org., 4-5: parallel unisons between alto and bass strands (H)

/62, IIa, 2: no 'lento' over Dq. 'un-' (E) ; Org. Tr., 2: removed 'lento' and placed above Dq. (H)

/63, II-IV, 1: corrected original text 'thee' to read 'Thee' upper case (H)

/64, Org. B., 2ii: corrected original Ac to read Bc (H)

/66, I-IV, 2: corrected original text 'un-' to read 'Un-' upper case beneath dotted quavers (H)

/67, II-IV, 1: corrected original text 'thee' to read 'Thee' upper case beneath minims (H)

/68, IIa, 2-3: no slur from Gq. to Fsq 'do' (E)

/69, IIa, 3: slur does not extend to Gc 'we' ; IIIa, 1-3: no phrase from Dq. 'We' (E)

/70, I, 3-4: Eq. slurred to Dsq 'to' (E)

/71, Ia, 2-3: Eq. slurred to Dq 'to' ; IIa, 2-3: Fq. slurred to Gsq 'to' (E)

/72, Ia, 2-3: Gq slurred to Dq 'do' (E) ; I, II, 1: corrected original text 'thee' to read 'Thee' upper case beneath minims (H)

/74, I, 2: no accent over Eq. 'O' ; I, Ia, 2-3: Eq. slurred to Dsq 'O' ; IIa&b, 2: no accent under Ac 'O' ; IIIa, 3-4: no slur from Cq. to Bsq 'O' ; IVa, IVb, 3: no accent over Fq. 'O' ; IVb, 1-2: *c-rest c-rest* ; 3-4; no slur from Fq. to Gsq 'O' (E)

/75, IIIa, 2-3: Cq. slurred to Bsq 'to' (E)

/76, I-IV, 1: corrected original text 'thee' to read 'Thee' upper case beneath minims ; II, 2: corrected original Bc to read Gc 'do' ; Org. B., 2: corrected Gc to read Bc (H)

/77, IIa, 1-2: no slur from Ac to Gc 'we' (E) ; Org. Tr., liii: corrected original Em to read Ec Dc (H)

/78, I, 1-4: no phrase from Bq. 'thanks' ; 5-6: no slur from Dq. to Bsq 'do' ; IIb, 1-4: no phrase from Gq. 'thanks' (E)

/79, I, 1: g.n. Dq before Cc 'we' ; IIa, 1: g.n. Bq before Ac 'we-' (E)

/85, IIa, 3: no 'ad lib.' over Eq 'Thy' ; IIIa, 3i: 'ad lib.' over Gq 'thy' ; IVa, 3: 'Verse' with 'ad lib.' over Cq 'thy' (E)

/86, IIa, 1: pause over Gc. 'ho-' ; 4: no pause over Eq '-ly' ; IIIa, 1-2: no slur from Ec. to Cq 'ho-' ; 4: no pause over Cq '-ly' ; 5: 'Cho[rus]' over Eq 'thy' ; IVa, 1: no pause over Cc. 'ho-' ; 4: no pause over Cq '-ly' (E) ; Org. Tr., 4ii: corrected original Aq to read as Gq (H)

/87, I, 5-6: no slur from Ec. to Cq 'ho-' ; IIa, 5-6: no slur from Cc. with pause to Gq 'ho-' ; IIb, 5-6: no slur from Ec. to Gq 'ho-' ; IVa, 5: no pause under Cc. 'ho-' ; IVb, 1: 'ad lib.' over Aq 'way' (E)

/88, I, 1; no pause over Cc 'ly-' ; 2: pause over Cq '-ly' ; IIa, 1: pause under Gc '-ly' ; IVa, 1: unnecessary dot after Cc '-ly' ; IVb, 1: pause over Cc '-ly' (E)

/89, I, 4: *f* over Cq 'thy', no 'Chorus' ; IIa, 1: pause sign under Ec. 'ho-', no 'tr.'; 3: pause over Dc 'ho-'; 3-4: Dc tied to Dq '-ly' ; IIIa, 1-2: no slur from Cc. to Bq 'ho-'; 4: *f* over Eq 'thy' ; IVa, 1-2: no slur from Gc. to Gq 'ho-' ; 3-4: Gc tied to Gq '-ly' (E)

/90, I, 3: no pause over Cc 'ho-' ; IVa, 3: no pause over Gc. 'ho-' ; 3-4: Gc. slurred to Gq 'ho-' (E)

/91, IIIa, 3: no pause over Ec. 'ho-' (E)

/92, I, 1i: no *f* over Cq 'who' ; IIa, 1: *f* over Em 'God' (E) ; II, 2: corrected original Fc to read Ec 'who' ; Org. Tr., 6ii: corrected original Gc to read as Ac (H)

/93, I, 1: no *p* over Cq 'who' ; 2i: no 'tr.' over Dq. 'as' ; IIIa, 1: '*pia*' over Gc 'as' ; IVa, 1: '*ad lib.*' over Gc 'as' (E) ; Org. Tr., 2iii: corrected original Eq. to read as Fq. (H)

/95, III, 2: corrected original text '*thee*' to read '*Thee*' upper case beneath Dq (H)

/96, II-IV, 6: corrected original text '*thee*' to read '*Thee*' upper case beneath crotchets ; Org. Tr., 1: removed '*ad lib.*' beneath *q-rest* and placed above ; 2ii: inserted '#' originally omitted before Cq in keeping with countertenor (H)

/97, Org. B., 6ii: removed original 'nat.' sign before Fq ; 8ii: inserted '#' originally omitted before Fq (H)

/99, IVa, 1: Dq 'wa-' ; 4: no pause over *m-rest* (E) ; IV, 1: corrected original C#q to read as Dq 'wa-' ; Org. Tr., 2ii: inserted '#' originally omitted before Fq in keeping with tenor (H)

/100, IIa, 1: '*Allegro Moderato*' over *q-rest* ; 4-7: no phrase from Gq 'thun-' (E)

/101, IIa, 4: *q-rest* ; 5: Dsq 'the' ; IVa, 1-15: no phrase from Gq 'thun-' (E)

/102, IVa, 3-11: no phrase from Gsq 'thun-' (E)

/103, IV, 5: corrected original text '*thine*' to read '*Thine*' upper case beneath Gq ; Org. Tr.,  
4ii: inserted 'nat.' before Fsq **(H)**

/104, IIa, 3-4: Asq slurred to Bsq '*ar-*' ; IVa, 6: g.n. Cq before Bq '*air-*' **(E)** ; II, III, 2:  
corrected original text '*thine*' to read '*Thine*' upper case beneath quavers ; IV, 5: corrected  
original text '*the*' to read '*The*' upper case beneath Dsq **(H)**

/105, IIa, 4-11: no phrase from Fsq '*thun-*' ; IIIa, 4-5: no phrase from Dsq '*thun-*' ; IVa, 1-  
15: no phrase from Asq '*thun-*' **(E)** ; II, III, 2: corrected original text '*the*' to read '*The*'  
upper case beneath semiquavers **(H)**

/106, IIa, 1: no phrase to Aq '*thun-*' ; IIIa, 1: no phrase to Fq '*thun-*' ; IVa, 1: no phrase to  
Fq '*thun-*' **(E)** ; II-IV, 4: corrected original text '*thy*' to read '*Thine*' upper case beneath  
quavers **(H)**

/107, IV, 6: corrected original text '*the*' to read '*The*' upper case beneath Dq **(H)**

/108, II, III, 6: corrected original text '*thy*' to read '*Thy*' upper case beneath quavers ; IV, 3:  
corrected original text '*thy*' to read '*Thy*' upper case beneath Gq **(H)**

/109, IIa, 1-9: no phrase from Gsq '*thun-*' ; IIIa, 1-9: no phrase from Bsq '*thun-*' ; IVa, 5-  
12: no phrase from Gsq '*thun-*' **(E)** ; II, III, 12: corrected original text '*thy*' to read '*Thy*'  
upper case beneath quavers ; IV, 4: corrected original text '*thy*' to read '*Thy*' upper case  
beneath Gq **(H)**

/110, IIa, 1-9: no phrase from Esq '*thun-*' ; IIIa, 1-9: no phrase from Csq '*thun-*' ; IVa, 1:  
no phrase to Cq '*thun-*' **(E)** ; III, 6: corrected original Fbsq to read as Fnatsq '*thun-*' ; IV,  
4: corrected original text '*thy*' to read '*Thy*' upper case beneath Cq ; 8: corrected original  
F[nat.]q to read Eq '*was*' **(H)**

/111, IIa, 3-4: *Esq* slurred to *Fnat.sq* ‘*a-*’ (E)

/112, IIIa, 6: ‘*b*’ before *Bsq* ‘*thy*’ (E) ; II, III, 6: corrected original text ‘*thy*’ to read ‘*Thy*’ upper case beneath semiquavers ; III, 6: inserted ‘*b*’ before *Bsq* ‘*Thy*’ ; IV, 3: corrected original text ‘*thy*’ to read ‘*Thy*’ upper case beneath *Fq* ; Org. B., 5i: inserted ‘*nat.*’ before *Fq* (H)

/113, IV, 2: inserted ‘*nat.*’ before *Fq* ‘*-der*’ ; 4: removed unnecessary *nat.* sign before *Fq* ‘*thy*’ ; 4: corrected original text ‘*thy*’ to read ‘*Thy*’ upper case beneath *Fq* ; Org. B., 2i: inserted ‘*nat.*’ before *Fq* ; 3i-ii: removed unnecessary *nat.* sign before *Fq* (H)

/114, Org. B., 5: inserted ‘*nat.*’ sign originally omitted before *Fsq* (H)

/115, II, 2: corrected original text ‘*his*’ to read ‘*His*’ upper case beneath *Aq* ; III, IV, 3: corrected original text ‘*his*’ to read ‘*His*’ upper case beneath quavers (H)

/116, IVa, 5: *Bnat.q* ‘*light-*’ ; 6: *Fq* ‘*-nings*’ (E) ; II, 2: corrected original text ‘*his*’ to read ‘*His*’ upper case beneath *Gq* ; III, IV, 4: corrected original text ‘*his*’ to read ‘*His*’ upper case beneath quavers (H)

/117, IIIa, 3: ‘*b*’ before *Bsq* ‘*u-*’ ; IVa, 1-2: *Gm* slurred to *Bq.* ‘*shone*’ (E) ; II, 2: corrected original text ‘*his*’ to read ‘*His*’ upper case beneath *Fnat.q* (H)

/118, IIa,1: no ‘*ff*’ over *Gsq* ‘*u-*’ ; 4: pause under *Gc* ‘*ground*’, no ‘*dim.*’ above ; IIIa, 1: ‘*f*’ before *Bbm* ‘*ground*’ ; 3: pause over *Bq* marked ‘*dim.*’ ‘*ground*’ ; IVa, 2: pause over *Cc* ‘*ground*’ ; 3: ‘*dim.*’ over *Cq* ‘*ground*’ (E) ; II, 4-5: removed ‘*dim.*’ over *Gc* and placed over *Gq* ‘*ground*’ (H)

/119, IIa, 4: slur from *F#q* ‘*the*’ (E)

/121, II-IV, 5: corrected original text '*the*' to read '*The*' upper case beneath quavers **(H)**

/123, IIa, 3: '*dim.*' after *Am* with pause '*all*' **(E)**

/125, IIa, 3: no g.n. *Asq* before *Gq*. '*in*' **(E)**

/126, II, 3: corrected original text '*thy*' to read '*Thy*' upper case beneath *Dsq* **(H)**

/128, IIa, 1-2: *Fq*. slurred to *Gsq* '*wa-*' **(E)** ; II, 4: corrected original text '*thy*' to read '*Thy*' upper case beneath *Ac* **(H)**

/129, Org. Tr., Iii: original suspension does not resolve, corrected original *Dm.* to read *Em.* ; Org. B., Iii: corrected original *Dm.* to read *Cm.* **(H)**

/130, IIa, 1-2: no slur from *Gc* to *Fc* '*sea*' **(E)** ; II, 4: corrected original text '*thy*' to read '*Thy*' upper case beneath *Dsq* ; Org. Tr., 3: corrected original *Ec* to read as *Dc* **(H)**

/132, II, 5: corrected original text '*thy*' to read '*Thy*' upper case beneath *Esq* **(H)**

/133, IIa, 1-2: *Eq*. slurred to *Dsq* '*foot-*' **(E)** ; II, 4: corrected original text '*thy*' to read '*Thy*' upper case beneath *Cc* ; Org. B., 2: corrected stemming to position upwards on *Cc* **(H)**

/134, IIa, 1-4: no phrase from *Bq* '*foot-*' **(E)**

/135, IIa, 1: no phrase from *Cc*. '*are*'; 2-3: *Fsq* slurred to *Esq* '*are*' **(E)** ; II, 5: corrected original *Eq* to read *Dq* '*not*', an example of Stevenson's use of an Italianate triplet **(H)**

/136, Org. Tr., 2ii: removed '*Trio*' beneath *Dq* **(H)**

/138, II-IV, 3: corrected original text '*thy*' to read '*Thy*' upper case beneath semiquavers **(H)**

/140, II-IV, 3: corrected original text '*thy*' to read '*Thy*' upper case beneath crotchets **(H)**

/142, IIa, 1-2: no slur from Gc to Fc 'sea' ; 2-3: Fc slurred to Dq. 'and' (E) ; II-IV, 3: corrected original text 'thy' to read 'Thy' upper case beneath dotted semiquavers (H)

/144, IIa, 1-2: Fq. slurred to Esq 'wa-' (E) ; II-IV, 4: corrected original text 'thy' to read 'Thy' upper case beneath semiquavers (H)

/145, II-IV, 4: corrected original text 'thy' to read 'Thy' upper case (H)

/146, IIa, 1-2: Fq slurred to Eq 'foot-' (E)

/147, IIa, 1: g.n. Fq before Ec 'shall' ; 1: text 'shall' beneath Ec ; IIIa, 1: g.n. Asq slurred to Gc 'are' (E)

/148, IIa, 1: text 'move' beneath Dm ; 2: no 'pp' over Eq. 'and' (E) ; II-IV, 3: corrected original text 'thy' to read 'Thy' upper case beneath semiquavers (H)

/149, II-IV, 4: corrected original text 'thy' to read 'Thy' upper case beneath quavers (H)

/150, IIa, 1: g.n. Fq before Ec 'foot-' (E) ; II, 2: corrected original Ec to read as Dc '-steps' (H)

/152, IIa, 1: 'pp' over Dc 'known' ; 1-2: no slur from Dc to Fc 'known' ; 3: no 'ppp' over Ac 'thy' ; IVa, 5-6: Gq slurred to Fq 'thy' (E) ; II-IV, 3: corrected original text 'thy' to read 'Thy' upper case (H)

/153, IIa, 1: no g.n. Asq before Gq. 'foot-' ; IIIa, 1: g.n. Cnat.q no Cnat.sq before Bq. 'foot-' (E)

/154, IIa, 1-2: no slur from Dc to Fc 'known'; 3: pause over Ac 'thy' ; IVa, 1-4: phrase from Dq 'known' ; 5-6: Gq slurred to Fq 'thy' (E) ; II-IV, 3: corrected original text 'thy' to read 'Thy' upper case ; Org. B., 1i: corrected Am to read Fm to avoid parallel 5ths (H)

/155, IIa, 1: g.n. *Aq* before *Gq*. ‘*foot*-‘ ; IIIa, 1: g.n. *Cq* without nat. sign slurred to *Bq*. ‘*foot*’ (E)

/157, IIa, 0: no ‘*dim.*’ after *Dm*. ‘*known*’ ; IIIa, 1: no ‘*dim.*’ over *Dm* ‘*known*’ ; IVa, 1: no ‘*dim.*’ after *Dm*. with tie ‘*known*’ (E)

/159, IIa, 1: no pause over *Dm* ‘*known*’ ; 2: ‘*dim.*’ beneath *c-rest* (E)

/160-164, I, IIIb: these bars pasted in over the original agree with the copy text (E)

/160-163, IIIa: these bars pasted in over the original agree with the copy text (E)

/160-167, IIb: these bars pasted in over the original, agree with the copy text (E)

/164, I/1&2, 1-2: *Bm* tied to *Bc* ‘*sea*’ ; IIa&b, 1-2: *Gm* tied to *Gc* ‘*sea*’ (E) ; I-IV, 3: corrected original text ‘*thy*’ to read ‘*Thy*’ upper case beneath semiquavers (H)

/166, I/1, 1-2: *Eq*. slurred to *Dsq* ‘*wa*-‘ ; IIIb, 1-2: *Dc Dm* ‘*wa-ters*’ ; 3: *Fc* ‘*thy*’ (E) ; I-IV, 3: corrected original text ‘*thy*’ to read ‘*Thy*’ upper case beneath crotchets (H)

/167, IIIb, 1-2: *Ec*. *Eq* ‘*paths in*’ (E) ; Org. B., 8: removed ‘#’ before *Gq* (H)

/168, I, 1-2: *Bq*. slurred to *Asq* ‘*wa*-‘ ; IIa&b, 1-2: *Gq*. slurred to *Fsq* ‘*wa*-‘ (E) ; II, III, 5: corrected original text ‘*thy*’ to read ‘*Thy*’ upper case beneath semiquavers (H)

/169, I, IV, 4: corrected original text ‘*thy*’ to read ‘*Thy*’ upper case beneath semiquavers (H)

/170, II, III, 4: corrected original text ‘*thy*’ to read ‘*Thy*’ upper case beneath semiquavers (H)

/171, I, IV, 4: corrected original text *'thy'* to read *'Thy'* upper case beneath semiquavers **(H)**

/172, I, 4: 'Unis' over Dc *'thy'* **(E)** ; I-IV, 4: corrected original text *'thy'* to read *'Thy'* upper case beneath crotchets **(H)**

/174, I-IV, 4: corrected original text *'thy'* to read *'Thy'* upper case beneath crotchets **(H)**

/175, I, 2-3: Eq slurred to Dq *'steps'* ; IIa&b, 4: Ac *'not'* **(E)** ; II, 4: corrected original Gc to read Ac *'not'* **(H)**

/176, I-IV, 3: corrected original text *'thy'* to read *'Thy'* upper case beneath crotchets **(H)**

/178, I-IV, 3: corrected original text *'thy'* to read *'Thy'* upper case beneath semiquavers **(H)**

/180, I, 1-2: Eq. slurred to Dsq *'wa-'* **(E)** ; I-IV, 4: corrected original text *'thy'* to read *'Thy'* upper case beneath crotchets **(H)**

/182, I, 1-2: Bq. slurred to Asq *'wa-'* ; IIa, 1-2: Gq. slurred to Fsq *'wa-'* **(E)** ; II-IV, 4: corrected original text *'thy'* to read *'Thy'* upper case beneath semiquavers **(H)**

/183, I, III, 4: corrected original text *'thy'* to read *'Thy'* upper case beneath semiquavers **(H)**

/184, I, 1-2: Ac Am *'footsteps'* **(E)** ; II-IV, 4: corrected original text *'thy'* to read *'Thy'* upper case beneath semiquavers **(H)**

/185, I, III, 4: corrected original text *'thy'* to read *'Thy'* upper case beneath semiquavers **(H)**

/186, I, 3: 'Unis' over Bc *'thy'* **(E)** ; I-IV, 3: corrected original text *'thy'* to read *'Thy'* upper case beneath crotchets **(H)**

/187, IVa, 2: no 'nat.' sign before Bc '-steps' ; IVa&b, 2: no 'nat.' sign before Dc '-steps'  
(E)

/188, I, 2: corrected original text 'thy' to read 'Thy' upper case beneath Bc ; II-IV, 4:  
corrected original text 'thy' to read 'Thy' upper case beneath crotchets (H)

/189, I, 2-3: Fq slurred to Eq 'steps' (E) ; Org. Tr., 5iv: corrected original Ec to read Fc (H)

/190, I-IV, 3: corrected original text 'thy' to read 'Thy' upper case beneath crotchets (H)

/191, Org. B., 7: corrected original Cq to read Dq (H)

/192, I-IV, 3: corrected original text 'thy' to read 'Thy' upper case beneath semiquavers (H)

/194, IIa, 3: 'nat.' sign before Dq. 'and' (E) ; II, 4: corrected original text 'thy' to read  
'Thy' upper case beneath Dsq ; Org. Tr., 1i: inserted Dq over Fq (H)

/195, I, III, IV, 4: corrected original text 'thy' to read 'Thy' upper case beneath semiquavers  
; Org. Tr., 4i: corrected original Ac to read BcGc over Dc (H)

/196, II, 2: corrected original text 'thy' to read 'Thy' upper case beneath Gc (H)

/197, I, III, 2: corrected original text 'thy' to read 'Thy' upper case beneath crotchets ; IV,  
3: corrected original text 'thy' to read 'Thy' upper case beneath Gc (H)

/198, IV, 2: corrected original Bc to read Gc in keeping with bar 203 '-steps' (H)

/199, I, 1: Gm. 'known' (E) ; II, 4: corrected original text 'thy' to read 'Thy' upper case  
beneath Dsq (H)

/200, I, III, IV, 4: corrected original text 'thy' to read 'Thy' upper case beneath semiquavers  
(H)

/201, II, 2: corrected original text *'thy'* to read *'Thy'* upper case beneath Gc **(H)**

/202, I, III, 2: corrected original text *'thy'* to read *'Thy'* upper case beneath crotchets ; IV, 2: inserted broken editorial slur from g.ns DqCq to Bc *'known'* ; 3: corrected original text *'thy'* to read *'Thy'* upper case beneath Gc ; Org. B., 7: corrected original Fc to read Gq **(H)**

/204, I, 1: Gm. *'known'* **(E)** ; I-IV, 3: corrected original text *'thy'* to read *'Thy'* upper case beneath crotchets **(H)**

/206, I-IV, 2: corrected original text *'thy'* to read *'Thy'* upper case beneath crotchets **(H)**

/207, IIa, 1: starching before Gc *'foot-'* ; IVa&b, 3-4: Dc. Dq *'are not'* **(E)** ; IV, 3-4: altered original rhythm of Dc Dc to read as Dc. Dq *'are not'* **(H)**

/208, I, 1-2: no tie from Gm to Gc *'known'* **(E)** ; I-IV, 3: corrected original text *'thy'* to read *'Thy'* upper case beneath crotchets ; Org. B., 3: corrected original Aq to read Bq **(H)**

/210, I, 1-2: Dm tied to Dc *'known'* ; IIIa, 1: Bm tied to Bc *'known'* ; IVa, 1-2: Gm tied to Gc *'known'* ; 3: Bc *'thy'* **(E)** ; I-IV, 2: corrected original text *'thy'* to read *'Thy'* upper case beneath crotchets ; III, 2: corrected original Dc to read Bc *'thy'* **(H)**

/210-211, IIa&b, IVb: these bars are omitted in this source **(E)**

/211-212, I, IIIa, IVa: these bars are omitted in this source **(E)**

/212, IIa&b, 1-2: Gm tied to Gc *'known'* ; IIIb, 1-2: Bm tied to Bc *'known'* ; IVb, 1-2: Gm tied to Gc *'known'* **(E)** ; I-IV, 2: corrected original text *'thy'* to read *'Thy'* upper case beneath crotchets **(H)**

/213, I, 1: no accent over Cc *'foot-'* ; 3: no accent over Bc *'-steps'* ; IIa&b, 1: no accent over Gc *'foot'* ; 3-4: starched original Fc *c-rest* beneath correct Gc *c-rest* *'-steps'* ; 3: no

accent over Gc ‘-steps’ ; IIIa&b, 1: no accent over Ec ‘foot-’ ; 3: no accent over Dc ‘-steps’ ;  
IVa&b, 1: no accent over Cc ‘foot-’ ; 3: no accent over Gc ‘-steps’ (E)

/214, I, 1: no pause over Am. ‘are’ ; IIa&b, 1: no pause over Gm ‘are’ ; 1-2: Gm slurred to  
Fc. ‘are’ ; IIIa&b, 1: no pause over Dm ‘are’ ; IVa&b, 1: no pause over Dm ‘are’ (E)

/215, I, 1: ends with the signatory symbol of John Grey after Gsb with pause ‘known’ ;  
IIa&b, 1: ends with unfamiliar signatory symbol after Gsb with pause ‘known’ ; IIIa, 1:  
ends with signatory symbol of John Grey after Bsb with pause ‘known’ ; IIIb, 1: ends after  
Bsb with pause ‘known’ ; IVa&b, 1: ends with unfamiliar signatory symbol after Gsb with  
pause ‘known’ (E)

## 26a. *When the Day of Pentecost*

*Anthem for Whitsunday* as performed at Christ Church Cathedral, Dublin

c.1812

### List of Sources

*Source 1:* (C), **xii**, (*reverse*), pp. 16-19; **xiii**, (*reverse*), pp. 16-20; **xv**, (*front*), pp. 16-20; (D), **iii**, (*front*), pp. 34-42; (K), **ii**, (*front*), pp. 48-61

*Source 2:* (C), **viii** (*reverse*), pp. 16-19; **ix**, (*front*), pp. 15-19; **x**, (*reverse*), pp. 16-20; **xi**, (*reverse*), pp. 16-20; **xiv**, (*reverse*), pp. 16-20

*Source 3:* (D), **i**, (*front*), pp. 14-18; **ii** (*front*), pp. 34-41; **iv**, (*front*), pp. 29-34

*Source 4:* (J), **i**, (*front*), pp. 86-98

*Source 5:* (E), **viii**, (*reverse*), pp. 188-195; **ix** (*reverse*), pp. 94; **vi**, (*front*), pp. 180-187; **vii**, (*reverse*), pp. 104-106; **ii**, (*reverse*), pp. 148-150; **iii**, (*reverse*), pp. 87-90; **iv** (*front*), pp. 159-166; **v**, (*reverse*), pp. 104-106; **xvii**, (*reverse*), pp. 32-35

*Source 6:* (O), **viii**, (*front*), pp. 226-228; **xiii**, (*front*), pp. 1-24

### Critical Commentary

#### Scoring

*When the Day of Pentecost* is scored for solo countertenor, two solo tenors, solo bass, chorus and organ accompaniment. In this version the voices are indicated thus: I = Tr. ; II = C.T. ; III/1 = T. 1 ; III/2 = T. 2 ; IV = B.

## Copy text

There are five copy texts for this edition and they form Source **1** in the **List of Sources**. The first three are Christ Church Cathedral part-books **xii-xiii** and **xv**. These are referred to as **(C)** in the **Textual Commentary**. The fourth copy text is Tenor Loft New Book R.C.B. C6/1/25/5/4 and referred to as **iii** in the **List of Sources** and **(D)** in the **Textual Commentary**. The fifth copy text is St. Patrick's Cathedral Organ Book Vol. 81 and is referred to as **(K) ii** in the **List of Sources** and **(K)** in the **Textual Commentary**. All copies are in the hand of John Grey.

No introductory symphony survives so a recitative tenor opens the this Christ Church version of the anthem to the text 'When the Day of Pentecost' from bars 1-5.

## Variant readings and dating

Christ Church Cathedral part-books **xii-xiii** and **xv** form part of Source **1** and, along with the loft books, helped to construct some of the voice parts to this anthem. Treble Cantoris R.C.B. C6/1/24/3/33 is **xii** in the **List of Sources**. The anthem begins on p. 16. 'Verse tacet' is deleted in brown pencil. There is pencilled manipulation to form a face at the top of page 19 with illegible, erased pencilled commentary and drawings. The word 'Bad' is entered in pencil beneath a bar of rest and the anthem ends on p. 19 with the signatory symbol of John Grey. 'Paid 1823' following an unidentified signatory symbol occurs on p. 77 after Handel's Grand Funeral Anthem. Contra-tenor Cantoris R.C.B. C6/1/24/3/34 is **xiii** in the **List of Sources**. The anthem begins on p. 16 and ends on p. 20 with the signatory symbol of John Grey. 'Paid Nov. 1816' is written in Grey's hand after Green's *O Lord Grant the King*. Bass Cantoris R.C.B. C6/1/24/3/36 is **xv** in the **List of Sources**. The anthem begins on p. 16. 'Tacet verse' is written in pencil. Pencilled strokes entered to help with timing have been erased. Original 'Chorus' is deleted and 'Cho[ru]s'

inserted in pencil over notation elsewhere. There are various unexplained pencilled markings and two staves are highlighted in pencil. There is some deletion of original notation by crossing out. It ends with the signatory symbol of John Grey on p. 20. The earliest date of 'Piad [*sic*] Nov. 1816' occurs after Green's *O Lord Grant the King* on p. 44 in the hand of John Grey. Christ Church Cathedral Tenor Loft New Book R.C.B. C6/1/25/5/4 is **iii** in the **List of Sources** and **(D)** in the **Textual Commentary**. The anthem begins on p. 34. There are some instances of pencilled deletions and additions of notation and accidentals. There are a number of events of pencilled numbering over the bars to help with timing, with some alteration to the text by pencil. There are various 'x's in pencil before the bars. It ends on p. 42 with the signatory symbol of John Grey. Evidence for dating in the source occurs after Boyce's *O Where Shall Wisdom Be Found* on p. 74 where 'Paid Nov. 1816' is entered, together with the signatory of John Grey. St. Patrick's Cathedral Organ Book Vol. 81 is **ii** in the **List of Sources** and **(K)** in the **Textual Commentary**. The anthem begins on p. 48 and ends with the signatory symbol of John Grey. Dating occurs on p 73 after Stevenson's *I Looked and Behold* 'Examin'd by Mr. J. Mathews and paid for thus far 17 Nov. 1812 J.G.'

Source **2** is Christ Church Cathedral part-books **viii-xi** and **xiv** in the **List of Sources** and **(C)** in the **Textual Commentary**. Treble Decani R.C.B. C6/1/24/3/29 is **viii** in the **List of Sources**. The anthem begins on p. 16. The final two bars 'of God' are deleted in blue pencil. The anthem ends with the signatory symbol of John Grey. Alto Decani R.C.B. C6/1/24/3/30 is **ix** in the **List of Sources**. The anthem begins on p. 15. 'Part of the Epistle of Whitsunday' is stated in pencil. It ends with the signatory symbol of John Grey on p. 19. Tenor Decani R.C.B. C6/1/24/3/31 is **x** in the **List of Sources**. It begins on p. 16 and ends on p. 20 with the signatory symbol of John Grey. The date 'Nov. 1816' is in the

hand of Grey after Green's *O Lord Grant the King* on p. 48. Bass Decani R.C.B. C6/1/24/3/32 is **xi** in the **List of Sources**. The anthem begins on p. 16. There are some instances of starching of original numbers of rests. A bar is crossed out in original ink and the text starched. Blotching of black ink occurs to the top of p. 20. It ends with the signatory symbol of John Grey on p. 20. The earliest date is 'Nov. 1816' and occurs after Green's *O Lord Grant the King* on p. 44. Tenor Cantoris R.C.B. C6/1/24/3/35 is **xiv** in the **List of Sources**. It begins on p. 16 and concludes with the signatory symbol of John Grey on p. 20. 'Paid Nov. 1816' is entered in Grey's hand after Green's *O Lord Grant the King* on p. 47.

Source **3** refers to Christ Church Cathedral Loft New Books **i**, **ii** and **iv**. It is called **(D)** in the **Textual Commentary**. Treble Loft New Book R.C.B. C6/1/25/5/1 is called **i** in the **List of Sources**. The anthem begins on p. 14. There are various bar numbers over the bars. A two-stave insert is pasted in over the original notation. There is pencilled ornamentation and slurring. Text is altered in pencil. It ends with the signatory symbol of John Grey on p. 18. The earliest date occurs after Handel's Grand Funeral Anthem on p. 74 'Paid 1821'. Countertenor Loft New Book R.C.B. C6/1/25/5/3 is called **ii** in the **List of Sources**. The anthem begins on p. 34. 'The Epistle' is entered in pencil before 'Whitsunday', while 'on the 3<sup>rd</sup> chapter of the Acts of the Apostles' is entered in pencil. A five-staved insert is entered over original notation. There are various incidents of pencilled numbering over the bars. There is starching and correction in the original hand. An 'x' appears in pencil over notation. The anthem ends on p. 41 with the signatory symbol of John Grey. The earliest date in this source occurs after Croft's *O Give Thanks* on p. 84 where together with the signatory symbol of John Grey, it is written 'Paid Nov. 1816'. Bass Loft New Book R.C.B. C6/1/25/5/5 is called **iv** in the **List of Sources**. The anthem

begins on p. 29. ‘When the Day of Pentecost’ is entered in pencil after the verse marked *largo* ‘And there were dwelling’. There is an insert of notation in pencil. There are instances of pencilled numbering over bars with deletion and alteration to text in pencil. There are pencilled crosses over the bars. It ends on p. 34 with the signatory symbol of John Grey and a statement in his hand: ‘Examin’d and paid for thus far Nov. 1812 J. Grey’.

Source **4** refers to Christ Church Cathedral Organ Book 1797 R.C.B. C6/1/24/1/2/11. It is referred to as **(J) i** in the **List of Sources** and **(J)** in the **Textual Commentary**. It begins on p. 86 and ends on p. 98 with double lines. There is no further evidence for dating in this source.

Source **5** refers to Trinity College Chapel part-books and is called **(E)** in the **Textual Commentary**. Readings from nine parts **ii-ix** and **xvii** have been assessed. The following order applies to this source: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; Ic = Tr. [cant.] ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

These part-books agree with all copy texts. Trinity College Chapel First Treble Treble MS 4758 MUN V/90e/15 is **ii** in the **List of Sources**. *When the Day of Pentecost* begins on p. 148 and ends with an unidentified signatory symbol on p. 150. No evidence for dating exists. Trinity College Chapel Second Treble MS 4759 MUN V/90e/16 is **iii** in the **List of Sources**. It begins on p. 87 where it ends on p. 87 with the signatory symbol of John Grey. The only evidence for dating is the inclusion of Smith’s *Come Holy Ghost* which is marked ‘Composed for the consecration of the Lord Bishop of Cork 1831’ on p. 85. Trinity College Chapel First Contra-tenor MS 4760 MUN V/90e/17 is **iv** in the **List of Sources**. It begins on p. 159 where ‘Penticost’ [*sic*] appears misspelt in the title. It ends on

p. 166 with the signatory symbol of John Grey. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* which is marked 'Composed for the consecration of the Lord Bishop of Cork by Dr. Smith' on p. 126. Trinity College Chapel Second Contra-Tenor MS 4761 MUN V/90e/18 is **v** in the **List of Sources**. It begins on p. 104 where 'Penticost' [*sic*] appears misspelt in the title. It ends on p. 106 with an unidentified signatory symbol. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* which is marked 'Composed for the consecration of the Lord Bishop of Cork 1831' on p. 84. Trinity College Chapel First Tenor MS 4756 MUN V/90e/13 is **vi** in the **List of Sources**. It begins on p. 180 where 'Penticost' [*sic*] appears misspelt in the title. It ends on p. 187 with an unfamiliar signatory symbol. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* which is marked 'Composed for the consecration of the Lord Bishop of Cork by Dr. Smith' on p. 139. Trinity College Second Tenor MS 4757 MUN V/90e/14 is **vii** in the **List of Sources**. It begins on p. 104 where 'Penticost' [*sic*] appears misspelt in the title. It ends on p. 106 with the signatory symbol of John Grey. The only evidence for dating is the inclusion of Smith's *Come Holy Ghost* which is marked 'Composed for the consecration of the Lord Bishop of Cork by Dr. Smith' on p. 85. Bass Cantoris MS 4754 is **viii** in the **List of Sources**. It begins on p. 188 and ends on p. 195. Evidence for dating occurs earlier in the source after Spray's *O Lord I Will Praise Thee* where 'Paid 1821 J G.' is written in the hand of John Grey Trinity College Chapel Second Bass MS 4755 MUN V/90e/12 is **ix** in the **List of Sources**. It is referred to in the index as being entered on p. 94 but does not appear. Trinity College Chapel Treble [Primo] MS 4769 MUN V/90e/26 is referred to as **xvii** in the **List of Sources** and as 'Ic' in the **Textual Commentary**. It begins on p. 32 where 'Penticost' [*sic*] appears misspelt in the title. It ends on p. 35 with the signatory symbol of John Grey. Evidence for dating refers to performance and occurs after Greene's *Thou O God* on p. 49 where the date 'Nov. 6 [18]58' is written in a later hand.

Source **6** refers to Cashel Cathedral part-book and scorebook. They were found to be mostly inconsistent with the copy text. They are referred to as **(O)** in the **Textual Commentary**. Cashel Cathedral Bass is called **viii** in the **List of Sources**. It begins on p. 226 and finishes with double bar lines on p. 228. The only date evident in this source is on the reverse of an insert, a loose leaf dated 19/7/[18]67. It is written at the end of Blake's *I Have Set God* after Weldon's *In Thee O Lord* on p. 116. Cashel Cathedral Score Book is called **xiii** in the **List of Sources**. This is a full-scored version of *When the Day of Pentecost* in the hand of John Grey. It begins on p. 1 and ends with the signatory symbol of John Grey on p. 24. Comparisons could only be made for the first eighty bars of the copy text.

### Textual Commentary

/1, Org. Tr., 1i: removed original 'Recitativo' over *Csb* (**K**)

/1-2, III: both bars are deleted in pencil marked 'Pentecost was fully come they were' (**O**)

/1-42, Ia: in a later hand, manuscript of a cleaner quality (**C**)

/4, Org. B., 2: corrected original *Bbm* to read *Cm* (**K**)

/5, II, 1: removed 'Verse' over *m-rest* (**C**) ; IIa, 3: *Ec* 'And' (**E**) ; Org. Tr., 1i: inserted 'Sym.' and removed original 'Quartetto' over *Fq* ; 1iii: 'lively' in pencil beneath *Aq* ; 5iii: removed 'Sym' beneath *Aq* (**K**)

/7, Org. Tr., 1i: removed 'cresc.' over *Fq* as symbol already present ; Org. B., 1: removed 'cresc.' under *Fq* as symbol already present (**K**) ; III/2, 4: *Dq* 'from' ; Org. Tr., 1iii: no 'cres.' under *Aq* (**O**)

/7-8, III/2, IV: consecutive 5ths from quavers to semibreves '*from heav'n*' (C, D)

/8, II, III/1&2, IV, 1: corrected text to read '*heav'n*' beneath semibreves ; corrected text '*Heav'n*' to read '*heav'n*' lower case beneath semibreves (C, D) ; IV, 1-2: Gm Gm '*heav'n*' (O)

/9, III, 3: g.ns BqBqBqBq in pencil after *c-rest* '*heav'n*' (D) ; Org. Tr., 1i-ii: removed original '*ff*' over Bnat.sq, placed beneath Gsq ; Org. B., 1iii: removed original '*ff*' beneath Gq ; Org. B., 5iii: removed '*p*' beneath Gq ; Org. T., 11i: remove '*p*' and placed beneath Dnat.q (K)

/10, III, 1: g.n. Bq in pencil after *q-rest* (D) ; Org. Tr., 8ii: inserted Bq beneath Dq (K)

/12, Org. Tr., 1ii: '<' in pencil marked '*for*' '*Swell*' in pencil under Cq (O)

/13, Org. Tr., 1: removed '*f*' beneath Abq (K)

/15, IV, 3-4: Gq. Gsq '*all the*' (O)

/16, III, 1: '*b*' in pencil before Dm '*house*' (D) ; III/1, 1: '*b*' before Dm '*house*' (O)

/17, III/1, 1: starching and correction to the barlines beneath Cc '*sit-*' (D)

/19, Org. Tr., 5i: inserted '*nat.*' before Bq ; Org. B., 1: removed '*cresc.*' beneath Gq (K) ; Org. Tr., 1iii: '<' in pencil under Cq (O)

/20, Org. Tr., 5i: inserted '*Sym.*' over Gq ; 5ii: removed original '*Sym*' beneath Eq (K)

/23, Org. Tr., 1iii: '#' in pencil beneath Asb (J) ; Org. Tr., 1i: removed original '*Recitativo*' over Esb (K)

/25, Org. Tr., 1iii: Esb beneath Asb ; Org. B., 1: Gsb (O)

/26, Org. Tr., 1iv: '6\5' in pencil beneath *Gm* ; 2iii: '6\4\2' in pencil beneath *F#m* (**J**)

/27, Org. B., 1: '6\5' in pencil over *Bbm* ; 2: '2\4\2' in pencil under *Bbc* (**J**)

/28 Org. B., 1: '6' in pencil under *Aq* (**J**) ; II, 1: removed unnecessary 'nat.' sign before *Fm*  
'*all*' (**C**)

/29, II, 1: corrected text '*ho-*' to read '*Ho-*' upper case beneath *Bbc*. ; 2-3: corrected original *Bsq Adsq* to read *Bsq Asq* '-*ly*' ; 4: corrected text '*ghost*' to read '*Ghost*' upper case beneath *Ac* (**C**)

/30, Org. B., 1iii: '4\2' in pencil under *Aq* (**J**)

/31, II, 3: inserted '*b*' before *Bsq*. '*the*' (**C**) ; Org. B., 1: '*b6*' in pencil over *Dm* (**J**) ; II, 3: '*ffo*' over *Bsq* '*the*' (**O**)

/34, III/1, 1: removed '*Verse*' over *c-rest* and corrected to read '*Quartetto*' in keeping with organ treble (**D**) ; Org. Tr., 1i: removed original '*Quartetto*' over '*Largo*' (**K**)

/35, II, 1: removed '*Verse Largo*' over *Fq* '*And*' (**C**)

/36, IV, 4-5: corrected original *Fq Eq* to read *Dq Dq* '*there were*' (**C**) ; III/2, IV, 1: removed '*Verse Largo*' over *c-rest* (**C, D**) ; III/2, 3: no '*Largo*' over *Cq* '*And*' ; IVa, 3: no '*Largo*' over *Fq* '*And*' (**O**)

/37, IIb, 2: *Gq* in '*Sym.*', no *EqCq* (**C**) ; II, 4: '1' in pencil over *q.-rest* '*de-*', text of following note ; 7: '3' in pencil over *Cq* followed by *q.-rest* in pencil '*-lem*' ; 10: pencilled highlighted quaver stem on *Fq* '*-out*' ; IV, 3: pencilled stroke over *Eq* '*-lem*' (**D**)

/38, IV, 1: corrected original *Dc* to read *Bc* '*men*' in keeping with organ bass (**C**) ; II, 2: '4' in pencil over *c-rest* (**D**) ; Org. Tr., 2: removed original '*Sym*' beneath and corrected to

read 'Sym.' over *Dsq* (**K**) ; IV, 1: *Bc* 'men' ; Org. Tr., 2: 'p' under *Fdsq* ; 2-3: *Fdsq. Bddsq*  
; 8: 'cres.' beneath *Fsq* (**O**)

/39, III/1, 4: '>' over *Dbm* '-vout' (**O**)

/40, II, 4: '>' over *Gbm* '-vout' (**O**)

/41, III/1, 2: text beneath *Fq* starched and corrected in original hand ; IV, 4: '2' in pencil  
over *Dq* 'dwel-' (**D**)

/42, III/1, 3: '1' in pencil above *Eq* '-lem' ; IV, 3: '3' in pencil over *Eq* '-lem' (**D**) ; Org. Tr.,  
5: corrected original *Fq Eq Cq Aq* to read *Fq Dq Bq* ; 6: corrected original *Fq Eq Cq Aq* to  
read *Fq Dq Bq* (**K**) ; II, 1-2: *Esq Esq* '-ru-sa-' ; 4-5: *c-rest m-rest* ; III/1, 1-2: *Esq Esq* '-ru-  
sa-' ; 5-6: *Gsq Fm* 'devout' ; III/2, 1-2: *Bsq Bsq* '-ru-sa-' ; 5-6: *Bsq Am* 'devout' ; IVa, 1-2:  
*Esq Esq* ; 5: *Eq* 'de-' ; Org. Tr., 1i-ii-4i-ii: *FqCq* ; Org. B., 1i-ii-4i-ii: *AqFq* (**O**)

/43, III/2, 4: '2' in pencil beneath *Bq.* 'dwel-' ; IV, 1: starching to *Gsb*, notation in pencil  
over *sb-rest* 2: '8' in pencil over *Eq* '-ion' (**D**)

/43-44, I, II, III, IV, Org.: do not exist in this source (**O**)

/44, III, 4: '3' in pencil beneath *q-rest* ; IV, 2: '8' in pencil over *Eq* '-tion' (**D**)

/45, II, 5: starched note before *Bq.* 'dwell-' ; III/1, 2: '4' in pencil above *Esq* 'Out' ; 4:  
'cres.' under *Ebc.* 'ev-' ; 4: inserted 'b' before *Ec.* 'ev-' originally omitted ; IV, 2: '4' in  
pencil after *Gsq* 'out' (**D**) ; Org. Tr., 6i-8i: no *Fq* over *Ebq Cq* (**O**)

/46, II, 5: '5' in pencil over *Esq* '-tion' ; III/1, 5: '5' in pencil above *Csq* '-ry' ; 8: smudging  
beyond *Fq* 'un-' ; IV, 6: '5' in pencil over *Fq.* 'na-' (**D**)

/47, IV, 4: inserted 'b' before Gc. 'ev-' in keeping with organ bass (C) ; II, 3: '6' in pencil before Esq 'of' ; III/1, 3: '6' in pencil above Bsq 'of' ; III/2, 4: inserted 'b' before Dc. 'ev-' originally omitted ; IV, 3: '6' in pencil before Gsq 'of' (D) ; III/1, 4: Dbc. 'ev-' ; III/2, 1: Ec. 'heav-' ; 4: Bc. 'ev-' (O)

/48, II, 2: '7' in pencil after Fq. '-tion' ; III, 3: corrected original *c-rest* to read *q-rest* (D) ; II, 7: 'cres.' over Dsq '-ry' (O)

/49, II, 5: '8' in pencil over Csq '-tion' ; III/1, 4: '8' in pencil above Bq '-tion' (D) ; Org. Tr., 1i: *q-rest* in pencil over Fq ; 2i-4i: Dq over FqDq ; 5i-8i: Fq. Gsq Fq Eq in pencil over Fq Fq Fq Fq (J) ; Org. Tr., 1ii: 'Slow' in pencil beneath Dq (K)

/49-50, III/1, IV: parallel 8ves '-der heav'n' (C, D)

/50, II, 1: '9' in pencil over Bsb 'heav'n' ; III/1, 1: '9' in pencil above Bsb 'heav'n' ; IV, 1: Cbsb starched and Ebm tied to Ebm in original hand beyond Bm. 'heav'n' ; 1: '9' in pencil after Bm. 'heav'n' (D) ; Org. Tr., 2i-ii: removed 'dim.' over Gbq and placed beneath Eq (K) ; II, 1: Bsb 'heav'n' with tie to following bar ; III/1, 1: Bsb 'heav'n' with tie to following bar ; III/2, 3: Bsb 'heav'n' with tie to following bar ; IVa, 1: Bsb 'heav'n' with tie to following bar ; Org. Tr., 4i: g.n. Asq before Gq ; 6i: g.n. Asq before Gq ; Org. B., 1: '>' in pencil over Bsb (O)

/51, II, 1: Gc 'heav'n' ; III/1, 1: Bc 'heav'n' ; III/2, 1: Bc 'heav'n' ; IVa, 1: Bc 'heav'n' with tie from previous bar (O)

/52, Org. Tr., 1i: 'nat.' sign in pencil before Bsb (J) ; Org. Tr., 1i: removed original 'Recitativo' over Bsb (K) ; III/1, 1: 'Reci 2<sup>nd</sup> Tenor' over *c-rest* ; Org. Tr., 1iv: 'nat.' sign before Bsb under Dsb marked 'pp' (O)

/53, Org. B., 1: 'nat.' sign in pencil before Em (**J**) ; III/1, 4: 'nat.' sign before Em '-broad' ;  
Org. B., 2: 'nat.' sign before Em (**O**)

/54, III/1, 1-2: *q-rest* Cq 'was' ; 3: Cm 'noi-' ; 4-5: Cq. Csq '-sed a-' (**O**)

/55, II, 1: '4 voices' opposite *sb-rest* ; 2: '1' in pencil over *c-rest* (**D**) ; III/1, 1: Fc. '-broad'  
(**O**)

/56, Org. Tr., 2i: g.ns AbsqCsqEbsq before AbcEbcAc (**O**)

/58, III/1, 2-3: Csq Csq 'ev-ry' ; Org. Tr., 1: *sq-rest* ; 2i-iii: CsqAsqFsq ; 3i-iii: FsqCsqAsq ;  
4i-iii: AsqFsqCsq ; 5i-iii: CcFcCc (**O**)

/60, I, 1: 'Verse' no 'Semi Chorus', Cm below *m-rest*, note of organ part ; III, 1: '1' in  
pencil above *m-rest*, choir enter from this point (**D**) ; Org. Tr., 1i: removed 'Quartetto' over  
Cm (**K**) ; IV, 3: 'Moderato' over Gc 'And' (**O**)

/61, II, 4: corrected original Gc to read Ac 'a' (**C**) ; I, 2: '2' in pencil over Dc 'were' with  
erased penciled comment above ; II, 3: '2' in pencil before Gc 'all' ; III, 3: '2' in pencil  
above Ac 'all' ; corrected original Ac to read Cc 'all' ; IV, 2: '2' in pencil after Dc 'were'  
(**D**) ; Ib, 1: no 'p' over Ec 'they' (**E**) ; II, 1-4: Ec Fc Gc Ac 'they were all a-' (**O**)

/62, I, 1: removed 'p' over Ec 'they' (**C**) ; I, 1: '3' in pencil above Bm '-maz'd' ; II, 2: '3' in  
pencil before Gm 'and' ; III, 1: '2' in pencil after Dm '-az'd' (**D**)

/63, IIIa, 4: starch mark beneath *m-rest* ; IIIb, 1-3: original Dq Dq Dc beyond correction Cq  
Cq Cc 'marveled' (**C**) ; I, 3: '4' in pencil before Fc '-led' ; II, 3: '4' in pencil before Ac '-  
led' ; III, 1: '+ O' in original hand over Cq 'mar-' ; 1-2: original Dq Dq starched and Cq Cq  
inserted 'marvel-' ; 3: original Dc starched and Cc inserted '-led' ; 3: '4' in pencil before  
Cc '-led' ; IV, 2: '4' in pencil over Dq '-vel-' (**D**) ; Org. Tr., 4ii: removed 'Sym.' beneath

Bc (**K**) ; I, 1-2: Fq. Fsq 'marvel-' ; II, 1-2: Aq. Asq 'marvel-' ; III, 1-2: Cq. Csq 'marvel-' ;  
IV, 1-2: Dq. Dsq 'marvel-' ; IVa, 1-2: Bq. Bsq 'marvel-' ; Org. Tr., 2i-iii-3: Fq.CqAq. Esq  
(**O**)

/64, I, 3: '5' in pencil above Eq 'to' ; II, 4: '5' in pencil before Ac 'one' ; III, 1-4: corrected  
original Ec Eq Eq Fc to read Cc Cq Cq Dc 'saying to one' in keeping with writing in bar 74  
to avoid parallel 8ves with vocal treble ; 2: '5' in pencil above Eq '-ing' ; IV, 3: '5' in  
pencil over Cq 'to' (**D**) ; I, 2-3: Eq. Esq '-ing to' ; II, 2-3: Gq. Gsq '-ing to' ; III, 2-3: Eq.  
Esq '-ing to' ; IV, 2-3: Aq. Asq '-ing to' ; IVa, 2-3: Cq. Csq '-ing to' (**O**)

/65, I, 1: illegible pencilled comment before Cc '-oth-' ; 2: '6' in pencil above Bm '-er' ; II,  
2: '6' in pencil before Gm. '-er' ; III, 2: '6' in pencil over Dm. '-er' ; IV, 2: '6' in pencil  
over Gm '-er' (**D**) ; Org. Tr., 4ii: removed 'Sym.' beneath Bc (**K**)

/66, II, 3: corrected original Ac to read Gc 'all' (**C**) ; I, 2: '7' in pencil after Gq 'were' ; II,  
2: '7' in pencil before Gq 'were' ; 3: Gc 'all' ; III, 3: '7' in pencil above Bc 'all' ; IV, 2: '7'  
in pencil after Eq 'were' (**D**) ; III, 3: 'b' before Bc 'all' (**O**)

/67, I, 2: '8' in pencil over C#m 'and' ; II, 2: '8' in pencil before Bbm 'and' ; III, 1: '8' in  
pencil after Cm '-az'd' ; IV, 1: '8' in pencil after Cm '-az'd' (**D**)

/68, I, 3: '9' in pencil over Dc '-led' ; II, 4: '9' in pencil above m-rest ; III, 2: '9' in pencil  
above Dq '-vel-' ; IV, 3: '9' in pencil over Fc '-led' (**D**) ; Ib, 1-2: Dq. Dsq 'marvel-' (**E**)

/69, Ib, 4: g.n. Dq before Cc 'one' ; 5: g.n. Cq before Bc 'an-' (**C**) ; I, 3: '10' in pencil  
before Dq 'to' ; 4: g.n. Dq slurred to Cc 'one' ; 5: g.n. Cq slurred to Bc 'a-' ; II, 3: '10' in  
pencil above Fq 'to' ; III, 1-5: starching beyond Fc Gq Aq Gc Gc 'saying to one an-' ; 4:  
'10' in pencil over Gc 'one' ; IV, 3: '10' in pencil over Fq 'to' (**D**) ; I, 4: g.n. Dq before Cc

'one' ; 5: g.n. *Cq* before *Bc* 'a-' ; II, 4: no g.n. *Fsq* before *Ec* 'one' ; 5: no g.n. *Esq* before *Dc* 'a-' ; Org. Tr., 4i-ii: g.ns *DsqEsq* before *CcEc* ; 5i-ii: g.ns *CsqEsq* before *BcDc* (O)

/70, Ia, 1: penciled scribbling beneath *c-rest* ; 4: penciled scribbling above *Ec* 'such' ; Ib, 3: 'Chorus full' over *Gc* 'And' (C) ; I-IV, 3: corrected text 'And' to read 'and' lower case beneath crotchets (C, D) ; I, 2: '11' in pencil above *Cm* '-er' ; 3: 'Chorus' above *Gc* 'And' ; II, 2: '11' in pencil over *Em* '-er' ; III, 1-3; starching beyond *Gc Gm Bc* '-other And' ; 2: '11' in pencil above *Gm* '-er' ; IV, 2: '11' in pencil over *Cm* '-er' (D) ; IIb, 3: covered over in papyrus from *Gc* 'And' (E) ; Org. Tr., 3i: removed original 'Chorus' over *Bc* ; 3iv: removed 'Full' beneath *Bc* (K) ; Org. Tr., 3iii: 'for' beneath *Dc* (O)

/71 (Up bt.) -73, IVa: faded penciled scribbling across these bars, perhaps to delete (C)

/71 (Up bt.) -80, IIb, IIIb: covered over in papyrus marked 'Seque' (E)

/71, II, 4: corrected original *Gc* to read *Ac* 'a-' ; IIb, 3: starched original notation beyond *Gc* 'all' (C) ; I, 2: '12' in pencil above *Dc* 'were' ; II, 3: '12' in pencil before *Gc* 'all' ; III, 3: '12' in pencil above *Ac* 'all' ; corrected original *Ac* to read *Cc* 'all' ; IV, 2: '12' in pencil over *Dc* 'were' (D)

/72, I, 1: '13' in pencil after *Bm* '-maz'd' ; II, 2: '13' in pencil before *Gm* 'and' ; III, 1: '13' in pencil after *Dm* '-az'd' ; IV, 1: '13' in pencil after *Gm* '-az'd' (D) ; Org.: a variant from this bar (O)

/73, I, 3: '14' in pencil before *Fc* '-led' ; II, 4: '14' in pencil above *m-rest* ; III, 1-3: corrected original *Bq Bq Bc* to read *Cq Cq Cc* 'mar-vel-led' ; 3: '14' in pencil above *Bc* '-led' ; IV, 3: '14' in pencil over *Dc* '-led' (D) ; Org. Tr., 2: corrected original *Gq* to read *Fq* ; 4: corrected original *Gq* to read *Fq* (K)

/74, Ib, 3: Dq 'to' ; IVb, 1: 'nat.' sign before Cc 'say-' (C) ; II, III, 3-4: parallel 5ths quaver to crotchet 'to one' (C, D) ; I, 3: '15' in pencil above Eq 'to' ; II, 4: '15' in pencil above Ac 'one' ; III, 3: '15' in pencil above Cq 'to' ; IV, 3: '15' in pencil over Cq 'to' (D)

/75, IIa, 3: original *m-rest* altered in pencil to read *c-rest* (C) ; I, 2: '16' in pencil above Bm '-ther' marking the beginning of an insert ; II, 3: '16' in pencil above *c-rest* ; III, 2: '16' in pencil above Dm '-er' ; IV, 2: '16' in pencil over Gm '-er' (D)

/76, I, 2: '17' in pencil beneath Gq 'were' ; II, 3: '17' in pencil before Gc 'all' ; III, 2: '17' in pencil above Cq 'were' (D)

/77, I, 2: '18' in pencil beneath C#m 'and' ; II, 2: '18' in pencil before Bbm 'and' ; III, 1: '18' in pencil after Cm '-az'd' ; IV, 1: '18' in pencil after Cm '-az'd' (D)

/78, I, 3: '19' in pencil beneath Dc '-led' ; II, 3: '19' in pencil before Ac '-led' ; III, 2: '19' in pencil after Dq '-vel-' ; IV, 2: '19' in pencil after Fq '-vel-' (D)

/79, IVa, 4: starched barline before Gc 'one' (C) ; I, 3: '20' in pencil beneath Dq 'to' ; II, 4: '20' in pencil above Ec 'one' ; III, 3: '20' in pencil above Aq 'to' ; IV, 3: '20' in pencil over Fq 'to' (D) ; Org.: consistent with copy text again (O)

/80, I, 2: '21' in pencil beneath Cm '-er' ; II, 2: '21' in pencil above Em '-er', *c-rest* 'be-' text of other voice (D) ; Org. Tr., 6: removed original 'Verse' over Cc (K) ; I, 3: *c-rest* ; II, 3: *c-rest* ; III, 3: Ec 'Be' ; IVa, 3: Cc 'Be-' ; Org. Tr., 5iii: 'ffo' under Dq ; 6: no Cc ; Org.: had to abandon as too many inconsistencies (O)

/81, I, 2: '22' in pencil beneath Eq 'are' ; text 'we' in pencil above ; 3-4: pencilled slur from Dq to Cq 'not', text 'hear' in pencil above ; 5-6: pencilled slur from Bq to Aq 'all', text 'them' in pencil above ; II, 1: 'Trebles' in original hand above *sb-rest* ; III, 1-2: *m-rest*

*c-rest* ‘hold are not’ text of treble voice before EcCc ‘Be’ ; 2: ‘22’ in pencil above *c-rest* ‘not’ text of treble voice ; III/1, 3: removed ‘Verse’ over Ec ‘Be-’ ; IV, 1: ‘22’ in pencil over *sb-rest*, ‘-hold are not all’, text of treble voice **(D)**

/82, II, 3: removed ‘Verse’ over Gc ‘Be-’ **(C)** ; IIIb, 3-4: Bq Aq beneath Dq Cq ‘not’ ; 5-6: Gq Fq beneath Bq Aq ‘all’ **(C)** ; I, 1: ‘23’ in pencil beneath Gsb ‘them’, text ‘speak’ in pencil above ; II, 2: ‘23’ in pencil above *c-rest* ; III, 1: starched original Bc. ‘hold’ visible; 2: ‘23’ in pencil above Eq ‘are’ ; 3-6: Bq Aq ‘not’, Gq Fq ‘all’ beneath ; III/2, 3-4: notation and text originally omitted has been constructed from the organ part ; removed original *m-rest* and inserted Bq editorially slurred to Aq ‘not-’ ; 5-6: inserted Gq editorially slurred to Fq ‘all-’ ; IV, 1: ‘23’ in pencil over *sb-rest*, ‘these’ text of treble voice **(D)**

/83, IIIb, 1: Em beneath Gm ‘these’ **(C)** ; I, 1: ‘24’ in pencil beneath Gm. ; 2: text ‘be’ deleted in pencil marked ‘we’ in pencil beneath Cc followed by illegible comment marking the end of the insert ; II, 3: ‘24’ in pencil before Fq ‘not’ ; III, 1: ‘24’ in pencil after Gm. ‘these’ ; III/2, 1: notation and text originally omitted has been constructed from the organ part ; removed original *sb-rest* and inserted Em. *c-rest* ‘these’ ; IV, 1: ‘24’ in pencil over *sb-rest*, ‘these be-’ text of treble voice **(D)** ; Org. Tr., 6: corrected original Bq to read Cq **(K)**

/84, I, 2: ‘25’ in pencil over Cq ‘are’, text ‘we’ in pencil over ; 3-4: Fq slurred in pencil to Eq ‘not’, text ‘hear’ in pencil above ; 5-6: Dq slurred to Cq in pencil ‘all’, text ‘them’ in pencil above ; II, 2: ‘5’ in pencil before Am ‘which’ ; IV, 1: ‘25’ in pencil over *sb-rest*, ‘-hold are not all’, text of treble voice **(D)**

/85, I, 1: text '*speak*' in pencil above text '*these*' beneath Bm ; 2: '26' in pencil before Cm '*which*', text '*we*' in pencil above ; IV, 1: '26' in pencil over *sb-rest*, '*these which*', text of treble voice (D)

/86, I, 2: corrected original text '*with*' to read '*in*' beneath Dc (C) ; IIIa, 3: starched original barline beyond Cc '*our*' ; IVa, 1: 'Facet Verse' in faded pencil over *sb-rest* '*tongues the work of*' text of treble voice (C) ; I, 1: text '*hear*' in pencil above, text '*speak*' beneath Fc ; 2: '27' in pencil above Dc '*with*' marked in illegible pencil above ; II, 2: '27' in pencil above Gc '*our*' ; III, 2: original Cc visible beyond corrected Bc '*in*' ; 2-3; starched original text visible beneath text '*in our*' ; IV, 1: '27' in pencil over *sb-rest*, '*speak in our own*', text of treble voice (D)

/87, I, 1: corrected text '*tongues*' to read '*tongue*' beneath Bc (C) ; I, 3: '28' in pencil above Dc '*works*' ; II, 1: '28' in pencil above Gsb '*tongues*' ; III, 2: '28' in pencil above Ec '*the*' ; IV, 1: '7½' in pencil over *m-rest* with starching to '*tongues the*' text of treble voice ; 2: '½ 29' in pencil over *m-rest* marked '*works of*', text of treble voice (D)

/88, I, 2: '29' in pencil above Dc '*the*' ; II, 1: '29' in pencil before Gm. '*tongues*' ; III, 1: '29' in pencil above Bm. '*God*' ; IV, 1: '30' in pencil over *sb-rest*, '*God the*' text of treble voice (D)

/89, IVb, 1: text of other part '*works*' (C) ; I, 2: '30' in pencil above Fc '*works*' ; II, 2: '30' in pencil above Ac '*works*' ; III, 1: '30' in pencil above Cm. '*works*' ; corrected original Cm. to read Cm slurred to Fc '*works*' ; IV, 1: '31' in pencil over *sb-rest*, '*works of*', text of other voice (D)

/90, I, 2: '31' in pencil above Bc 'God' ; II, 1-2: Gm tied to Gc 'God' ; 2: '31' in pencil above Gc 'God' ; III, 2: '31' in pencil above Dc 'God' ; IV, 1: '32' in pencil over *sb-rest* 'God', text of other voice ; 3: '37' in pencil over Ec 'the' **(D)**

/91, I, 5i: '32' in pencil above Dq in 'Sym.' ; II, 5: '32' in pencil above Dq of Sym. ; III, 7-8: '32' in pencil beneath Ebq Cq of organ treble ; IV, 1: Gsb beneath 'Sym.' notation ; 1: '33' in pencil beneath *sb-rest* **(D)**

/92, I, 5: '33' in pencil above Gc in 'Sym.' ; II, 5: '33' in pencil above Gc of 'Sym.' ; III, 5: '33' in pencil above Gc of 'Sym.' ; IV, 4: '34' in pencil before Bc 'the' **(D)**

/93, I, 2: '34' in pencil above Gc '-drous' ; II, 3: '34' in pencil before Gc 'works' ; III, 3: '34' in pencil above Cc 'works' ; IV, 3: '35' in pencil over Ebc 'works' **(D)**

/94, IVb, 1: after Gm 'God', extra note Fc with Dc in organ bass **(C)** ; I, 1: '35' in pencil above Bm 'God' ; II, 1, '35' in pencil above Gm 'God' ; III, 1; starching beyond original Dm 'God' marked '35' in pencil above ; corrected g.n. Ebq to read Ebc before Dm 'God' ; IV, 1: '36' in pencil over Gm 'God' **(D)** ; Org. Tr., 2i: inserted 'Sym.' over Bq ; 4: removed original 'Sym' beneath Dq ; Org. B., 3ii: corrected original Ec to read Fc **(K)**

/95, I, 3: '36' in pencil above Ebq in 'Sym.' ; II, 4: '36' in pencil above Aq ; III, 1: '36' in pencil beneath *m-rest* ; 3-4: notes of organ treble Ebq Cq ; 5-8: Gq Eq Gq Cq above *sb-rest* **(D)**

/96, I, 5: '37' in pencil above Gc in 'Sym.' ; II, 4: '37' in pencil above Bq of 'Sym.' ; III, 1: '37' in pencil above *sb-rest* ; IV, 1: '1' in pencil over *m-rest* **(D)**

/97, II, 1: corrected original Gm. to read Gm slurred to Fc 'won-' in keeping with organ treble **(C)** ; I, 3: '38' in pencil above Dc 'works' ; II, 2: '38' in pencil above Fq '-drous' ; 4:

'2' in pencil before Bq. '*dwel-*' ; III, 1: starching beyond text beneath *sb-rest* marked '38' in pencil ; III/1, 4: '7' in pencil above *c-rest* ; IV, 1: '39' in pencil after Fm '*won-*' (D)

/98, I, 2: '39' in pencil above Gc '*the*' ; II, 2: '39' in pencil above Ec '*works*' ; III, 3: '39' in pencil above Cc '*won-*' ; IV, 1: '38' in pencil over Gc '*work*' ; 2: '40' in pencil after Fc '*the*' (D)

/99, I, 4: '40' in pencil above Eq '*works*' ; II, 2: '40' in pencil above Ac '*-drous*' ; III, 2: '40' in pencil above Fm '*of*' ; IV, 1: '41' in pencil after Fm '*works*' (D)

/100, II, 1: '41' in pencil after Gm '*God*' ; III, 1: '41' in pencil above Em '*God*' ; IV, 1: '42' in pencil after Cm '*God*' (D) ; Org. Tr., 2i: inserted 'Sym.' over Cq ; 2ii: removed original 'Sym' beneath Eq (K)

/101, II, 5: '42' in pencil above Fq of 'Sym.' ; III, 1: '42' in pencil above *sb-rest* (D)

/102, Ia: continuation of standard scribe, where previous bars have been inserted by later hand ; II, 3: corrected Ec to read Gc '*And*' (C) ; II, 3: '43' in pencil above Ec '*And*' ; III, 1: '43' in pencil beneath *m-rest* ; IV, 1-3: '44' in pencil beneath Gc Gc Gc of 'Sym.' ; 4: starching around Gc '*And*' ; 3: '43' in pencil over Gc '*And*' (D) ; Ic, 3: '*ff*' under Gc '*And*' (E) ; Org. Tr., 7i: removed original 'Chorus' over Aq (K)

/103, II, 1-3: corrected original Ec Ec Ec to read Gc Gc Gc '*they were all*' ; 4: corrected original Ec to read Ac '*a-*' (C) ; II, 3: '44' in pencil above Ec '*all*' ; III, 2: '44' in pencil above Bc '*were*' ; 4: corrected original Ec to read Fc '*a-*' ; IV, 2: '44' in pencil corrected over original Dc '*were*' (D)

/104, II, 2: '45' in pencil above Gm '*and*' ; IV, 1: '3' with '45' in pencil after Gm '*-az'd*' (D)

/105, I, 3: '46' in pencil before *Fc* '-led' ; II, 1-3: starching and correction in original hand to barlines and to notation *Aq Aq Ac* 'marvelled' ; 4: '46' in pencil above *m-rest* ; III, 1: '+ C' in original hand over *Dq Dq* corrected to read *Cq Cq* 'marvel-' ; 2: '46' in pencil after *Cq* '-vel-' ; 3: starching of original *Dc* to read *Cc* '-led' ; IV, 3: '47' in pencil over *Dc* '-led' **(D)** ; Org. Tr., 1i-ii: corrected original *FqDq* to read *FqCqAq* ; 2: corrected original *Gq* to read *Fq* ; 3i-ii: corrected original *FqDq* to read *FqCqAq* ; 4: corrected original *Gq* to read *Fq* **(K)**

/106, II, III, 3-4: parallel 5ths from quavers to crotchets 'to one'. See bar 74 **(C, D)** ; I, 2: '47' in pencil above *Eq* '-ing' ; II, 3: '47' in pencil above *Gq* 'to' ; III, 3: '47' in pencil above *Cq* 'to' ; IV, 3: '47' in pencil over *Cq* 'to' **(D)**

/107, I, 2: '48' in pencil above *Bm* '-er' ; II, 2: '48' in pencil above *Gm* '-er' ; III, 2: '48' in pencil above *Dm* '-er' ; IV, 2: '48' in pencil over *Gm* '-er' **(D)** ; Org. Tr., 5i: corrected original *Cq* to read *Bq* **(K)**

/108, I, 3: '49' in pencil above *Fc* 'all' ; II, 1-4: evidence of starched original notation *Ec. Eq Dc Dc* 'they were all a-', correction in original hand ; 3: '49' in pencil before *Gc* 'all' ; III, 3: '49' in pencil over *Bc* 'all' ; IV, 2: '49' in pencil over *Eq* 'were' **(D)** ; IV, 3-4: *Dq. Dsq* 'all a-' **(O)**

/109, I, 2: '50' in pencil above *C#m* 'and' ; II, 1: '50' in pencil above *Gm* '-az'd' ; III, 1: '50' in pencil after *Cm* '-maz'd' ; IV, 1: '50' in pencil over *Cm* '-az'd' **(D)**

/110, I, 3: '51' in pencil above *Dc* '-led' ; II, 3: '51' in pencil before *Ac* '-led' ; III, 3: '51' in pencil after *Fc* '-led' ; IV, 3: '51' in pencil over *Fc* '-led' **(D)**

/111, I, 3: '52' in pencil above *Dq* 'to' ; II, 3: '52' in pencil above *Fq* 'to' ; III, 4: '52' in pencil above *Gc* 'one' ; IV, 3: '52' in pencil over *Fq* 'to' (D)

/112, I, 2: '53' in pencil above *Cm* '-er' ; II, 2: '53' in pencil above *Em* '-er' ; III, 2: '53' in pencil above *Gm* '-er' ; IV, 2: '53' in pencil over *Cm* '-er' (D)

/113, I, 3: '54' in pencil above *Eq* 'to' ; II, 4: '54' in pencil above *Ac* 'one' ; III, 3: '54' in pencil after *Cq* 'to' ; IV, 2: '54' in pencil after *Aq* '-ing' (D)

/114, I, 2: '55' in pencil above *Fm* '-er' ; II, 3: '55' in pencil before *c-rest* ; III, 2: '55' in pencil above *Dm* '-er' ; IV, 2: '55' in pencil over *Dm* '-er' (D)

/115, Ia, 3: corrected original *Fc* to read *Fq* 'to' ; IV, 1: inserted courtesy 'nat.' before *Cc* 'say-' ; (C) ; I, 3: '56' in pencil above *Fq* 'to' ; II, 4: '56' in pencil before *Ac* 'one' ; III, 4: '56' in pencil above *Dc* 'one' ; IV, 1: 'nat.' sign before *Cc* 'say-' ; 4: '56' in pencil over *Cc* 'one' (D) ; Org. B., liii: inserted courtesy 'nat.' before *Cc* (K)

/116, I, 2: '57' in pencil above *Gm* '-er' ; II, 3: '57' in pencil above *c-rest* ; III, 2: '57' in pencil above *Dm* '-er' ; IV, 3: '57' in pencil over *c-rest* (D)

/117, I, 3: '58' in pencil above *Gc* 'all' ; II, 3: '58' in pencil before *Gc* 'all' ; III, 2: '58' in pencil above *Cq* 'were' ; IV, 2: '58' in pencil after *Bq* 'were' (D)

/118, IV, 1: corrected original *Bm* to read *Am* '-mazed' (C) ; I, 1: no 'nat.' sign before *Fm* '-maz'd' ; 2: '59' in pencil before *F#m* 'and' ; II, 2: '59' in pencil above *Cm* 'and' ; III, 1: '59' in pencil after *Cm* '-az'd' ; IV, 2: '59' in pencil over *Abm* 'and' (D)

/119, I, 3: '60' in pencil above *Gm.* '-led' ; II, 2: '60' in pencil beneath *Cq* '-vel-' ; III, 2: '60' in pencil above *Eq* '-vel-' ; IV, 3: '60' in pencil over *Gm.* '-led' (D)

/120, II, 3: '61' in pencil beneath Gq 'to' ; III, 3: '61' in pencil above Dq 'to' ; IV, 3: '61' in pencil over Gq 'to' (D)

/121, I, 3: 'Quartetto' above 'Bass' over c-rest 'be-' text of bass voice ; II, 3: '62' in pencil before c-rest ; 3: after c-rest 'Bass Verse' entered in ink in a later hand ; III, 2: '62' in pencil after Em '-er' ; 3: no 'Verse' above c-rest ; IV, 2: '62' in pencil over Cm '-er' ; 3: no 'Verse', 'Quartetto' above Gc 'be-' (D)

/122, II, 1: '63' in pencil above sb-rest '-hold are not', text of bass voice ; III, 1-2: marked 'Bass Quartetto' over m-rest c-rest ; 2: '63' in pencil before c-rest 'not' text of bass voice ; IV, 2: '63' in pencil over Gc 'are' ; 2-4: original text 'are not all' deleted in pencil and text 'we hear them' inserted in pencil above (D) ; Org. Tr., 1: removed original 'Quartetto' over m-rest ; 4: removed 'p' over Ec (K)

/123, IVa, 1: blotching on Cm 'these' (C) ; II, 2: '64' in pencil over c-rest 'not' text of tenor voice ; III, 2: '64' in pencil over Fc 'are' ; IV, 1: '64' in pencil over Cm 'these' ; 1-2: original text 'these which' deleted in pencil , text 'speak we' inserted in pencil above (D)

/124, Ib, 2: starching of text of other voice beneath c-rest (C) ; II, 2: '65' in pencil over Gc 'are' (D) ; III, 2: '65' in pencil over Cc 'which' ; IV, 1: text 'speak' deleted in pencil and text 'hear' inserted in pencil beneath Cm ; 2: '65' in pencil over Cm, original text 'all' deleted in pencil marked 'them' above (D)

/125, II, 2: '66' in pencil before Am 'which' ; III, 1: '66' in pencil over Csb 'speak' ; IV, 1: text 'these' deleted in pencil marked 'speak' beneath Fm ; 2: '66' in pencil over Fm with text 'which' deleted and text 'we' inserted in pencil above (D)

/126, IVa, 1-2: starching beyond Gm Cm 'speak which' (C) ; II, 1: '67' in pencil over Gsb 'speak' ; III, 3: '67' in pencil over Cc 'won-' ; IV, 1: '67' in pencil over Gm 'speak', original text deleted in pencil and text 'hear' entered in pencil above ; 2: text 'which' deleted in pencil and text 'them' inserted in pencil beneath Cm (D)

/127, I, 2: corrected original text 'with' to read 'in' beneath Eq (C) ; IVa, 1-2: starching beyond G#c. Gq 'speak in' ; 3-4: starching and correction of orginal text in later hand 'our own' beneath Gc Gc (C) ; II, 3: '68' in pencil over Bc 'our' ; III, 1: '68' in pencil after Em 'works' ; IV, 1; text 'spake' deleted in pencil and text 'speak' inserted in pencil beneath G#c. ; 2: '68' in pencil after Gq 'in' ; 4: starching of text beneath Gc 'own' (D)

/128, Ia, 1: the letter 's' added in pencil to 'tongue' beneath C#m ; IVa, 1: starching and correction of orginal text in later hand 'tongue' beneath Gnat.m (C) ; II, 2: '69' in pencil before Am 'which' ; III, 1: '69' in pencil after Em 'God' ; IV, 1: '69' in pencil after Gnat.m 'tongue', text 'which' deleted in pencil and text 'we' inserted (D)

/129, I, 2: corrected original text 'with' to read 'in' beneath Dq (C) ; I, 3: '70' in pencil above Fc 'our' ; II, 2: '70' in pencil above Aq 'in' ; III, 2: '70' in pencil after Dq 'in' ; IV, 1: text 'speak' deleted in pencil and text 'hear' inserted in pencil beneath F#c. ; 2: '70' in pencil over Fq 'in' (D)

/130, I, 2: '71' in pencil before Cnat.m 'the' ; 2: 'nat.' sign before Cm 'the' ; II, 2: '71' in pencil above Gm 'the' ; III, 1: '71' in pencil after Dm 'tongue' ; IV, 1: '71' in pencil after Fnat.m 'tongue' (D)

/131, I, 3: '72' in pencil above Ec 'works' ; II, 3: '72' in pencil before Gc 'works' ; III, 1: '72' in pencil after Bc 'won-' ; IV, 2: '72' in pencil over Bc '-drous' (D)

/132, I, 1: '73' in pencil above *Dm.* 'God' ; II, 2: '73' in pencil in pencil before *c-rest* ; III, 1: '73' in pencil over *Bm* 'God' ; IV, 1: '73' in pencil over *Gm.* 'God' (D)

/133, I, 1: '74' in pencil beneath *sb-rest* ; II, 1: '74' in pencil over *Cq* 'mar-' ; III, 1: '74' in pencil beneath *sb-rest* ; IV, 2: '74' in pencil over *Ec*, note of organ bass (D)

/134, I, 2: '75' in pencil above *Gc* of 'Sym.' ; II, 3: '75' in pencil above *Gc* 'the' ; III, 2: '75' in pencil over *c-rest* ; IV, 2: '75' in pencil over *Gc* of 'Sym.' ; 4: *Cc* 8ve above *Cc* 'the' (D)

/135, IVa, 1: starching and correction of original notation in original hand forming *Dc* 'won-' (C) ; I, 3: '76' in pencil above *Ec* 'works' ; II, 3: '76' in pencil before *Gc* 'works' ; III, 3: '76' in pencil over *Cc* 'works' ; 4: penciled head of *Cc* after *Bc* 'of' ; corrected original *Bc* to read *Cc* 'of' ; IV, 2: '76' in pencil over *Bc* '-drous' (D)

/136, I, 1: '77' in pencil above *Dm.* 'God' ; II, 1: '77' in pencil above *Gm.* 'God' ; III, 1: '77' in pencil over *Bm.* 'God' ; IV, 1: '77' in pencil after *Gm.* 'God' ; 2: '78' in pencil over *Ec*, note of organ bass (D)

/137, I, 1: '78' in pencil beneath *sb-rest* ; II, 6: '78' in pencil above *Eq* of 'Sym.' ; III, 1: '78' in pencil beneath *sb-rest* ; IV, 2: '79' in pencil over *Gc* note of organ bass (D)

/138, I, 2: '79' in pencil above *Gc* of 'Sym.' ; II, 1: '79' in pencil beneath *m-rest* ; III, 1: '79' in pencil beneath *m-rest* (D) ; Org. Tr., 5: removed original 'Chorus' over *Gc* (K)

/139, I, 3: '80' in pencil above *Fc* 'not', text 'hear' in pencil above text ; 4: text 'them' in pencil above text 'all' ; II, 3: '80' in pencil above *Ac* 'not' ; III, 3: '80' in pencil over *Cc* 'not' ; IV, 2: text 'are' with text 'do' in pencil ; 3: '80' in pencil before *Ac* 'not' with starching to the note beneath *Aq* (D)

/140, I, 1: text '*speak*' in pencil above text '*these*' beneath *Fm.* ; 2: '81' in pencil above *Eq* '*in*' ; II, 2: '81' in pencil before *Bc* '*which*' ; IV, 2: text '*and*' in pencil beneath *Gc* above text '*which*' (D)

/141, I, 2: corrected original text '*with*' to read '*in*' beneath *Eq* (C) ; I, 1: text '*hear*' in pencil above text '*speak*' under *Ec.* ; 2: '85' in pencil above *Eq* '*in*' ; II, 2: '82' in pencil above *Bq* '*in*' ; 4: text '*bar*' in pencil after *Bc* '*own*' (D)

/142, Ia, 1: dot of *Em.* manipulated in pencil to form a face '*tongues*' (C) ; I, 2: '83' in pencil above *Ec* '*the*' ; II, 2: '83' in pencil before *Bc* '*the*' ; III, 1-2: corrected original *Em.* *Ec* to read *C#m. Cc* (D)

/143, I, 2: '84' in pencil above *C#m* '*-drous*' ; II, 2: '84' in pencil beneath *Bbm* '*-drous*' (D)

/144, I, 3: '85' in pencil above *Fc* '*won-*' ; II, 3: '85' in pencil before *Fc* '*won-*' ; III, 1-4: evidence of starching of original text beneath correction *Ac Gc Fc Ac* '*works the wondrous*' (D) ; Org. Tr., 3ii: corrected original *Fq* to read *Gq* (K)

/145, I, 2: '86' in pencil above *Bm* '*of*' ; II, 2: '86' in pencil before *Gm* '*of*' ; III, 1: '86' in pencil after *Em* '*works*' ; 1-2: evidence of starched text beneath correction (D)

/146, Ia, 2: text of other voice '*the*' smudged in original ink beneath *m-rest* (C) ; I, 2: '87' in pencil above *m-rest*, '*the*' text of bass voice ; II, 2: '87' in pencil before *c-rest*, '*the*' text of bass voice ; III, 2: starching beneath *m-rest* (D)

/147, I, 1: '88' in pencil above *sb-rest* '*wondrous works the*' text of bass voice ; II, 1: '88' in pencil above *sb-rest* '*wondrous works of*' text of bass voice ; III, 1: evidence of starched text beneath *m-rest* (D)

/148, I, 1: '89' in pencil above *sb-rest* 'wondrous works the' text of tenor voice ; II, 2: '89' in pencil before *c-rest* 'works' text of tenor voice **(D)**

/149, I, 2: '90' in pencil above *c-rest* 'works' text of countertenor voice ; II, 2: '90' in pencil above *Gc* '-drous' ; 3: starchy *Bm* with corrected *Cc* in original hand over text 'works' **(D)**

/150, I, 3: '91' in pencil above *Fc* 'works' ; II, 1: '91' in pencil above *Fsb* 'God' **(D)**

/151, I, 1: corrected original *Gm.* to read as *Fm.* 'God' ; Ib, 1: *Fm.* 'God' **(C)** ; I, 2: '92' in pencil above *Dc* 'the' ; II, 3: '92' in pencil before *Ac* 'won-' **(D)**

/152, I, 3: '93' in pencil above *Gc* 'works' ; II, 2: '93' in pencil before *Gc* 'of' **(D)**

/153, Ib, 1: original *Cm* starchy and *Gm* tied to *Gc* inserted by original hand 'God' **(C)** ; I, 2: '94' in pencil above *Cc* 'are', text 'we' in pencil above **(D)**

/154, I, 1: text 'hear' in pencil above 'not' beneath *Cm* ; 2: text 'thine' in pencil above 'all' beneath *Cm* ; III, 1: '95' in pencil after *Em* 'not' ; 1-2: corrected original *Em Em* to read *Gm Gm* 'not all' to give full dominant 7<sup>th</sup> and to eliminate parallel 8ves across bar line with vocal bass ; IV, 2: '95' in pencil before *Em* 'all' **(D)**

/155, I, 1: text 'speak' in pencil above text 'these' under *Cm.* ; IV, 2: '96' in pencil over *Fc* 'which' **(D)**

/156, I, 2: corrected original text 'with' to read 'in' beneath *Dq* **(C)** ; IV, 2: '97' in pencil over *Fq* 'in' **(D)**

/159, III, 2: '100' in pencil after *Dc* 'the' ; IV, 3: '100' in pencil over *Ec* 'won-' **(D)**

/160, III, 1: '1' in pencil after *Em* 'works' ; IV, 1: '1' in pencil above *Gm* 'works' **(D)**

/161, II, 2: '2' in pencil before Gc 'and' ; III, 1: '2' in pencil after Em. 'God' ; IV, 3: '2' in pencil before Cc 'and' (D) ; IV: consistent with copy text again (O)

/162, II, 3: '3' in pencil before Gc 'all' ; III, 2: '3' in pencil after Eq 'were' ; IV, 3: '3' in pencil before Cc 'all' (D)

/163, II, 2: '4' in pencil before Gm 'and' ; III, 1: '4' in pencil after Em '-maz'd' ; IV, 2: '4' in pencil before Cm 'and' (D)

/164, II, 2: '5' in pencil above Aq '-vel-' ; III, 2: '5' in pencil over Eq '-vel-' ; 3: corrected original Em to read as Dm '-led' ; IV, 2: '5' in pencil above Cq '-vel-' (D)

/165, II, 1: '6' in pencil above Asb '-led' ; III, 1: '6' in pencil over Dsb '-vel-' ; corrected original Esb to read as Dsb '-led' ; IV, 1: '6' in pencil after Csb '-led' (D)

/166, II, 3: '7' in pencil before Gc 'all' ; III, 2: '7' in pencil after Fq 'were' ; IV, 2: '7' in pencil after Bq 'were' (D)

/167, II, 2: '8' in pencil before Gm 'and' ; III, 1: '8' in pencil after Fm '-az'd' ; IV, 1: '8' in pencil after Bm '-az'd' (D)

/168, IVa, 1-3: faded penciled commentary over Cc. Cq Cm 'marveled-' (C) ; II, 3: '9' in pencil before Gm '-led' ; III, 2: '9' in pencil after Eq '-vel-' ; IV, 3: '9' in pencil before Cm '-led' (D)

/169, IVa, 1: faded penciled marking beneath Csb '-led' (C) ; II, 1: '10' in pencil above Gsb '-led' ; III, 1: '10' in pencil over Esb '-led' ; IV, 1: '10' in pencil after Csb '-led' (D)

/170, II, 3: '11' in pencil after Ac 'see' ; III, 2: '11' in pencil over Cc 'see' ; IV, 3: '11' in pencil after Ac 'see' (D)

/171, I, 1: removed original tie from Fsb 'things' and hyphen from text to following bar (C)  
; II, 1: '12' in pencil above Asb 'things' ; III, 1: '12' in pencil over Dsb 'things' ; IV, 1:  
'12' in pencil above Dsb 'things' (D)

/172, I, 1: removed original Fc 'things' and inserted *c-rest* (C)

/174, IVa, 1-2: faded pencilled marking beneath Cm Cm 8va '-things were' (C)

/178, II, 1: '19' in pencil above Gsb '-led' (D)

/180, I, III/1&2, IV, 2-3: corrected original text 'to one' to read 'one to' beneath quavers (C,  
D)

/182, I, II, 1: '*lento*' beneath *sb-rest* ; III, 1: 'Treble' over *sb-rest*, no 'Verse' ; IV, 1:  
'Treble' beneath *sb-rest*, text 'Be-' bracketed (D) ; Org. Tr., 6: corrected original Ac to read  
Gc, removed original '*Quartetto*' above '*lento*' (K)

/183, Ia, 1: inked blotching after Fc '-hold' (C) ; III/1, 1-2: '*Verse lento*' over *m-rest c-*  
*rest* ; 3: removed '*Verse lento*' over Gc 'Be-' (D)

/184, II, 1: '25' in pencil above *sb-rest* 'these the' text of treble voice (D)

/185, II, 2: '26' in pencil above *c-rest* 'of' text of treble voice (D)

/186, Ia, Ib, 3: 'Chorus' deleted by original hand over Cc 'the' ; IVa, 3: original 'Chorus'  
deleted in pencil over Gc 'The' ; IVb, 1: Cm. over Gm with inked stroke to delete with  
starched text beneath (C) ; II, 2: '27' in pencil before Gc 'the' ; IV, 1: text 'God' bracketed  
beneath *m-rest* ; 3: original 'Chorus' deleted in original hand over Gc 'the' (D)

/187, IVa, 1: 'Chos.' in pencil over Gm. 'works' ; 1-2: faded pencilled notation beyond Gm.  
Gc 'works of' (C) ; III, 1: starched comment above Fc 'God' (D)

/188, Ib, 1: *Fm* tied to *Fc* 'God' ; IVa, 1-2: faded penciled notation beyond *Gm*. *Gc* 'God which' (C)

/189, I, 2: corrected text 'with' to read 'in' beneath *Eq* ; Ia, 2-4: erased penciled drawings over *Eq Ec Ec* 'with our own' ; IVa, 1-2: faded penciled notation beyond *G#c*. *Gq* 'speak in' (C) ; II, 1: original text 'spake' altered in pencil to read 'speak' beneath *Bc*. ; III1&2, 1: alteration to spelling in pencil 'spake' to 'speak' beneath *Dc.Bc*. (D)

/190, Ia, 1-2: erased penciled drawings with illegible comment 'unfair of Davies[?]' above *Em*. *Ec* 'tongues which' ; IVb, 1: text 'tongues' beneath *G#m*. (C)

/191, Ia, 1-4: penciled marking with drawing over *Cc*. *Cq Cc Cc* 'speak with our own' ; 2: corrected original text 'with' to read 'in' beneath *Cq*. (C)

/192, IVa, 1-4: faded penciled marking beyond *Fc Ec Dc Fc* 'tongue the wondrous' ; IVb, 1: text 'tongues' beneath *Fc* ; 2: original *Dc* starched before *Ec* 'the' (C) ; III/1, IV, 3-4: parallel 8ves between crotchets 'won-derous' (C, D) ; IV, 1: '+' in pencil before *Cm* 'God' (D)

/194, IVa, 3: faded penciled marking beneath *Cc* 'the' (C) ; III, 1: starching beyond *Em* 'God' (D) ; Org. Tr, 5i: removed original 'Chorus' over *Cq* (K)

/195-200, IVa: shading in pencil of these bars (C)

/196, II, 1: starching to original *Am. Ac* with corrections in pencil forming *Gm. Gc* 'God the' (D) ; Org. Tr., 1i: starching of original *Aq* ; 3i: starching of original *Aq* ; 5i: starching of original *Aq* ; 7i: starching of original *Aq* (K)

/199, IVb, 1-2: *Gnat.c Gc* 'speak in' (C) ; III, 1: alteration to spelling in pencil 'spake' to 'speak' beneath *Ec* (D)

/200, Ib, 4: original Cc starched and Dc inserted in original hand ‘-drous’ (C) ; Org. Tr., 3ii: inserted ‘b’ before Bq in keeping with vocal treble (K)

/202, II, 1: ‘+’ in pencil before Gm ‘God’ ; III, 1: penciled mark before Em ‘God’ (D)

/204, Ia, 2: ‘#’ in original hand appears to have been starched before Cc ‘the’ (C) ; II, 2: starching to text with correction in original hand beneath Gc ‘the’ (D)

/206, I, 2: removed original ‘#’ before Cc ‘the’ ; Ib, 2: no ‘#’ on Cc ‘the’ (C) ; II, 1: ‘+’ in pencil before Gm. ‘God’ ; IV, 1: ‘+’ in pencil before Cm. ‘God’ ; III, 1: ‘x’ in pencil before Em. ‘God’ (D)

/207, II, 2: omitted redundant ‘b’ before Bm ‘-drous’ ; IIb, 2: no ‘b’ before Bm ‘-drous’ (C)

/210, II, 1: ‘+’ in pencil before Gm ‘God’ ; III, 1: penciled mark before Em. ‘God’ ; IV, 1: ‘+’ in pencil before Cm ‘God’ (D)

/212, Ia, 2: starched Fm visible beyond Em ‘the’ ; Ib, 2: original Fm starched away and Em inserted in original hand ‘the’ (C)

/214, III, 1: ‘+’ in pencil before Em ‘God’ (D)

/215, IIa, 2: omitted obsolete ‘b’ sign before Bm ‘-drous’ (C) ; II, 1: ‘+’ in pencil before Bbm ‘won-’ ; III, 1-2: corrected original Gm Gm to read Em Em ‘won-derous’ to avoid parallel 8ves across the bar line with vocal bass (D) ; Org. Tr., 2: inserted ‘#’ before Cq originally omitted (K)

/218, II, 1: ‘+’ in pencil before Ebm ‘God’ (D)

/219, III, 1-2: text beneath Ebm Ebm starched beneath ‘wondrous’ in original hand (D)

/220, IVa, 1i: deletion in original hand by 'x' of *Csb* above *Gsb* 'works' ; IVb, 1: *Csb* over *Gsb* 'works' with inked stroke to delete (C) ; IV, 1: starching around *Gsb* 'works' with penciled *Gsb* inserted after original (D)

/221, Ia, Ib, 1: these sources provide an extra bar omitted from the copy text *Csb* tied from previous bar 'works' ; IVa, 1: deletion in original hand by 'x' of *Csb* above *Gsb* 'works' ; IVb, 1: *Csb* over *Gsb* 'works' with inked stroke to delete, starched text beneath (C) ; IV, 1: starching around *Gsb* 'works' (D)

/222, Ia, 1: 'Bad!' in pencil beneath *Gc Gc Gc Gc* of organ bass beneath *sb-rest* ; IIa, 3: original *m-rest* manipulated in pencil to read *c-rest* ; IVa, 1: deletion in original hand by 'x' of *Cm.* above *Gm.* '-works' (C) ; IV, 1: starching affecting tie and *Gm.* 'works' (D)

/223, II, 1-4: organ treble notation inserted reads as *Gc Gc Gc Gc* (D)

/224, II, 1: organ treble note *Gc* ; IV, 1-3: *Gc c-rest m-rest* marked with pause over *sb-rest* 'works' (D)

/225-226, Ib: deleted in blue pencil marked 'x' (C)

/226, Ia, 1: ends after *Csb* with pause 'God' with signatory symbol marked 'fine' followed by various erased penciled markings above and below ; Ib, 1: ends after *Csb* with pause 'God' with signatory symbol of John Grey marked 'fine' ; IIa, 1: ends after *Gsb* with pause 'God' with signatory symbol of John Grey ; IIb, 1: ends after *Gsb* with pause 'God' with signatory symbol of John Grey marked 'fini' ; IIIa, IIIb, 1i-ii: ends after *EsbCsb* with pause 'God' with signatory symbol of John Grey ; IVa, IVb, 1: ends after *Csb* with pause 'God' with signatory symbol of John Grey (C) ; II, 1: ends after *Gsb* with pause 'God' and signatory symbol of John Grey ; III, 1i-ii: ends after *EsbCsb* with pause 'God' and

signatory symbol of John Grey ; IV, 1: ends after *Csb* with pause ‘*God*’ with signatory symbol of John Grey (**D**) ; Org. Tr., 1i-iii: ends after *CsbGsbEsb* with pause and signatory symbol of John Grey ; Org. B., 1i-iii: ends after *CsbEsbCsb* with pause and signatory symbol of John Grey (**J**)

## **26b. *When the Day of Pentecost***

*Anthem for Whitsunday as performed at Cashel Cathedral, Cashel,*

*Co. Tipperary in the early 1830s*

### **List of Sources**

*Source 1: (O), xiii, (front), pp. 1-24*

*Source 2: (O), i (front), pp. 154-158; ix, (front), pp. 118-122; viii, (front), pp. 226-228*

### **Critical Commentary**

#### **Scoring**

This anthem is scored for solo countertenor, two solo tenors, solo bass, chorus and organ accompaniment. In this version the voices are indicated thus: I = Tr. ; II = C.T. ; III/1 = T. 1 ; III/2 = T. 2 ; IV = B.

#### **Copy text**

The Cashel version of *When the Day of Pentecost* is 232 bars long - six bars longer than the Christ Church version. Like the Christ Church version, it does not include an opening symphony. For the most part, bars 1-76 of the Cashel version agree with the Christ Church version with the exception of differences in dynamic instruction. Interestingly, the Cashel version omits bars 46-47 'nation every nation under'. It should be noted that although the voice parts agree from bars 67, the organ part starts to deviate. Significantly,

the verse 'Behold are not all these' which appears here at bar 77 in the Cashel version is so dissimilar from the version used at Christ Church, it is considered a a category 2 reading, a reasonable competing reading from thereon in.

### **Variant readings and dating**

Cashel Cathedral Score Book is referred to as **xiii** in the **List of Sources** and **(O)** in the **Textual Commentary**. Following comparisons with the versions used at Christ Church Cathedral in Dublin and at Cashel, it was discovered that two versions of this anthem survive in the hand of John Grey. This edition examines the version performed at Cashel Cathedral, for which Source **(O) xiii** is a most important source as it provides a full score copy of the anthem against which the other Cashel parts could be compared. As cited earlier, *When the Day of Pentecost* begins on p. 1. Unfortunately, the condition of the source is very poor and the notation difficult to decipher so it could not be reproduced in this edition. There is an inked inscription on the reverse of p. 1 'Man that is born of woman hath but a short time to live and is full of misery'. This is written enscribed over the title 'Taken from the Epistle for that day composed by Sir J. A. Stevenson M.D.' There is tearing to the bottom right corner of page two. Various pencilled comments have been made to the copy such as '<', 'for', 'Swell' while 'ff' is deleted in pencil. The text 'Beautiful moon' is added in ink to the top of p. 9. There is pencilled alteration to the original text on p. 11 and the text 'We hear them speak' is entered in pencil. Phrasing is added while text is altered in pencil on pages 13-14 and pages 16-18. 'End' is entered with double bar lines in pencil after bar 163, 'works of God'. Text is altered in pencil on pages 21-22. The anthem ends on p. 24 with the signatory symbol of John Grey.

Source 2 refers to Cashel part-books: Tenor Cashel Cathedral, Cashel Cathedral Contra-tenor and Cashel Cathedral Bass. They are referred to as **i**, **viii** and **ix** in the **List of Sources** and **(O)** in the **Textual Commentary**. All copies were found to be inconsistent with the Christ Church Cathedral version of this anthem after bar 80 but agree completely with Source **O xiii**. Tenor Cashel Cathedral is **i** in the **List of Sources**. It begins on p. 154 and ends on p. 158 with the signatory symbol of John Magrath, as indicated earlier in the source on p. 49 after Blow's *My God My God* where, together with his signatory symbol, he writes 'J.M. 20/3/[18]47' in ink. Two systems in *Eb* in pencil entitled '42' follow *When the Day of Pentecost* on p. 158. Cashel Cathedral Bass is **viii** in the **List of Sources**. It begins on p. 226 and finishes with double bar lines on p. 228. As stated when discussing the Christ Church Cathedral version, the only date evident in this source is on the reverse of an insert, a loose leaf dated 19/7/[18]67. It is written at the end of Blake's *I Have Set God* following Weldon's *In Thee O Lord* on p. 116. Cashel Cathedral Contratenor is **ix** in the **List of Sources**. It begins on p. 118. There are various pencilled markings made to the text. It ends on p. 122 with the signatory symbol of J. Magrath. The earliest evidence for dating in this source is after Stevenson's *I Looked and Lo* on p. 125 where the date 'January 2<sup>nd</sup> 1853' appears in pencil after the signatory symbol of J. Magrath. However, this date probably refers to a performance date.

Overall, apart from the scorebook appearing in the hand of John Grey, there is no other evidence as to when this variant was composed. It is probable that it was copied later in John Grey's career, in the late 1820s or early 1830s.

## Textual Commentary

/2, IIIa, 3: g.n. *Cq* before *Bc* ‘comes’ (O)

/5, IIIa, 1: no ‘Verse and intro. *piano*’ over *m-rest* (O)

/11, IVa, 1: illogical placement of ‘*b*’ sign before *Gm* ‘wind’ (O)

/12, Org. Tr., Iii: pencilled ‘<’ beneath *Cq* (O)

/25, II, IIa, 1: ‘*ff*’ deleted in pencil over *Ac*. ‘*clo-*’ (O)

/39 IIa, 4: ‘>’ over *Gbm* ‘-vout’ (O)

/40, IIIa/1, 6-7: *Fq Fq* ‘at *Je-*’ (O)

/57, IIIa, 3: no ‘*Moderato*’ over *Bc* ‘*And*’ (O)

/77, IIIa, 3: text ‘-*ver*’ over *Ec* ‘*Be-*’ ; IVa, 3: ‘Verse’ in pencil over *Cc* ‘*be-*’ (O)

/79, I, 4: illegible pencilled comment from *Cc* ‘*are*’ ; II, 4: illegible pencilled comment from *Cc* ‘*are*’ ; III, 2: illegible pencilled comment from *Cc* ‘*are*’ ; IV, 2: illegible pencilled comment from *Ec* ‘*are*’ (O)

/83, IIIa, 3-4: no slur from *Dq* to *Cq* ‘*our*’ ; 5-6: no slur from *Bq* to *Aq* ‘*own*’ (O)

/84, IIa, 5-6: *Dq* slurred to *Cq* ‘*own*’ (O)

/89, IIa, 2-3: *Fq* slurred to *Eq* ‘-*drous*’ (O)

/104, IV, 2-4: illegible pencilled comment from *Cc* ‘*not*’ (O)

/105, III, 2-4: illegible pencilled comment from *Dc* ‘*are*’ (O)

/106, II, 2: illegible pencilled comment from *Gc* 'are' (O)

/107, I, 2-4: illegible pencilled comment from *Cc* 'are' (O)

/119, IVa, 4-5: no slur from *Fq* to *Eq* '-drous' (O)

/123, IIa, 7-8: *Cq* slurred to *Bbc* '-vous' ; IIIa, 7-8: *Aq* slurred to *Gq* '-rous' (O)

/134, I, 2-4: illegible pencilled comment from *Ec* 'to' ; II, 2-4: illegible pencilled comment from *Ac* 'to' ; III, 2-4: illegible pencilled comment from *E#c* 'to' ; IV, 2-4: illegible pencilled comment from *Ac* 'to' (O)

/136-137, I, II, III, IV: illegible pencilled comments over notation (O)

/149-154, I, II, III, IV: illegible pencilled comments over notation (O)

/163, I, II, III, IV, Org., 3: 'End' in pencil over *c-rest* ; IVa, 3: 'x' in pencil over *Cc* 'The' (O)

/193-197, I, II, III, IV: illegible pencilled comments over notation (O)

/204, IIa, 3-4: *Gq* slurred to *Fc* '-drous' ; IIIa, 3-4: *Gc* slurred to *Ac* '-drous' (O)

/222-232, IVa: originally omitted and entered in original hand in the bottom margins (O)

/229, IIIa, 1: *Fsb* inserted in later ink over *Dsb* 'of' (O)

/230, IIIa, 1: *Esb* inserted in later ink over *Csb* 'God' (O)

/231, IIIa, 1: *Esb* inserted in later ink over *Csb* 'God' ; Org. Tr., 2ii: starching of original *Gm* and corrected to read *Am* in original hand beneath *Cm* (O)

/232, I, II, III, IV, 2: ends after *m-rest* with signatory symbol of John Grey ; IIa, 2: ends after *m-rest* 'God' ; IIIa, 1: *Em* with no pause inserted in later ink over *Cm* 'God' ; 2: ends after *m-rest* (O)

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**Elaine Marie Sherwin**

**Volume 3**

**PhD in Musicology**

**2012**



NUI MAYNOOTH  
Ollscoil na hÉireann Má Nuad

**An Edition of the Cathedral Works of  
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In five volumes

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Elaine Marie Sherwin

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**Volume 3**  
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## Chapter 6

### The Services

#### 1a. *Morning Service in Eb*

‘Composed for the Service of St. Patrick’s Cathedral on the occasion of the Installation of the Knights of Saint Patrick 1808’

#### Composition

The *Morning Service in Eb* comprises a ‘Te Deum’, ‘Jubilate’, ‘Sanctus’, ‘Kyrie Eleison’ and ‘Creed’.

#### List of Sources

*Source 1: (B), (front)*, pp. 126-216

*Source 2: (C), i, (front)*, pp. 48-62; pp. 108-112; *ii, (front)*, pp. 48-62; pp. 108-112; *viii, (front)*, pp. 49-64; *ix, (reverse)*, pp. 56-69; *x, (front)*, pp. 56-70; *xi, (front)*, pp. 56-61; pp.

64-68; **xii**, (*front*), pp. 49-64; **xiii**, (*front*), pp. 56-70; **xiv**, (*front*), pp. 54-68; **xv**, (*reverse*), pp. 56-69

*Source 3: (H), ii, (front)*, pp. 66-127

*Source 4: (U), (front)*, pp. 121-131

## Critical Commentary

### Scoring

The *Morning Service in Eb* is scored for two trebles, countertenor, tenor, bass and organ accompaniment. In this edition the voices are indicated thus: I/1= Tr. 1 ; I/2 = Tr. 2 ; II= C.T. ; III = T. ; IV = B.

### Copy text

Source **1: (B)** is R.C.B. [uncatalogued] ‘Morning Services and Holy Communion Services composed by Sir John Stevenson (1762 [*sic*]-1833) for the choir of the Chapel Royal Dublin’ (1819). It presents the *Morning Service in Eb* from pages 126-216. It is the copy text for this edition and all variants are consistent with it. It is called Source **1** in the List of Sources and **(B)** in the **Textual Commentary**. The entire manuscript is in the hand of John Grey, transcribed at the request of George Dallas Mills.<sup>1</sup> Important information for the dating of the *Morning Service in Eb* occurs in the hand of John Grey on the contents

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<sup>1</sup> Mills autographs the copy with the year ‘1819’ on the first page, the title page of *Morning Service in F*.

page. Numbered 'IV' it reads: 'Te Deum, Jubilate, Sanctus, Kyrie, Nicene Creed – in the key of Eb (Note[:] Composed for the Service in St. Patrick's Cathedral on the occasion of the Installation of the Knights of St. Patrick 1808.)'.<sup>2</sup> The 'Te Deum in Eb' is one of the longest of Stevenson's 'Te Deum's. It is also noted for its organ interludes – a rarity in Stevenson's writing for organ in his services.

### **Variant readings and dating**

Source **2: (C) i, ii, viii-xv** refer to the Christ Church Cathedral part-books. In this edition the voices are indicated thus: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; Ic = Tr. [cant.] ; Id = Tr. [cant.] ; IIa = C.T. [cant] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

Treble Decani R.C.B. C6/1/24/3/7 is **i**. It is referred to as 'Ib' in the order of voice parts and in the **Textual Commentary**. It presents the 'Te Deum' and the 'Jubilate' consecutively from pages 48-62, whereas the 'Sanctus', 'Kyrie' and 'Creed' are presented further on, from pages 108-112. The statement 'Composed expressly for the installation of the Knights of Saint Patrick' follows the title '*Morning Service in Eb*' on p. 48. There is an illegible penciled comment at the end of p. 51 of the 'Te Deum'. All parts of this service are consistent with the copy text and are written in the hand of John Grey. There is no further evidence for dating. Treble Cantoris R.C.B. C6/1/24/3/8 is **ii**. It is referred to as 'Ia' in the order of voice parts and in the **Textual Commentary**. Like **i**, it presents the 'Te

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<sup>2</sup> Stevenson's anthem *Blessed Be the Lord My Strength* and *Morning Service in Eb* were both composed for the same occasion: the installation of the Knights of Saint Patrick in 1808.

Deum' and the 'Jubilate' consecutively from pages 48-62 and 'Sanctus', 'Kyrie' and 'Creed' further on from pages 108-112. The statement 'Composed expressly for the installation of the Knights of Saint Patrick' follows the title '*Morning Service in Eb*' on p. 48. 'Sing out' appears in pencil over the first stave. There is an illegible penciled comment at the end of page 51 of the 'Te Deum'. All parts of this service are consistent with the copy text and are written in the hand of John Grey. Evidence for dating occurs on inserts before the 'Sanctus' begins on p. 108: between pages 94 and 95, a 'Sanctus' composed by Robert Prescott Stewart for King's *Morning Service in D* presents penciled performance dates of 'H.L.L. Jan. 1869' and 'J.M.F. Jan. 1869.' Another insert marked p. 98A presents a 'Sanctus', 'Kyrie' and 'Creed' composed by Stewart to complete Walsh's *Service in D*, where choristers 'Burney' and 'Clintock' are identified in pencil as soloists. A date entered in ink reads 'Nov. 4 1845' and is followed by 'R. P. Stewart' in pencil. To the right hand corner of p. 98A, the penciled year '1869' also appears. Christ Church Cathedral part-books **viii-xv** do not present 'Sanctus', 'Kyrie' and Creed. Treble Decani R.C.B. C6/1/24/3/29 is **viii**. It is referred to as 'Id' in the order of voice parts and in the **Textual Commentary**. Only the 'Te Deum' and the 'Jubilate' of the *Morning Service in Eb* are present, from p. 49. A number of illegible penciled comments are entered over bars 44-45, 125-129 and at bar 226 where there were attempts to erase several lines of illegible handwriting. The 'Jubilate' ends on p. 64 with the signatory symbol of John Grey. The nearest date occurs after Stevenson's 'Creed' of the *Morning Service in F* on p. 122, where together with the signatory symbol of Grey 'Paid Jan. 1820 J[ohn] G[ray]' is written in pencil. Alto Decani R.C.B. C6/1/24/3/30 is **ix**. It presents the 'Te Deum' and 'Jubilate' from pages 56. Interestingly, this copy is unmarked as if unused. The 'Jubilate' ends on p. 69 with the signatory symbol of John Grey. The nearest evidence for dating occurs on p. 167 after

Jackson's 'Deus Misereatur' of the *Evening Service in E* where, together with the signatory symbol of John Grey, it is stated 'Paid 1824'. However, this date is not of particular relevance as it is over one hundred pages later. Tenor Decani R.C.B. C6/1/24/3/31 is **x**. The *Morning Service in Eb* is presented from page 56. In the 'Te Deum' there is evidence of starching of the original notation with an insert in black ink by a later hand. Of interest in the 'Jubilate' is the added bar of rest in the original hand. However, this extra bar is unique to this copy. The nearest date occurs after Clark's 'Creed' of the *Morning Service in F* where 'Paid Nov. 1816' is stated after the signatory symbol of John Grey. Bass Decani R.C.B. C6/1/24/3/32 is **xi**. It presents the *Morning Service in Eb* from p.56. The 'Jubilate' ends on p. 68 with the signatory symbol of John Grey and the date: 'Paid thus far Nov. 1812.' Treble Cantoris R.C.B. C6/1/24/3/33 is **xii**. It is referred to as 'Ic' in the order of voice parts and in the **Textual Commentary**. It presents the *Morning Service in Eb* from p. 49. There is erased penciled imitation of the first line of the text, while a penciled chorale dated '1840' is present on p. 51. The 'Jubilate' ends on p. 64 with the signatory symbol of John Grey followed in his hand by 'Paid'. The nearest evidence for dating occurs after Stevenson's 'Creed' of the *Morning Service in F*. It occurs after the signatory symbol of John Grey where it is stated: 'Paid Jan. 1820.' Contratenor Cantoris R.C.B. C6/1/24/3/34 is **xiii**. The *Morning Service in Eb* begins with the 'Te Deum' on p. 56. From bar 81 of the 'Jubilate', seven bars are omitted to the text 'O go your way into His'. See **Musical Illustration, Fig. 1**. The 'Jubilate' ends on p. 70 with the signatory symbol of John Grey. The nearest date occurs after Jackson's 'Deus Misereatur' of the *Evening Service in E* where together with the signatory symbol of John Grey it is stated: 'Paid 1824.' Tenor Cantoris R.C.B. C6/1/24/3/35 is **xiii**. The *Morning Service in Eb* begins on p. 54 where there is some starching and correction in pencil. The page number 67 of the 'Jubilate' was

originally omitted and later entered in pencil. The 'Jubilate' ends on p. 68 with the signatory symbol of John Grey. The nearest date occurs after Stevenson's 'Creed' of the *Morning Service in F* where together with the signatory symbol of John Grey it is stated: 'Paid Jan. 1820.' Bass Cantoris R.C.B. C6/1/24/3/36 is **x**. It presents the *Morning and Evening Services in Eb* from page 56. There is deletion of several bars marked with 'x's in the original hand of the 'Te Deum' and starching and correction of the original notation in the 'Jubilate'. The 'Jubilate' ends on p. 69 with the signatory symbol of John Grey. The nearest date occurs on p. 117 after Stevenson's 'Creed' of the *Morning Service in F* where together with the signatory symbol of John Grey it is stated: 'Paid Jan. 1820.'

Source **3: (H) ii** refers to a score book 'Sir J. Stevenson's Services Christ Church', R.C.B. C6/1/24/1/28. In this edition the voices are indicated thus: I/1= Tr. 1 ; I/2 = Tr. 2 ; II= C.T. ; III = T. ; IV = B. ; Org. Tr. ; Org. B.

Like Source **1: (B)** and Source **2: (C), i-ii**, Source **3** presents all parts of the *Morning Service in Eb*. Under the title 'Te Deum in Eb' it states in pencil: 'Composed by Sir J. Stevenson for the Installation of the Knights of Saint Patrick' but does not include the year. Although it is in the hand of an unidentified copyist, this source is consistent with the copy text. It presents the *Morning Service in Eb* from pages 66-127. The 'Creed' ends on p. 127 with an unidentified signatory symbol consistent with the rest of the entries into this source and also in the hand of Source **(A)**.

Source **4: (U)** refers to a printed edition of the *Morning Service in Eb* published in *Morning and Evening Services and Anthems* (1825), volume one. Although the earliest version of this service dates from the year 1812, it is not known why the 'Te Deum' and

'Jubilate' were not included in this 1825 printed edition. The 'Sanctus', 'Kyrie' and 'Creed' appear instead from pages 121-131 and are consistent with the copy text except for added dynamics and performance markings. The following order is observed: I/1= Tr. 1 ; I/2 = Tr. 2 ; II= C.T. ; III = T. ; IV = B. ; Org. Tr. ; Org. B.

## Textual Commentaries

### 'Te Deum in Eb'

/1, Ia, 1: marked 'Chorus', 'lead off' ; Ib: marked 'lead off' ; Id/1&2, 1i-ii: 'Lead off' over *EsbGsb* 'We' (C) ; I, 1i: no 'Vivace' over *EsbGsb* 'we' (H)

/4, IIb, 1-4: phrase from *Ac.* 'praise' ; IIIb, 1-4: phrase from *Fc.* 'praise' (C)

/5, III, 2: corrected original *Cm* to read *Bm* in keeping with organ treble 'thee' (B) ; Ic/1, 1-2: text 'we praise' in erased pencil over *m-rest Em* 'we' (C)

/6, IVb, 1: 'Cantoris' over *Am* 'praise' (C)

/8, IVb, 1: 'Decani' over *Am* 'praise' (C)

/11, IVb, 2: before *Fq* '-ledge', manuscript torn perhaps in pencil deletion (C)

/14, Ia, Ib, 1: marked 'Unison' over *Fm.* 'we' (C)

/19, IVa, 1: starchy original *Am* corrected in original hand to read *Gm* 'earth' (C)

/21, IIb, 3: no *Fm* 'thee' ; IVb, 3: no *Fm* 'thee' (C)

- /38, IIIa, 1: after *Bsb* with pause ‘-ting’, no sig. (C)
- /39, I-IV, Org.: removed unnecessary key signature (B) ; IIIa, 1: ‘Symphony’ beneath *Bc.* of organ treble ; IVa, 1: marked ‘Organ’ over *sb-rest* (C)
- /43, IIIa, 3: starching of original *Dm.* and correction in later hand to *Bm.* ‘-gels’ ; IIIb, 1: ‘tr.’ over *Fc.* ‘An-’ ; 3: original *Dm.* starched away, *Bm.* inserted in black ink of a later hand ‘-gels’ (C)
- /51, IIa, 4: starched barline after *Gc* ‘-phim’ (C)
- /53, Ib, 3: marked ‘Verse’ over *Bc.* ‘To’ ; IIb, 1: pause over *Em* ‘Ho-’ ; IIIb, 1: pause over *Gm* ‘Ho-’ ; IVb, 1: pause over *Em* ‘Ho-’ (C)
- /55, Ia, Ib, 6i: g.n. *Aq* before *Gc* ‘cry’ (C)
- /56, Ia, Ib, 5i: g.n. *Cq* before *Bc.* ‘cry-’ (C)
- /57, Ia: marked ‘Chorus’ ; 1i-ii: no pause on *AmCm* ; 3i-ii ‘Verse’ over *m-rest* (C)
- /59, IIIb, 4: original barline after *Ec* starched away ‘-phim’ (C)
- /61, I-IV, Org: removed unnecessary key signature (B) ; Ia, 2: ‘Unison’ over *Bm* ‘-ly’ (C)
- /62, Id, 1: ‘ad libitum’ over *Em* ‘Lord’ ; IIb, 1: ‘ad lib.’ over *Em* ‘Lord’ ; IIIb, 1: ‘ad lib.’, no ‘Slow’ over *Bm* ‘Lord’ ; IVb, 1: ‘ad lib.’ over *Gm* ‘Lord’ (C)
- /66, I-IV, Org: remove necessary key signature (B)
- /69, IVb, 2: ‘nat.’ before *Ac.* ‘of’ (C)
- /72, Org. B., 4: inserted ‘b’ before *Ac* (B)

/81, Org. Tr., 5i-ii: corrected original *GqEq* to read *AqFq* (B)

/83, IIb, 1: 'tr.' over *Fc*. 'praise' (C)

/99, IIIb, 2: *Em* 'the' (C)

/100, Id, 1: g.n. *Ec* to *Dm* 'Fa-' (C)

/105, IIIa, 2-3: *Bc Bc* '-finite' (C)

/128, IVb, 1: no tie from *Asb* to following bar 'ghost' (C)

/129, IVb, 1: text 'the' beneath *Absb* tied to following bar (C)

/130, Ia/1&2, 1: g.n. *Cc* before *Bm*. 'com-' ; Ib, 1: g.n. *Cc* before *Bm*. 'com-' ; IVb, 1: *Asb* 'the' followed by pause (C)

/132, Ib: 'Tenor and Bass' over this bar, no 'Verse' ; Ic: marked 'Verse' over bars of rest ; IIIa, 2: g.n. *Eq* before *Dc*. 'art' (C)

/133, IIIa, 2: g.n.s *DqEq* slurred to *Fm* 'of' (C)

/136, IIIa, 2: g.n. smudged and unclear before *Cc*. 'art' (C)

/138, IIIa, 1: 'tr.' over *Bc*. 'glo-' (C)

/141, IV, 1: removed tie and corrected original *Csb* to read *Cm*, inserted text '-ry' beneath ; 2: inserted *Cm* and text 'O' beneath (B)

/140, Ib: marked 'pia' (C)

/144, I, 1-2: removed original slur from *Cm*. to *Bc* 'O' (B)

/145, Ia, 1-2: *Bm m-rest* 'Christ' ; IIIa, 3: 'Verse' no 'Duett' over *Dc* 'thou' (C)

- /146, Ia: no '6', marked " Tenor Solo Facet ends *'the sharpness of death'* " (C)
- /150, Ic/2, 1: beneath *sb-rest* marked 'Sym.' Dc Fc g.n. EqBcAc (C)
- /151, Ia, Ib, 4i: 'tr.' over Ac (C)
- /158, Ia: penciled highlighting of Em tied to Ec *c-rest* here on '*womb*' (C)
- /160, Org. B., 1ii: inserted 'nat.' sign before Bm. originally omitted (B)
- /163, IIIb, 3: 'tr.' over Cc '*-ness*' (C)
- /165, Ib: marked '*Chorus Vivace*' over *sb-rest* (C)
- /174, Id, 1-2: text '*-leivers*' [*sic*] under Gm Gm (C)
- /177, Id/1, 1: 'Unison' over Em '*king-*' (C)
- /194, Id, 1-2: Cm Bm '*of the*' ; IVb, 1-2: Em Em '*of the*' (C)
- /201, IIb, 1-4: phrase from Aq '*glo-*' ; IIIb, 1-4: no phrase from Fq '*Glo-*' (C)
- /209, IVb, 2: Ec '*the*' (C)
- /211, Id, 1: no pause over Asb '*-ther*' (C)
- /212, Org. Tr., 2: corrected original Csq to read as Asq in keeping with writing in bar 221 (B)
- /217, IIa, 2: g.n. Gsq before Fq. of 'Sym.' (C)
- /221, Org. B., 1iii: removed '*ad lib.*' beneath Dc (B)
- /222, IIIa, 1: 'Verse 5 Voices *Maestoso*' opposite Dc. '*We*' marked 'Symphony' (C)

/227, IIa, 2: no 'tr.' over Ec. 'be' (C)

/228, IIa, 2: 'Sym.' over Dc 'judge' ; IIb, 3: after *c-rest* an almost indistinct barline followed by a bar of 'Sym.' with treble clef (C)

/238, Ia/2, 4ii: Fnat.c, note of symphony (C)

/239, Ia/2, 1ii: Fnat.c ; additional line *Bbm Gc F#c*, notes of symphony ; Ic/1, 1i: 'Symphony' beneath Ac, note of organ (C)

/241, Ia/3, 1-2: *Am Am* 'whom thou' ; Ib: marked '2 Trebles' (C)

/242, III, 5: corrected original Bc to read Cc '-med' (B) ; Ia/2, 1ii: Eq before Dc '-deemed' ; Ib, 1ii: g.n. Ec before Dc '-deemed' ; IIIa, 5: Bc tied to following bar ; IIIb, 5: Cc '-ed' (C)

/244, Id/2, 4-5: Eq Dq 'thy' (C)

/247, Id, 1: 'Chorus Unison' marked 'Vivace' over *sb-rest* ; IVb, 1: 'Chorus Vivace' over Dc marked 'lead off' 'Make' (C)

/249, IIIb, 1: 'Chorus Vivace' and 'lead off' over Fc 'Make' (C)

/251, II, 1-2: removed original slur from Ac to Bc 'with' (B) ; Ia, 2: Cm 'thy' (C)

/256, III, 4: corrected original Cc to read Dc '-ver-' (B)

/257, IIb, 1-3: variant reads *Gm. Aq Bq* '-las-' (C)

/264, IVa, 2: 'nat.' sign in pencil before Bc 'Glo-' ; IVb, 1: phrase from Fm 'glo-' (C)

/265, Ia, 4: Dc '-ev' ; Ib, 3: 'nat.' sign in pencil beside Bq '-ry' and 'nat.' sign in pencil over note ; 5: Cc '-er' (C)

- /266, Ib, 1-2: no phrase mark between *Cm* and *Bnat.m* on ‘*las-*’ (C)
- /280, IVb, 1: before time signature and instruction ‘*play p*’, error in key signature, two B flats, no A flat in key signature (C)
- I, 1ii: ‘*pia*’ beneath *Fsb* ‘*O*’ (H)
- /286, I, 4ii: corrected original *Am* to read *Bm* ‘*and*’ (B)
- /287, Ia, 5i: g.n. *Cq* before *Bc* ‘*thine*’ (C)
- /288, Org. Tr., 2i: corrected original *Cq* to read *Bq* (B)
- /294, Org. B., 3: inserted *Bm*, originally omitted (B)
- /295, II, 5: corrected original text ‘*them*’ to read ‘*and*’ beneath *Fm* (B)
- /296, II, 1: corrected original text ‘*up*’ to read ‘*lift*’ beneath *Ec*. (B)
- /297, IIIa, 1-3: evidence of starching and correction of original notation by original hand beyond *Bm Bc Fc* ‘*ever and*’ (C)
- /303, II, 1-2: corrected original *Fsb.* to read *Fsb* tied to *Fc* ‘*up-*’ (B) ; Ib, 1i-ii: no pause mark over *BmFm* ‘*lift*’ ; 3i: g.n. *Dc* before *Cc* ‘*up*’ ; IIa, 1: pause mark over *Fsb* ‘*up*’ ; IIIa, 2-4: *Cc Cc Cc* ‘*them up for*’ (C)
- /304, IIIa, 1-2: *Fm Fsb* ‘*ev-er*’ (C)
- /305, IVa, IVb, 1: ‘*for*’ over *Bm*. ‘*Day*’ (C)
- /307, IV, 1-2: removed original slur from *Ec* to *Dc* ‘*day*’ (B)
- /310, III, 1-2: removed original slur from *Bc* to *Anat.c* ‘*day*’ (B)

/313, II, 1-2: removed original slur from Ec to Dc ‘day’ (B)

/314, Ia: no two staves in operation – still common stave (C)

/317, IIb, 2: Bm tied to following bar ‘thee’ (C)

/318, II, 1-2: removed original slur from Bc to Gc ‘thee’ (B)

/323, III, 1: corrected original Abm. to read Anat.m. ‘day’ (B) ; IIa, 1: ‘Contra’ over Cm ‘day’ ; IIIb, 1: ‘nat.’ before Am. ‘day’ (C)

/324, IVb, 2: accent over Bm ‘thee’ (C)

/331, Id, 2: ‘#’ before Fc ‘we’ ; IIb, 2: no ‘nat.’ before Ac ‘we’ (C)

/333, IIb, 1: ‘b’ before Em ‘name’ (C)

/334, III, 1: corrected original Abc. to read Anatc. ‘world’ (B) ; IIIb, 1: ‘nat.’ sign before Ac. ‘world’ (C)

/335, IIIa, 1: Asb ‘end’ (C)

/336, Org. Tr., 1: ‘pp’ beneath Em (H)

/344, Org. B., 1-3: inserted notes Am Fm Gm originally omitted (B)

/347, III, 1-3: removed original phrase from Em. to Cq ‘Lord’ (B)

/355, IIIb, 1: pause over Csb. ‘thee’ (C)

/356, Ia: marked ‘Chorus Vivace’ beside bass entry of ‘O Lord in thee have I trusted’ ; 4: g.n. Dq before Cc ‘up’ ; IIIb, 2: starch mark above m-rest, text ‘O’ of other voice ; IVa, 2: Ac ‘O-’ (C)

/362, IIIb, 2: phrase from Dm 'O' (C)

/366, Org. Tr. 2: corrected original Fc to read Gc as 3<sup>rd</sup> is needed (B) ; Ib: marked 'Tutti' over this bar, no top line here ; 2: g.n. Cc after Em '-ted' ; IVb, 1-2: Em tied to Ac 'O' (C)

/371, Id, 2: accent over Bm. 'thee' (C)

/376, Ia: ends ; Ic, 1: ends after Bsb with pause '-ed' (C)

/377, Org. Tr., 2-3: corrected original Fc slurred to Ec to read Ec slurred to Dc in keeping with countertenor part (B)

/379, II, 1-2: inserted Bm Bm '-founded' omitted in copy text ; Org. Tr., 1ii: inserted Bm with stem positioned downwards beneath *m-rest* (B) ; IIb, 1-2: Bm Bm '-founded' (C)

/381, IVb, 3-4: Ec Ec 'let me' (C)

/382, IIIb, 2-3: Ec. Eq 'let me' ; IVb, 2-3: Ec slurred to Dbc '-ver' (C)

/383, Id, 2-3: Bc Bc 'let me' (C)

/384, I, 3: inserted 'b' before Dc '-ver' originally omitted (B)

/387, III, 2: corrected original Bm to read Cm 'in' (B) ; IIa, 2-3: no slur from Fc to Ec 'in' (C)

/389, IVb, 2-3: Fc Fc 'have I' (C)

/404, I, 1: ends after Gsb with pause '-ed' and db lines ; II, 1: ends after Esb with pause '-ed' and db lines ; III, 1i-ii: ends after EsbBsb with pause '-ed' with db lines ; IV, 1: ends after Esb with pause '-ed' ; Org. Tr., 1i-iv: ends after EsbBsbGsbEsb with pause and db lines ; Org. B., 1i-iii: ends after BsbGsbEsb with pause and db lines (B) ; IIa, 1: ends with

*Esb* with pause ‘-ed’ ; IIIa, 1: ends after *Bsb* with pause ‘-ed’ ; IIIb, 1: no *Bsb* beneath *Esb* ‘-ed’, ends with pause ; IVa, 1: ends after *Esb* with pause ‘-ed’ ; IVb, 1: ends after *Esb* with pause ‘-ed’ (C) ; Org. Tr., 4i-iv: ends after *EsbBsbGsbEsb* with pause and db lines ; Org. B., 1i-iii: ends after *BsbGsbEsb* with pause (H)

### ‘Jubilate in Eb’

/1, Id, 1: no ‘*Vivace*’ over *Em* ‘*O*’ (C)

/3, IVa, 1-5: phrase mark from *Cc* ‘*joy-*’ (C)

/5, IIb, 1: phrase from *Ec* ‘*joy-*’ (C)

/11, III, 1-2: removed original slur from *Fc* to *Bc* ‘*Lord*’ (B)

/12, IVb, 1: starched original *Gm* before corrected *Gsb* in original hand ‘*Lord*’ ; IIa, 1-2: *Ec* slurred to *Gc* ‘*serve the*’ (C)

/12-13, Ia: phrase marks between bars in other voice (C)

/13, II, 1-2: removed original slur from *Bc* to *Ec* ‘*Lord*’ (B)

/17, Ia, 1: ‘*fortis.*’ over *Bc*. ‘-ness’ ; IIIb, 3: no ‘*ff*’ over *Bq* ‘*the*’ ; 4-5: *Gc* *Gc* ‘*Lord with*’ ; IVb, 1: no ‘*ff*’ beneath *Bc*. ‘-ness’ (C)

/19, I, 2: ‘*ff*’ over *Bc* ‘*the*’ (H)

/20, II, 2: inserted ‘nat.’ sign before *Aq* ‘*glad-*’ (B) ; IIIa, IIIb, 3: inked stroke over *Dm* ‘-ness’ ; IIIa, 3: inked stroke over *Dm* ‘-ness’ (C)

/27, I-IV, Org: removed unnecessary key signatures **(B)**

/28, Ia/2, 3: g.n. Bc before Ac *'that'* ; Ib/1, 3: g.n. Bc before Ac *'that'* **(C)**

/29, Org. B., 1i-2: corrected original BcAc to read GcFc **(B)** ; IIIb, 4: *'tr.'* over Ac *'is'* **(C)**

/31, Ia/1, Ib/1, 3: g.n. Fc before Ec *'that'* **(C)**

/42, Ia/1, Ib/1, 2: *'tr.'* over Cc. *'our'* **(C)**

/44, Id, 1-2: accents on Anat.c Fc *'people'* **(C)**

/44-45, Id: illegible pencilled handwriting in a box beneath these bars **(C)**

/45, Org. Tr., 4ii: inserted *'nat.'* sign before Ac originally omitted **(B)**

/50, Ib/1, 4-5: *'cresc.'* symbol from Eq to Dq *'his'* **(C)**

/51, Org. B., 1: *'cres.'* beneath Am. **(H)**

/53, Ia/2, 2: Cc beneath Fq *'-ple'* **(C)**

/54, III, 2-4: corrected original Fc Eq Dq to read Ec Dq editorially slurred to Cq *'-the-'* in keeping with organ bass **(B)**

/55, Ia/1, Ib/2, 4: *'cres.'* over Ec *'of'* ; Ia/2, 3: *'cres.'* over Bnat.c *'his'* ; Ib/1, 2: *'cres.'* symbol over Cc *'of'* **(C)**

/56, Ia/1, Ib/1, 4: *'p'* over Ec *'we'* ; Ia/2, Ib/2, 3: *'p'* over Cc *'we'* **(C)**

/58, Id/1, 1-2: accents on Cc Bc *'people'* ; Id/2, 1-2: accents on Ac Gc *'people'* ; IIb, 1-2: accents over Ec Ec *'people'* **(C)**

/59, Ia/1, Ib/1, 2: *'cres.'* over Bc *'are'* **(C)**

/60, Ia, 4-5: '*cres.*' over Eq Dq '*his*' (C)

/61, I/1, 1: corrected '>' to read '*decresc.*' over Dm '*sheep*' ; Org. B., 2: corrected original *c-rest* to read Cc (B) ; Ia, 1: *decresc.* over Dm '*sheep*' (C)

/63, Ia/1, Ib, 1: '*p*' over Gc '*pas-*' (C)

/64, Org. Tr., 4iii: corrected original Ec to read Gc as 3<sup>rd</sup> is needed (B) ; Ia/1, Ib/1, 1-4: strokes of accentuation over Bc Cc Dc Ec ; Id/1, 1: '*cres.*' over Bc '*peo-*' (C) ; I, 3: '*cres.*' over Dc '*and*' (H)

/65, Ia/1, Ib/1, 2: no '*tr.*' over Dc '*of*' ; Ic, 1-3i-ii: slur from Bc to AqGq '*sheep*' (C)

/66, IIb, 1: '*tr.*' over Gc. '*pas-*' (C)

/67, I-IV, Org: removed unnecessary key signature (B) ; Org. B., 1: '8ve' beneath Gm (H)

/77, Org. Tr., 3: inserted '*nat.*' sign before Ec (B)

/80-81, II, III, Org: 2-4: consecutive 8ves (B)

/81, IIa, 3: seven bars missing after Fm '*his*' to text '*gates, O go your way into his*' followed by bar 89. See **Musical Illustration, Fig. 1** (C)

/82, IIb, 1: tie from Gsb '*gates*' (C)

/88, III, 2: corrected original Cm to read Bm '*his*' (B)

/98, IIb, 2: a black ink blotch on the 'E' line before Bsb '*praise*' (C)

/103, Org. B., 2: corrected original Dc to read Fc (B)

/106-107, I, III: consecutive 8ves (B)

/107, Org. Tr., 2iii: corrected original *Em* to read *Fm* (B)

/110, III, 3-4: corrected original *Ac* slurred to *Bc* to read *Anat.c* slurred to *Bnat.c* in keeping with organ bass '*speak*' (B)

/114, III, 3-4: removed original slur from *Dc* to *Cc* '*be*' (B)

/115, I, Org. Tr., 2: corrected original *Bc* to read *Ac* (B)

/122, IIb, 1: *Asb* '*good*' (C)

/127, IIa, 4: g.n. *Gc* slurred to *Fm* '*is*' (C)

/131, III, 2: inserted 'nat.' sign before *Eq* originally omitted '*mer-*' (B)

/134, III, 5: corrected original *Bq* to read *Cq* '*his*' ; Org. Tr., 5: corrected original *Bq* to read *Cq* (B)

/140, IIIb, 4: '*b*' before *Dc* '*to*' ; IVa, 1-2: notation *Fm*. *Bc* appear to have been entered in error '*-ra-tion*' (C)

/141, IIb, 1: g.n. *Dc* to *Cm* '*ge-*' (C)

/143, IV, 2: inserted 'nat.' sign before *Am* '*en-*' (B)

/140, IIIb, 4: '*b*' before *Dc* '*to*' (C)

/150, Org. Tr., 1i: inserted '*b*' before *Cc*. (B) ; II, 2: '*cres.*' over *Bc* '*from*' (H)

/152, III, 5: inserted *Fm*, this note was originally omitted '*-ne-*' (B)

/155, III, 2: corrected original *Ec* to read *Dc* '*be-*' (B)

/168, Org. B., 1ii: corrected original *Fm* to read *Dm* (B)

/183, IV, 3: inserted 'nat.' sign before *Ac* 'and' ; Org. B., 3: inserted 'nat.' sign before *Ac*  
**(B)**

/185, II, 2: corrected original *Bc* to read *Cc* 'and' ; 4: corrected original *Ec* to read *Dc* '-ver'  
**(B)**

/188, I, 1-2: removed original slur from *Bc* to *Gc* 'is' **(B)** ; IVb, 1: tearing to manuscript  
after note *Csb* 'end' **(C)**

/190, IVa, 1: *Anat.m* slurred to previous bar 'A-' , no phrase mark ; 2: no phrase mark over  
*Gm* **(C)**

/195, I, 2: removed original text 'world' and tie beneath *Bm* ; Org. Tr., lii: corrected  
original *Gm* to read *Fm* ; 2ii-iii: corrected original *DmBm* read *FmDm* **(B)**

/196, IIb, 2: tie from *Ec* 'A-' ; IVb, 2: phrase from *Cm* 'A-' **(C)**

/201, II, 2: corrected original *Em* to read *Ec Ec* ; 3: inserted text 'as' beneath *Ec* ; 4:  
corrected text 'is' to read 'it' beneath *Ec* **(B)** ; IIb, 1: 'nat.' sign before *Ec* '-gin-' **(C)**

/208, I, 1-2: removed original slur from *Ec* to *Enat.c* 'now' **(B)**

/214, IV, 4ii: inserted 'nat.' sign before *Bc* ; Org. B., 4: inserted 'b' before *Bc* **(B)**

/217, Ia, 1: text '-men' of other voice under *c-rest* **(C)**

/219, IVb, 4: *Cc* tied to following bar 'A-' **(C)**

/220, Id, 1-2: *Cm* slurred to *Bnat.m* 'A-' **(C)**

/227, IIa, 1-2: *Cc Cc* 'e-ver' ; IIb, 1: original hand blotches the note, reads as *Bc* but  
blotches onto the *Cc* line on 'ev-' **(C)**

/231, IIIa, 1: text of other voice ‘*world*’ beneath *m-rest* (C)

/231-233, Ia: phrase marks between bars of countertenor voice (C)

/235, Ib, 2: phrase mark from *Em* ‘A-’ to *Em* in following bar (C)

/236, IIIb, 2-4: phrase from *Gc* ‘A-’ (C)

/243, IVb, 1: no tie from *Asb*, no text ‘A-’ beneath (C)

/251, III, 2: inserted ‘nat.’ sign before *Dm* ‘A-’ ; Org. Tr., 3ii: inserted ‘nat.’ sign before *Dm* (B) ; IIIb, 2: no ‘nat.’ sign before *Dm* ‘A-’ (C)

/254, I, 1: ends after *Esb* with pause ‘-men’ and sig. of John Grey ; II, 1: ends after *Gsb* with pause ‘-men’ and sig. of John Grey ; III, 1: ends after *Bsb* with pause ‘-men’ and sig. of John Grey ; IV, 1: ends after *Esb* with pause ‘-men’ and sig. of John Grey ; Org. Tr., 1i-iii: ends after *EsbBsbGsb* with pause and sig. of John Grey ; Org. B., 1: ends after *Esb* with pause and sig. of John Grey (B) ; Ia: ends ‘Sanctus & C[ommandments] turn to page 108’ ; Ic, 1: ends after *Esb* with pause ‘-men’ ; Id: after signatory symbol, several erased pencilled lines of handwriting – illegible ; IIa, 1: ends after *Gsb* with pause ‘-men’ ; IIIa, 1: ends with *Bsb* with pause ‘-men’ ; IIIb, 1: ends with *Bsb* with pause ‘-men’ ; IVa, 1: ends after *Esb* with pause ‘-men’ ; IVb, 1: after *Esb* with pause ‘-men’ ends ; 2-3: starching over original notation with correction in original hand to *Cc Cm* ‘-er shall’ (C) ; Org. Tr., 1i-iii: ends after *EsbBsbGsb* with pause and db lines ; Org. B., 1: ends after *Esb* with pause and db lines (H)

## ‘Sanctus in Eb’

/1, Ib, 1: ‘full’ no ‘*ad lib.*’ over Bsb ‘Ho-’ (C)

/4, Ib, 1: a starchy area perhaps implying an original g.n. Fm or g.n. Fc before Csb ‘-ly’ (C) ; I, 1: no pause over Csb ‘-ly’ ; II, 1: no pause over Asb ‘-ly’ ; III, 1: no pause over Esb ‘-ly’ ; IV, 1: no pause over Asb ‘-ly’ ; Org. Tr., 1i: no pause over Csb ; Org. B., 1: no pause over Asb (U)

/6, Org. Tr., 2ii: corrected original Em to read Dm (B)

/8, Org. Tr., 1i-ii-2: Cm over Esb slurred to Bm (U)

/11, Org. Tr., 1ii: ‘p’ beneath Dc (H, U)

/20, Ia, 1: ‘*forte*’ over Ec ‘Glo-’ (C)

/21, Org. Tr., 1ii: corrected original Em. to read Fm. (B)

/22, I, 1: g.n. Ec slurred to Dm ‘Lord’ (U)

/25, Ib, 1: ‘All Silent’ over *sb-rest* (C)

/27, I, 1: ends after Esb with pause ‘*high*’ and db lines ; II, 1: ends after Gsb with pause ‘*high*’ and db lines ; III, 1i-ii: ends after EsbBsb with pause ‘*high*’ and db lines ; IV, 1: ends after Esb with pause ‘*high*’ and db lines ; Org. Tr., 1i-iv: ends after EsbBsbGsbEsb and db lines ; Org. B., 1i-ii: ends after BsbEsb with pause (B) ; Org. Tr., 1i-iv: ends after EsbBsbGsbEsb with pause and db lines ; Org. B., 1i-ii: ends after BsbEsb with pause and db lines (H)

### **‘Kyrie Eleison in Eb’**

/7, II, 2-3: removed original slur from Gc to Fc ‘-cline’ (B) ; Org. Tr., 4i-5: Bc slurred to Ac over EmCm (U)

/10, I-IV, Org: removed unnecessary key signature (B) ; I, 1: no ‘last time’ over Esb ‘Lord’ (U)

/18, Org. Tr., 1i-ii-2i-ii: BmGm slurred to GcEc (U)

/19, I, 2: ends after Esb ‘thee’ with db lines ; II, 1: ends after Esb ‘thee’ with db lines ; III, 1: ends after Gsb ‘thee’ with db lines ; IV, 1: ends after Esb ‘thee’ with db lines ; Org. Tr., 2: ends after Esb with db lines ; Org. B., 2i-iii: ends after BsbGsbEsb with db lines (B) ; Ib: ends Esb with signatory symbol ‘thee’ ; Ia: ends after Esb with signatory symbol ‘thee’ (C) ; Org. Tr., 2: ends after Esb with pause ; Org. B., 2i-iii: ends after BsbGsbEsb with pause and db lines (H)

### **‘Creed in Eb’**

/5, III, 1: corrected original stemming to position upwards on Ac. ‘heav’n’ (B)

/7, II, 1-3: corrected original Gc. Gq Gm to read Ec. Eq Em ‘and of all’ (B)

/11, Org. Tr., liii: ‘pia’ beneath Esb (H)

/13, Org. Tr., 1i-2: Bm slurred to Am over FsbDsb (U)

/19, Ib, 3: illegible pencilled comment over Gc. ‘of’ (C)

/22, Org. Tr. 2iv: 'for' beneath *Fm* (**H**)

/25, Ib, 4: *Cc* '-ry' (**C**)

/27, Org. B., 1-2: *Dm Dm* (**U**)

/32, III, 2: corrected original *Em* to read *Cm* 'all' to provide 3<sup>rds</sup> in keeping with organ (**B**) ;

Ib, 3: original *Cm* starched away and *Am* inserted in original hand 'all' (**C**)

/36, Org. B., 1i-2i: corrected stems to direct upwards on *Cm Bm* (**B**)

/38, I-IV, Org: removed unnecessary key signature (**B**)

/45, Ia, 4: *A#q* 'the' (**C**)

/47, Org. B., 1-4: phrase from *Fm*. (**U**)

/53, I-IV, Org: removed unnecessary key signature (**B**)

/59, II, 1: corrected original *Csb* to read *Bsb* 'He' ; Org. B., 1i: corrected original *Csb* to read *Bsb* (**B**)

/69, II, III, 1-2: removed original slurs from crotchets '-gain' (**B**)

/70, III, 1: placed 'nat.' sign before *Am*. '-cor-' (**B**)

/71, Org. Tr., 1ii: inserted 'nat.' sign before *Am* originally omitted ; Org. B., 2i: removed unnecessary 'nat.' sign before *Fc*. (**B**)

/75, III, 1-2: corrected original *Bm. Cc* to read *Bm Cm* 'in-to' (**B**)

/85, Org. B., 2: corrected original *Bc* to read *Cc* (**B**)

/88, Org. Tr., 2i-ii-3i-ii: *AcCc* slurred to *GqEq* (**U**)

- /91, Org. B., 2: corrected original *Em* to read *Am* (B)
- /94, Ib, 1: ‘All Silent’ over *sb-rest* (C)
- /99, Org. Tr., 1i-ii-2i-ii: *CmAm* slurred to *BmGm* (U)
- /100, Org. B., 4: ‘8va’ beneath *Bq* (H)
- /104, Org. Tr., 2ii-iii-3ii-iii: corrected original *GcFc* to read *FcEc* (B)
- /107, III, 1: ‘Solo’ over *Em*. ‘And’ (H)
- /116, I, 3i-ii: ‘Trio’ over *Ec.Gc*. ‘who’ (H)
- /119, Ib, 2: under *m-rest*, text of other voice illegible in original hand, after *m-rest*, an inexplicable mark in ink (C)
- /130, Ib, 1: pencilled note on 3<sup>rd</sup> line (minim) with letter ‘B’ above original *Am* ‘*pro-*’ ; 2: pencilled note on 3<sup>rd</sup> line (*sb*) with ‘B’ in pencil above original *Asb* ‘*-phets*’ (C) ; I, 1i-ii-2i-ii: *Gc.Ec*. slurred to *FqDq* ‘*pro-*’ ; Org. B., 1i-ii-3: phrase from *Bc* over *Esb* (U)
- /139, III, 3: inserted ‘nat.’ sign before *Am* originally omitted ‘*ac-*’ (B)
- /154, Ia, 2: *Cm* ‘*the*’ (C)
- /158, Ib, 1: no pause over *Bsb* ‘*dead*’ (C)
- /161, Org. B., 1ii: corrected original *Esb.* to read *Bsb.* (B)
- /170, Ia, 2-3: *Em* slurred to *Dbm* on ‘*A-*’ (C)
- /176, I, 2: phrase from *Bm* ‘*A-*’ (U)

/178, II, 1: corrected original *Dm* to read *Fm* ‘-men’ to avoid doubling of the leading note ;  
II-IV, 2-3: removed original slurs from crotchet to crotchet ‘A-’ (**B**)

/180, I, 1: ends after *Esb* with pause ‘-men’ and sig. of John Grey ; II, 1: ends after *Gsb*  
with pause ‘-men’ and sig. of John Grey ; III, 1: ends after *Bsb* with pause ‘-men’ and sig.  
of John Grey ; IV, 1: ends after *Esb* with pause ‘-men’ and sig. of John Grey ; Org. Tr., 1i-  
iv: ends after *EsbBsbGsbEsb* with pause and sig. of John Grey ; Org. B., 1: ends after *Esb*  
with pause and sig. of John Grey (**B**) ; Org. Tr., 1i-iv: ends after *EsbBsbGsbEsb* with pause  
and the unidentified signatory symbol consistent with entries into Source (**A**) ; Org. B., 1:  
ends after *Esb* with pause and an unidentified signatory symbol consistent with Source (**A**)  
entries (**H**)

## **1b. Evening Service in Eb**

*c.1812*

### **Composition**

The *Evening Service in Eb* comprises a ‘Magnificat’, ‘Gloria Patri’, ‘Nunc Dimittis’, ‘Cantate Domino’ and ‘Deus Misereatur’. As argued below, it appears to have been composed later than the *Morning Service in Eb*.

### **List of Sources**

*Source 1: (U), (front), pp. 132-168*

*Source 2: (K), ii, (front), pp. 53-77*

*Source 3: (C), xxvii, (front), pp. 81-90; xxviii, (front), pp. 84-93; xxix, (front), pp. 82-89; xxxiv, (reverse), pp. 14-18; pp. 45-47; xxxvi, (reverse), pp. 116-131; xxxvii, (front), pp. 118-132; xli, (front), pp. 3-7*

*Source 4: (H), ii, (front), pp. 268-328*

Source 5: (N), vii, (*reverse*), pp. 74-81

Source 6: (O), i, (*front*), pp. 135-137; iii, (*reverse*), pp. 56- 57; viii, (*front*), pp. 203-206; ix, (*front*), pp. 92-96; xii, (*front*), pp. 170-193

## Critical Commentary

### Scoring

The *Evening Service in Eb* is scored for two trebles, countertenor, tenor, bass and organ accompaniment. In this edition the voices are indicated thus: I/1= Tr. 1 ; I/2 = Tr. 2 ; II/1 = C.T. 1 ; II/2 = C.T. 2 ; III/1 = T. 1 ; III/2 = T. 2 ; IV = B. ; Org. Tr. ; Org. B.

### Copy text

Source 1: (U) is the printed edition *Morning and Evening Services and Anthems* (1825) volume one. It is the copy text for this edition of the *Evening Service in Eb* and it is called Source 1 in the **List of Sources** and (U) in the **Textual Commentary**. It presents the ‘Magnificat’ from pages 132-138, ‘Gloria Patri’ from pages 139-141, ‘Nunc Dimittis’ from pages 142-146, ‘Cantate Domino’ from pages 147-157 and ‘Deus Misereatur’ from page 158-168.

## Variant readings and dating

Source **2: (K) ii** is St. Patrick's Cathedral Organ Book Vol. 81. It presents the *Evening Service in Eb* from p. 53. The 'Gloria Patri' is not given separately but carries on directly from the 'Magnificat'. It is consistent with the copy text with the exception of phrasing, slurring, dynamics and performance markings. It does not give a title for the 'Cantate Domino' but presents it under the title '*Evening Service in Eb*' on p. 62. The *Evening Service in Eb* ends on p.77 after the signatory symbol of John Grey. Evidence for dating occurs after Stevenson's *Evening Service in C* on p. 53 where, after the signatory symbol of John Grey, 'Examin'd by Mr. J. Mathews and paid for thus far Nov. 17<sup>th</sup> 1812' is written. Further evidence for dating occurs after the *Evening Service in Eb*. A date 'Paid Nov. 15. 1815' is written after double bar lines in John Grey's hand after 'Chant for the Creed of Saint Athanasius' of Stevenson's *Morning Service in C (Short)*. This suggests a copy date of between 1812 and 1815.

Source **3: (C)** refers to Christ Church Cathedral part-books **xxvii-xxix**, **xxxiv**, **xxxvi-xxxvii** and **xli**. In this edition the voices are indicated thus: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; Ic = Tr. [cant.] ; Id = Tr. [dec.] ; IIb = C.T. [dec.] ; IIIb = T. [dec.] ; IVb = B. [dec.]

All of these copies include the 'Gloria Patri' as part of the 'Magnificat' and not as a separate movement. Part-books **xxvii-xxix** and **xxxiv** do not include the 'Cantate Domino' and 'Deus Misereatur'. Where parts divide they are represented thus: II/1 = C.T. 1 ; II/2 = C.T. 2 ; III/1 = T. 1 ; III/2 = T. 2

Countertenor Decani R.C.B. C6/1/24/3/48 is **xxvii**. The ‘Magnificat’ begins on p. 81 and is generally consistent with the copy text. The ‘Nunc Dimittis’ begins on p. 86 and ends on p. 90 with an unidentified signatory symbol. The nearest date occurs on p. 135 after Houghton’s ‘Jubilate’ from his *Morning Service in C* where the initials ‘T.R.C.G.’ are dated 9/12/[18]69 in ink. Tenor Decani R.C.B. C6/1/24/3/49 is **xxviii**. The ‘Magnificat in *Eb*’ begins on p. 84 and is consistent with the copy text. The ‘Nunc Dimittis’ [*sic*] is presented on p. 89 where the misspelling is commented upon in blue pencil. The copy is generally consistent with the copy text. It ends on p. 93 and is followed by a penciled statement made by William Torrance: ‘This copy is incorrect W.T.’. The nearest date occurs after Houghton’s ‘Te Deum’ from his *Morning Service in C* on p. 138 where it is signed ‘T.R.C.B. 18/9[18]69’. Bass Decani R.C.B. C6/1/24/3/50 is **xxix**. The ‘Magnificat in *Eb*’ begins on p. 82 and is followed the ‘Nunc Dimittis’ on p. 86. It ends on p. 89 with an unidentified signatory symbol. It is generally consistent with the copy text. The nearest evidence for dating is after Houghton’s ‘Te Deum’ from his *Morning Service in C* on p. 70 where the initials ‘T.R.C.G.’ are dated ‘20/9/[18]69’. Treble Decani R.C.B. C6/1/24/3/57 is **xxxiv**. It is referred to as ‘Ib’ in the order of parts and in the **Textual Commentary**. ‘Magnificat in *Eb*’ begins on p. 14 where there is penciled addition of the text ‘and my spirit hath rejoiced’ over the second stave. On pages 16 and 17, there are a number of incidents of notation and the text deleted in pencil. It ends on p. 18 with an unidentified signatory symbol and a note ‘Nunc Dim. at p. 45’ in red pencil. This ends on p. 47 and is generally consistent with the copy text. The nearest date occurs after Houghton’s ‘Jubilate’ from his *Morning Service in C* on p. 53 after the initials ‘T.R.C.B.’ 9/12/[18]69. Part-books **xxxvi** and **xxxvii** include all four components of the *Evening Service in Eb*. Treble Decani R.C.B. C6/1/24/3/59 is **xxxvi**. It is referred to as ‘Id’ in the order of parts and in the

**Textual Commentary.** The ‘Magnificat in *Eb*’ begins on p. 116 and the ‘Deus Misereatur’ ends on p. 131 with an unidentified signatory symbol. There is no further evidence for dating. All parts are generally consistent with the copy text. Treble Cantoris R.C.B. C6/1/24/3/60 is **xxxvii**. It is referred to as ‘Ia’ in the order of parts and in the **Textual Commentary**. The ‘Magnificat in *Eb*’ begins on p. 118 and the ‘Deus Misereatur’ concludes on p. 132 with an unidentified signatory symbol. The parts are generally consistent with the copy text. Treble Cantoris R.C.B. C6/1/24/3/64 is **xli**. It is referred to as ‘Ic’ in the order of parts and in the **Textual Commentary**. It does not present the ‘Cantate Domino’ or ‘Deus Misereatur’. The ‘Magnificat in *Eb*’ begins on p. 3 and is followed by the ‘Nunc Dimittis’ which begins on p. 6 and ends with double bar lines on p. 7. A performance date is entered after Boyce’s *I Have Surely Built Thee* where ‘20 Jan. 1894’ is written in pencil after double bar lines on p. 92.

Source **4: (H) ii** is ‘Sir J. Stevenson’s Services Christ Church’, R.C.B. C6/1/24/1/28. In this edition the voices are indicated thus: I/1= Tr. 1 ; I/2 = Tr. 2 ; II = C.T. ; III = T. ; IV= B. ; Org. Tr. ; Org. B.

It presents all four components of the *Evening Service in Eb*: the ‘Magnificat in *Eb*’ begins on p. 268 and the ‘Gloria Patri’ is included within. The ‘Nunc Dimittis’ begins on p. 282 and ends with a signatory symbol consistent with other entries into the source on p. 291. The ‘Cantate Domino’ begins on p. 291 and the ‘Deus Misereatur’ on p. 311. It ends on p. 328 with an unidentified signatory symbol on p. 328 consistent with other entries into the source. It is generally consistent with the copy text and no further evidence for dating exists.

Source **5: (N) vii** does not include the ‘Cantate Domino’ or ‘Deus Misereatur’. The ‘Magnificat in Eb’ begins on p. 74. The ‘Magnificat’ and ‘Nunc Dimittis’ are the last entries into the reverse of this source. The ‘Gloria Patri’ is included in the ‘Magnificat’. The ‘Nunc Dimittis’ ends on p. 81 with double bar lines and a penciled chant followed by the ‘Gloria at p. 79’ in the original hand. It is generally consistent with the copy text and no further evidence for dating exists.

Source **6: (O)** refers to Cashel Cathedral sources **i, iii, viii-ix** and **xii**. In this edition the voices are indicated thus: IIa = C.T. ; IIIa = T. ; IVa = B. ; IVb = B. Where parts divide, they are represented thus: II/1 = C.T. 1 ; II/2 = C.T. 2 ; III/1 = T. 1 ; III/2 = T. 2

The Cashel sources do not include the ‘Cantate Domino’ or ‘Deus Misereatur’. Tenor Cashel Cathedral is **i**. It is referred to as ‘IIIa’ in the order of parts and in the **Textual Commentary**. The ‘Magnificat in Eb’ begins on p. 135. There are a number of penciled edits that demonstrate the source was used. ‘Can’[toris] appears in pencil, the text is very faded perhaps through wear and the original text is deleted in pencil. The ‘Nunc Dimittis’ ends on p. 137, without a signatory symbol. No further evidence for dating exists. [Cashel] Cathedral Bass is **iii**. It is referred to as ‘IVa’ in the order of parts and in the **Textual Commentary**. The ‘Magnificat in Eb’ begins on p. 56. The ‘Nunc Dimittis’ ends on p. 57 with double bar lines. This copy may be in the hand of Cashel organist Francis Mathews as a Mathews’ signatory symbol with initials ‘F.M.’ follows Stevenson’s ‘Jubilate in C’ on p. 61. Cashel Cathedral Bass is **viii**. It is referred to as ‘IVb’ in the order of parts and in the **Textual Commentary**. The ‘Magnificat in Eb’ begins on p. 203. The ‘Nunc Dimittis’ ends on p. 205 with double bar lines. There is no further evidence for dating. Cashel Cathedral Contra-tenor is **ix**. It is referred to as ‘IIa’ in the order of parts and in the **Textual**

**Commentary.** The ‘Magnificat in Eb’ begins on p. 92. It concludes with a Mathews’ signatory symbol similar to that of ‘F. M.’ on p. 94 and is followed by the ‘Nunc Dimittis’ on the same page. After the title, it is written: ‘By Sir J. Stephenson’ [*sic*]. Penciled markings demonstrate that the service was sung at Cashel. There is penciled deletion of a bar bearing no notation or rests, while ‘*Can.*’ and ‘*Dec.*’ appear in pencil. The ‘Nunc Dimittis’ ends on p. 96 with double bar lines. A penciled performance date appears after Stevenson’s *I Looked and Lo* on p. 125 which reads: ‘January 2<sup>nd</sup> 1853.’ Cashel Cathedral Service Book is **xii**. In this edition the voices are indicated thus: I/1= Tr. 1 ; I/2 = Tr. 2 ; II = C.T. ; III = T. ; IV= B.

The ‘Magnificat in Eb’ begins on p. 170. The ‘Gloria Patri’ is part of the ‘Magnificat’. The ‘Nunc Dimittis’ begins on p. 188 where ‘For last chorus look to page 184<sup>th</sup>’ is written in ink. The ‘Nunc Dimittis’ ends with a Mathews’ signatory symbol on p. 193. No further evidence for dating exists.

## **Textual Commentaries**

### **‘Magnificat in Eb’**

/2, IVa, 2: pencilled highlighting of Gm ‘*doth*’ (O)

/4, Ib, 1: Fm ‘-fy’ no g.n. Gc ; Ic, 1: no g.n. Gc before Fm ‘-fy’ (C) ; Org. B., 1i-2i: Am Cm over Am Anat.m (N)

/5, Org. B., 1i: Bsb over FsbBsb (N)

/6-8, Ib: text omitted in original hand and inserted in pencil '*And my Spirit hath rejoiced*'  
(C)

/7, IIb, 1: Ec. in pencil beneath Gc. '*spi-*' (C)

/11, Ic, 3-4: Ac Gc '*hath re-*' (C) ; Org. B., 1i-2i: Cm Cm over Fm Fm (N)

/13, Ic, 3-4: Bc Ac '*hath re-*' (C) ; IIa, 3-4: Gc Fc '*hath re*' (O)

/17, IIb, 1-2: Dm. '*God*' Gc '*my*' (C) ; Org. Tr., 1ii: '*nat.*' sign in blue pencil before Gm.  
under Bm. (K)

/18, IVb, 2: no pause over Em '*-viour*' (O)

/19, IIIb, 3: '*Dec.*' in pencil over Em '*For*' ; IVb, 1: '*Dec.*' in pencil over *sb-rest* (C) ; IIa,  
3: marked '*Cantoris*', no '*Andante*' over *m-rest* ; IIIa, 3: '*Can.*' in pencil over Em '*For*', no  
'*Andante*' (O) ; I-IV, Org: removed unnecessary key signature ; I, 1: no '*Andante*' over *m-*  
*rest* (U)

/20, Ia, Id, 1: mordent over Fm. '*he*' (C) ; Org. Tr., 1ii: Esb beneath Fm. (N)

/21, Ia, 1: g.n. Bq in pencil before Ac. '*-gar*' (C)

/23, Id, 1: g.n. Eq before Dc. '*low-*' (C)

/25, Id, 1: g.n. Cc before Bm '*mai-*' (C)

/28, Ib, 3: after notes, a blotch on the third space ; 4i-ii: original notes AcCc deleted by  
pencil and pencilled notes BcGc written in so that there is alignment with text '*ge-*' (C)

/29, Org. B., 2: '*nat.*' sign before Am (N)

/31, Ia/1, 1i: g.ns FsqGsqAsq before Gc. marked with 'b' sign 'bless' ; Ia/2, 1ii: g.ns DsqEsqFsq before Ec. (C)

/34, Ia, 1i: '~' over Fm. 'call' ; 2: g.n. Dq before Cc marked '<' in pencil (C)

/35, Ia, 1i: '~' over Gc. 'bles-' marked '>' with pencil instruction across the bar 'Unison by order of the police' ; IIIb, 2: pause over Esb '-sed' ; Ic/1, 3: pause over Esb '-ed' ; 2: pause over Esb '-ed' (C)

/36, I-IV, Org: removed unnecessary key signature (U)

/37, Ib, 2: Bc 'that' ; IIb, 1-3: alteration to text 'he that is' beneath Fc. Fq Fm (C)

/41, IVb, 2: 'nat.' sign before Fm '-ly' (C)

/46, Id, 2-3: Bc. Bq 'is on' (C) ; Org. Tr., 1ii: no Gm beneath Bnat.m (N)

/49, Org. B., 2i: Bm over Dm (N)

/50, Org. B., 1i-2i: Bm Gm over Gm Em (N)

/51, Org. Tr., 1ii-2ii: Bm Fc beneath Cm Fm (N)

/54, Ib, 1: Cm 'out' no g.n. Dc ; Ic, 1: no g.n. Dc before Cm '-out' (C)

/55, Org. Tr., 2i-3i: Fc. Eq over Dm ; Org. B., 2i-3i: Ac. Gq over Bm (N)

/56, Org. Tr., 2: pause over Em ; Org. B., 2i-iii: pause over BmGmEm (K) ; Org. Tr., 2: pause over Em ; Org. B., 2i: pause over Bm (N)

/57, IIb, 1: 'Verse *Maestoso*' over *sb-rest* ; IIIb, 1: '*Maestoso*' over *sb-rest* ; IVb, 1: 'Verse *Maestoso*' over *m-rest* (C) ; I, 1: 'Verse *Maestoso*' over *sb-rest* ; IV, 1: '*Can.*' in pencil

over *m-rest* (**H**) ; Org. Tr., 1: 'Rather Slow' in pencil over *m-rest* (**K**) ; IIa, 1: 'Verse *Maestoso Decani*' over *sb-rest* ; Ia, 1: IVa, 1: '*Maestoso*' over *m-rest* (**O**) ; I-IV, Org.: removed unnecessary key signature (**U**)

/60, IIb, 2: '*Can.*' in pencil over Ec '*he*' (**C**)

/62, Org. B., 1-2: Ec. Dq (**N**)

/64, Org. Tr., 2ii-3ii: no slur from Cc to Bq (**K**)

/71, IIb, 3: heavy ink blotting on Cc '*the*' ; IVb, 3: '*p*' in pencil over Fc '*the*' (**C**) ; I, 3: '*p*' over Cc '*the*' (**H**) ; Org. B., 1: 'nat.' sign in pencil before Ac over Fc ; 3i: 'nat.' sign in pencil before Ac over Fc (**K**)

/74, IIb, 2: '*b*' before Dc '*and*' (**C**)

/76, IIIa, 4: 'nat.' sign in pencil before Ac '*and*' (**O**)

/77, IIb, 3: '*pp*' over Fc '*the*' ; IVb, 3: 'Slower' in pencil over Bc '*the*' (**C**)

/78, Org. B., 1: 'Slower' in pencil beneath Anat.*m* (**H**)

/79, IVb, 2: '*pp*' and '*lento*' in pencil over and beneath Bc '*the*' (**C**)

/83, Org. B., 2i-3i: Gc Gc over Ec Ec (**N**)

/84, Org. B., 1i-3i: Bm Bc Bc over Gm Gc Gc (**N**)

/85, Org. B., 1i-2i: Cm Bm over Am Enat.*m* (**N**)

/86, Ia: text '*-mem- b'ring his*' written over notes Cm. Ac and Fc in pencil ; 3-4: slur in pencil between Fc and Bc '*-b'ring his*' (**C**)

/91, Org. Tr., 2: no *GmEm GcEc GcEc* (**N**)

/93, IIIb, 2: '*ff*' in pencil beneath *Cm* '*the*' (**C**)

/95, Org. B., 1i-4: no phrase from *Bc* (**N**)

/102, Org. Tr., 1i-iii-3i-iii: penciled accents from *CbmAmFm* (**K**)

/108, Org. B., 1i: pause in ink of a later hand over *Bsb* ; Org. B., 1i: pause over *Bsb* (**K**) ; I-IV, Org: removed unnecessary key signature (**U**)

/109, I, 1: '*Dec.*' in pencil over *Bsb*. '*He*' (**H**) ; IIa, 1: '*Cantoris*' over *Fm*. '*He*' ; IVb, 1: '*Can.*' in pencil over *Bsb* '*He*' (**O**) ; IIIb, 1: '*Dec.*' in pencil over *Dm*. '*He*' (**U**)

/110, IV, 3-4: removed original slur from *Ec* to *Dc* '*be-ring*' (**U**)

/111, Org. Tr., 1iii-3iii: *Cm. Cc Bm* beneath *Cm.Esb Ac FcDm* (**N**) ; IVb, 3: *Bm* '*his*' (**O**) ; IV, 3: corrected original *Am* to read *Bm* '*his*' in keeping with organ bass (**U**)

/112, Org. Tr., 1iii-3iii: *Bm Bm* beneath *AcFc..GsqEsq GmEm* (**N**)

/113, IIIa, 4-5: no slur from *Gc.* to *Bq* '*his*' (**O**)

/116, IIb, 1: pause over *Gc.* '*Is-*' (**C**) ; IV, 1-2: corrected original *Bc.* tied to *Bq* to read *Bm* '*Is-*' (**U**)

/118, Ia, 1: *Bc. Cq sq-rest* '*pro-*' entered in pencil (**C**) ; Org. Tr., 3ii: *Em* beneath *Am* (**N**)

/120, Org. Tr., 1i: no slur from *Ec* (**K**) ; Org. Tr., 1i-3: no slur from *Ec.* over *BsbFsb* (**N**)

/123, Org. Tr., 1i-ii-2i-ii: no slur from *BmGm* to *GcEc* (**K**)

/124, Org. B., 1-2: *Em* tied to *Esb* (**N**)

/129, Org. Tr., 2ii: 'b' in pencil before *Dm* under *Enat.m* (**K**) ; II, 1: no '>' over *Esb* 'A-'  
(**O**)

/130, II, 2: removed original slur from *Gc* 'and' (**U**)

/132, IIb, 2: repeat signs in pencil after *Esb* '-ver' (**C**)

/133, IVb, 1-2: *Cm* slurred to *Bm* 'A-' (**O**)

/134, IIIa, 3: g.n. *Dc* to *Em* 'his' (**O**)

/135, IIb, 1: 'Tempo' in pencil beneath *Ac* 'seed' (**C**)

/140, Id, 1: 'tr.' over *Gc*. 'ev-' ; IIb, 3: repeat signs in pencil after *Esb* '-er', followed by 'Gloria Patri' ; IIIb: followed by 'Gloria Patri' ; IVb, 2: after *Esb* '-er', 'Gloria Patri' follows (**C**) ; Org. Tr., 3: ends after *Esb* with db lines, 'Gloria Patri' follows on immediately after ; Org. B., 3i-ii: ends after *GsbEsb* (**H**) ; IVa, 2: pause over *Esb* '-er' (**O**) ; I, 3: ends after *Esb* '-ver' with db lines ; II, 3: ends after *Esb* '-ver' with db lines ; III, 3: ends after *Gsb* '-ver' with db lines ; IV, 2: ends after *Esb* '-ver' with db lines ; Org. Tr., 3: ends after *Esb* with db lines ; Org. B., 3i-ii: ends after *GsbEsb* and db lines (**U**)

### **'Gloria Patri in Eb'**

/1, IIIa, 2: no pause over *Bm* '-ry' (**O**)

/4, IIb, 1-2: *Ec* slurred to *Gc* in pencil 'be' ; IIIb, 1-2: no slur from *Gc* to *Ac* 'be' (**C**)

/7, I, 1ii: *Csb* beneath *Esb* 'Son' (**O**)

/10, Org. Tr., 1i: no tie from *Bsb* to following bar ; Org. B., 1i-ii: no tie from *Bsb Bsb* to following bar **(K)**

/26, Ic, 1-2: note of other part *Bm. Ac* ‘*the be-*’ beneath *sb-rest* **(C)**

/27, Ic, 1: notation of other part *Ac Ac* ‘*-ginning*’ beneath *m-rest* **(C)**

/30, IIIa, 2: ‘nat.’ sign in pencil before *Bc* ‘*world*’ **(O)**

/31, Ic, 4: original *Cc* manipulated in pencil to read *Bc* marked ‘B’ in pencil above ‘*-out*’ **(C)**

/35, IVb, 2-4: no phrase from *Ac* ‘*A-*’ **(C)** ; IVb, 2-4: no phrase from *Ac* ‘*A-*’ **(O)**

/40, III, 1ii: *Am* beneath *Cm* ‘*now*’ **(O)**

/41, II, 3: this *Fm* creates a rising dominant 7<sup>th</sup> ‘*and*’ **(U)**

/42, IV, 1i-3i: removed original *CcCcCm* ‘*e-ver shall*’ **(U)**

/46, Ib, 2-4: *Gc Gc Gc* ‘*world with-out*’ **(C)**

/47, Ib, 2: *Bc* ‘*A-*’; 2-4: no slur from *Bc* ‘*A-*’ **(C)** ; IIIa, 2: no tie from *Em* ‘*A-*’ **(O)**

/48, Ia, 1: slur extends to *Gm* ‘*A-*’ **(C)**

/53, Ib, 2: *Gc* without phrase ‘*A-*’ **(C)** ; Org. Tr., 1: ‘v’ in pencil over *Gm*. **(K)** ; II, 1: removed original text ‘*-men*’ beneath *Esb* **(U)**

/54, I, 3: corrected stemming to position downwards on *Cc* ‘*A-*’ **(U)**

/55, IVb, 2: no phrase from *Em* 'A-' (C) ; IVa, 2: no phrase from *Em* 'A-' ; IVb, 2: no phrase from *Em* 'A-' ; IV, 2: no phrase from *Em* 'A-' (O) ; Org. Tr., 2i: 'p' in pencil over *Em* (K) ; II, 1: inserted text '-men' beneath *Am* (U)

/56, Org. Tr., 1i: pause in pencil over *Esb* (K)

/57, Ia, 1: 'tr.' in ink over *Dsb* ; IIb, 1: no g.n.s *GqAq* after *Fsb* 'A-' (C) ; Org. Tr., 1i: pause in pencil over *Dsb* (K)

/58, Ic, 1: pause over *Esb* '-men', followed by double barline, no sig. ; Id, 1: no pause over *Esb* '-men' ; IIIb, 1: ends after *Bsb* with pause '-men' with 'This copy is incorrect W.T.' [William Torrance] ; (C) ; Org. Tr., 1i-iii: ends after *EsbBsbGsb* with pause ; Org. B., 1: ends after *Esb* with pause ; Org., 1: ends after 'Nunc Dimittis' with sig. consistent with Source (A) entries (H) ; IIa, 1: ends after *Gsb* '-men' with pause (O) ; Org. Tr., 1i-iii: ends after *EsbBsb* with sig. of John Grey and Mathias Crowley ; Org. B., 1: ends after *Esb* with pause and sig. of John Grey and Mathias Crowley (K) ; Org. Tr., 1i-ii: ends after *EsbGsb* ; Org. B., 1i-ii: ends after *BsbEsb* (N) ; I, 1: ends after *Esb* with pause and db lines ; II, 1: ends after *Gsb* with pause '-men' ; III, 1: ends after *Bsb* with pause '-men' ; IV, 1: ends after *Esb* with pause '-men' ; Org. Tr., 1i-iii: ends after *EsbBsbGsb* with pause and db lines ; Org. B., 1: ends after *Esb* with pause and db lines (U)

### **'Nunc Dimittis in Eb'**

/1, IVb, 1: dot in pencil after *Em* 'Lord' (C)

/6, IIb, 2-3: *Aq* slurred in pencil to *Gq* '-ing' (C)

/9, Org. Tr., 1: 'cres.' in pencil from *Am* over *c-rest* (**K**)

/12, Org. Tr., 1i: 'f' in pencil over *Em* (**K**)

/14, IV, 3: corrected original *Bq* to read *Fq* 'sal-' (**U**)

/16, IIIb, 3: text 'pre-' with pencilled stroke to *Dc* (**C**) ; Org. Tr., 2ii-3ii: *Bc Bc* under *Dc Dc* (**N**)

/17, Id, 1-2: *Cq. Csq* '-par'd be-' ; 3-4: *Cq. Csq* '-fore the' ; 5-6: *Cq. Csq* 'face of' ; 7: *Cc* 'all' ; IIb, 5: *Fq.* 'face' ; 6: *Fsq* 'of' ; IIIb, 3-4: *Eq. Esq* '-fore the' ; 5-6: *Eq. Esq* 'face of' ; 7: *Ec* 'all' ; IVa, IVb, 1-2: *Anat.q Asq* '-par'd be-' ; 3-4: *Aq. Asq* '-fore the' ; 5-6: *Aq. Asq* 'face of' ; 7: *Ac* 'all' (**C**) ; IIIa, 1-2: *Eq. Esq* 'par'd be' ; 3-4: *Eq. Esq* '-fore the' ; 5-6: *Eq. Esq* 'face of' (**N**) ; I, 1-2: *Cq. Csq* 'par'd be' ; 3-4: *Cq. Csq* '-fore the' ; 5-6: *Cq. Csq* 'face of' ; II, IIa, 1-2: *F#q. Fsq* '-par'd be-' ; 3-4: *F#q. Fsq* '-fore the' ; 5-6: *F#q. Fsq* 'face of' ; III, IIIa, 1-2: *Eq. Esq* '-par'd be-' ; 3-4: *Eq. Esq* '-fore the' ; 5-6: *Eq. Esq* 'face of' ; IV, IVa/IVb, 1-2: *Anat.q. Asq* '-par'd be-' ; 3-4: *Aq. Asq* '-fore the' ; 5-6: *Aq. Asq* 'face of' ; 7: *Ac* 'all' (**O**)

/18, Org. Tr., 2i: 'p' in pencil over *Bm* (**K**)

/20, Id, 1-2: *Bnat.q. Bsq* '-par'd be-' ; 3-4: *Bq. Bsq* '-fore the' ; 5-6: *Bq. Bsq* 'face of' ; 7: *Bc* 'all' ; IIIb, 3-4: penciled manipulation of original *Dq Dq* to form *Dq. Dsq* '-fore the' ; 5-6: penciled manipulation of original *Dq Dq* to form *Dq. Dsq* '-fore the' ; 5-6: penciled manipulation of original *Dq Dq* to form *Dq. Dsq* ; IVa, 1-2: *Fq. Fsq* '-par'd be-' ; 3-4: *Fq. Fsq* '-fore the' ; 5-6: *Fq. Fsq* 'face of' ; 7: *Fc* 'all' (**C**) ; I, 1-2: *Bnat.q. Bsq* '-par'd be' ; 3-4: *Bq. Bsq* '-fore the' ; 5-6: *Bq. Bsq* 'face of' ; II, IIa, 1-2: *Abq. Asq* '-par'd be-' ; 3-4: *Abq. Asq* '-fore the' ; 5-6: *A#q. Asq* 'face of' ; IIIa, 1-2: *Dq. Dsq* '-par'd be-' ; 3-4: *Dq. Dsq* '-

*fore the* ; 5-6: Dq. Dsq 'face of' ; IVa, IVb, 1-2: Fq. Fsq '-par'd- be-' ; 3-4: Fq. Fsq '-fore the' ; 5-6: Fq. Fsq 'face of' ; 7: Fc 'all' (O)

/22, III, 4-6: Bq Asq Gsq 'the' (O)

/24, IIIb, 1: 'nat.' sign in pencil before Asb 'all' (C) ; Org. B., 1i: 'nat.' sign in pencil before Asb over Dm (K) ; Org. B., 1i: inserted 'nat.' sign before Asb originally omitted (U)

/25, IVa, 2: no pause over Gm '-ple' (O)

/26, IIa, 3: 'Can.' in pencil over Gm 'To' ; IVb, 3: 'Can.' in pencil beneath Em 'To' (O)

/26-29, Ib: marked '4' to imply four bars of rest (C)

/30, IIIb/2, 3: 'Can.' in pencil over Dm 'to' (C)

/31, Id, 1: mordent over Bm. 'be' (C)

/32, Ia, 2: before Anat.m g.n. Cbsq on 'light' (C)

/34, IIb/1, 3-4: 'Dec.' in pencil under Fc 'and' with erased lines beyond ; IIb/2, 1-2: no slur from Ec. to Dq 'Gen-' (C)

/35, IIIb/1, 1-4: no phrase from Fc 'be' ; 4-5: slur in pencil from Bc to Ac 'the' (C)

/38, Ic, 1-2: Ec tied in pencil to Dbq 'glo-' ; 4: no text of other voice beneath *m-rest* ; IIb/1, 4: 'Dec.' in pencil over Ec 'to' (C) ; Org. Tr., 1i-ii-2i-ii: no slur from EcCc to DqBq (K) ; Org. Tr., 1-2: no slur from Ec Dc (N) ; Org. Tr., 2i: inserted 'b' before Dq originally omitted (U)

/39, II, 1-6: no phrase from Ac. 'glo-' ; III, 1-6: no phrase from Fc. 'glo-' (O)

/40, IIIb/1, 1: *Fsb* deleted in pencil and *Dm* inserted ‘*glo-*’ (C) ; IIIa, 1: *Fm* ‘*glo-*’ (O)

/47-48, IIb/1&2: these bars are omitted in this source (C)

/48, IIIa, 1-2: no slur from *Fc.* to *Eq* ‘*peo-*’ (N)

/49, IIIb/1, 1-2: phrase from *Esb* ‘*glo-*’ (C)

/54, I, 1: inserted ‘*b*’ before *Dc.* originally omitted ‘*peo-*’; Org. Tr. 1i: inserted ‘*b*’ before *Dc.* originally omitted (U)

/56, Ic, 2: pause over *Esb* ‘*-rael*’ ; IIb/1, 2: pause over *Esb* ‘*-rael*’ ; IVb, 2: pause over *Esb* ‘*-rael*’, followed by ‘Gloria Patri’ ; Id: ‘Gloria Patri’ follows (C) ; Org. Tr., 2: ends after *Esb* with pause followed immediately by ‘Gloria Patri’ after db lines ; Org. B., 2i-iii: ends after *BsbGsbEsb* with pause followed immediately by ‘Gloria Patri’ after db lines (H) ; Org. Tr., 2: ends after *Esb* with db lines ; Org. B., 2i-iii: ends after *BsbGsbEsb* with db lines (K) ; Org. Tr., 2: ends after *Esb* with db lines ; Org. B., 2i-iii: ends after *BsbGsbEsb* with db lines (N) ; I-IV, Org.: ends with instruction ‘For last Chorus look to page 184’ ; I, 2: ends after *Esb* ‘*-rael*’ ; II, 2: ends after *Esb* ‘*-rael*’ ; IIa/1, 1-2: *Ec.* *Eq* ‘*Is-*’ ; IIa/2, 1-2: *Bc.* *Bq* ‘*Is-*’ ; III, 2: after *Gsb* ‘*-rael*’ ; IV, 2: ends after *Esb* ‘*-rael*’ ; IVb, 2: ends after *Esb* ‘*-rael*’ with db lines ; Org. Tr., 2: ends after *Esb* ; Org. B., 2i-iii: ends after *BsbGsbEsb* (O) ; I, 2: ends after *Esb* ‘*-rael*’ and db lines ; II, 2: ends after *Esb* ‘*-rael*’ with db lines ; II/2, 2: ends after *Bsb* ‘*-rael*’ with db lines ; III/1, 2: ends after *Gsb* ‘*-rael*’ with db lines ; III/2, 2: ends after *Gsb* ‘*-rael*’ with db lines ; IV, 2: ends after *Esb* ‘*-rael*’ with db lines ; Org. Tr., 2: ends after *Esb* with db lines ; Org. B., 2i-iii: ends after *BsbGsbEsb* with db lines (U)

## **‘Cantate Domino in Eb’**

/1, Org. B., 1-2: no slur from *Em.* to *Dc* (**K**)

/8-9, II, III: consecutive 5ths from minim to dotted crotchet ‘-lous mar-’ (**U**)

/12, Id, 3-4: *Fc* slurred to *Dc* ‘-lous’ (**C**)

/31, I-IV, Org: removed unnecessary key signature (**U**)

/41, Org. Tr., 1i-ii-2i-ii: no slur from *DcBc* to *CqAnat.q* (**K**)

/44, Ia/2, 1i-ii: *Fc* tied to *Cq* in black ink (**C**)

/45, Id/2, 2: ‘nat.’ sign in pencil before *Bm* ‘to’ (**C**)

/47, Ia/1, Id/1, 3i: ‘nat.’ sign in pencil before *Am* ‘of’ (**C**)

/48, III, 1-4: removed unnecessary rests beneath notation ‘*Is-ra-el*’ ; Org. Tr., 1i-iii: original *Gm.Dm.Bm.* presented here to read *DmDmBm* tied to *Gc.Dc.Bc.* as original dotting considered not contemporary (**U**)

/54-55, III, IV: consecutive 5ths ‘*our God*’ (**U**)

/55, Org. B., 2: corrected original stemming to position upwards on *Cm* (**U**)

/60, I-IV, Org: removed unnecessary key signature (**U**)

/61, Org. Tr., 1: *Fc. Fq* in purple pencil beneath *m-rest* (**K**)

/62, Org. Tr., 1i-ii-2i-ii: *DqEq Dc.Cq* in purple pencil beneath *Bc. Bq* (**K**)

/63, Org. Tr., 1-4: *Fc. Fq* in purple pencil over *Anat.q Bq Aq Fq* (**K**)

/71-72, I, III: consecutive 8ves (**U**)

/74, Org. Tr., 1-4: no phrase from *Gq* (**K**) ; I, 2: inserted 'nat.' sign before *Aq* '-*joice*' ; Org. Tr., 2: inserted 'nat.' sign before *Aq* (**U**)

/75, Org. Tr., 1i-ii-4i-ii: no phrase from *CqAnat.q* (**K**) ; Org. Tr., 5i: corrected *Dq* to read *Aq* in keeping with vocal countertenor (**U**)

/86, I-IV, Org: removed unnecessary key signature (**U**)

/91, Id/1&2, 4i-ii: *Fc Dc* '*praise*' ; 5i-ii: *DcBc* '*the*' (**C**)

/95, Org. B., 1: '*b*' in pencil before *Am*. (**K**)

/101, Org. Tr., 3: 'Trumpet' over *Bm* (**K**)

/108-109, Org: consecutive 5ths between tenor and bass strands (**U**)

/114, III, 1-2: removed original slur from *Dc*. to *Eq* '*joy*' ; Org. Tr., 4ii: inserted *Dm* beneath *Bm* in keeping with vocal countertenor (**U**)

/122, Org. B., 3-4: *Ec Ec* (**K**)

/123, Org. B., 2-3: *Ec Dc* (**K**)

/127, Org. Tr., 1i: 'Chorus *Andante Allegro*' over *Em*. (**K**) ; I-IV, Org: removed unnecessary key signature (**U**)

/135, Org. Tr., 3ii: corrected original *Ec* to read *Dc* ; 4ii: inserted *Ec* beneath *Gc* (**U**)

/138, Org. Tr., 1: 'nat.' sign in pencil before *Bm*. marked 'x in pencil above (**K**)

/140, Org. B., 1i-ii: no tie from *GsbGsb* to following bar (**K**)

/141, Org. B., 1: no tie from *GsbGsb* to following bar (**K**) ; II, 1: corrected *Gm.* to read *Bnat.m.* ‘*noise*’ in keeping with organ treble (**U**)

/151, III, 1: removed original ‘*nat.*’ before *Fsb* ‘*round*’ (**U**)

/155, Id, 2-3: *Eq Dq* ‘*that*’ (**C**)

/160, Org. Tr., 1ii: inserted *Dc* beneath *F#c* (**U**)

/177, Id, 2: ‘*tr.*’ over *Bnat.c.* ‘*judge*’ (**C**)

/179, I-IV, Org: removed unnecessary key signature (**U**)

/179-205, Id: do not exist here, ‘*Gloria Patri*’ follows immediately after bar 178 (**C**)

/189, Org. Tr., 1-2: no slur from *Esb* to *Dm* ; Org. B., 1i-ii-2i-ii: no slur from *BsbGsb* to *Anat.mFm* (**K**)

/190, Org. B., 2i: corrected *Gq* to read *Fq* (**U**)

/192, Ia, 1: original ‘#’ in black ink is manipulated in pencil to read ‘*nat.*’ before *Am* ‘*men*’ (**C**) ; Org. Tr., 1iii: inserted *Csb* to create a third in the chord (**U**)

/193, Org. Tr., 1: blue pencilled stroke from *Csb* to bass clef ; Org. B., 2ii-3ii: *Enat.cEsb* beneath *Bsb* (**K**)

/199, Org. Tr., 1: *Esb* deleted in blue pencil beneath *Fm* ; Org. B. 1: *Bsb* deleted over *Asb* marked ‘*6/5*’ in blue pencil beneath (**K**) ; Org. B., 1i: corrected *Bsb* to read *Csb* (**U**)

/205, Org. Tr., 2: ends after *Esb* with db lines ; Org. B., 2i-iii: ends after *BsbGsbEsb* with db lines ; Org.: ‘*Gloria Patri*’ follows immediately (**C**) ; Org. Tr., 2: ends with db lines after *Esb* ; Org. B., 2i-iii: ends with db lines after *BsbGsbEsb* (**K**) ; II, 3: ends after *Esb* ‘*-ty*’ with

db lines ; III, 3: ends after *Gsb* ‘-ty’ with db lines ; IV, 3: ends after *Esb* ‘-ty’ with db lines ;  
Org. Tr., 2: ends after *Esb* with db lines ; Org. B., 2i-iii: ends after *BsbGsbEsb* with db  
lines (U)

### ‘Deus Misereatur in Eb’

/1, Org. Tr., 1i: ‘Very Soft’ in pencil over *Gsb* ; Org. B., 1i-ii: illegible pencilled comment  
beneath *BsbEsb* (K)

/9, Org. Tr. 4i: ‘nat.’ sign in pencil before *Am* (K)

/11, Org. Tr., 1: ‘Organ’ in pencil over *Esb* (K)

/19, Org. Tr., 2i-ii-3i-ii: no slur from *GcEc* to *AcFc* (K)

/26, Org. B., 1: blue penciled circle around *Gm* marked ‘Org.’ in blue pencil beneath (K)

/27, IV, 2: inserted ‘nat.’ sign before *Ec* originally omitted ‘that’ (U)

/42, Org. Tr., 1-2: no slur from *Ac* to *Gc* over *Esb* ; 3-4: no slur from *Gc* to *Fc* over *Esb* ;  
Org. B., 1-2: no slur from *Cc* to *Bc* ; 3-4: no slur from *Bc* to *Ac* (K)

/43, Org. Tr., 3i-ii-4i-ii: no slur from *AqFq* to *GqEq* ; Org. B., 2: no slur from g.n. *Bc* to  
*Am* (K)

/46, Org. Tr., 1i: ‘Vivace’ over *Fc*. (K)

/78, Org. B., 1ii: corrected original *Esb* to read *Dsb* (U)

/83, Org. B., 2-3: *Dc. Cq* (K)

/90, Org. Tr., 2i: no tie from *Bm* over *AmFm* ; Org. B., 1: no tie from *Dsb* to following bar  
**(K)**

/91, III, 3: corrected original *Cc* to read *Dc* ‘*the*’ **(U)**

/92, Ia/2, original *Gm* deleted in pencil and *Cm* inserted ‘*govern*’ ; 3: original *Fc* deleted in pencil and *Ec* inserted ‘*the*’ ; Id/1, 2-3: *Dc Cc* ‘-*vern the*’ ; Id/2, 1: *Gm* ‘*go-*’ ; 2-3: *Fc. Fq* ‘-*vern the*’ **(C)** ; Org. Tr., 3ii: corrected original *Gq* to read *Aq* in keeping with vocal countertenor **(U)**

/93, Id, 2-3: *Ec. Eq* ‘-*tions up-*’ **(C)**

/94, Id, 2-3: *Gc. Fq* ‘*the*’ **(C)** ; Org. Tr., 1i-iii: *GmFmDm* beneath *Bnat.m* in later hand **(K)**

/110, III/2, 1: inserted syllable ‘*na-*’ beneath *Cm*, originally omitted **(U)**

/111, Ia/2, 2: original *Bc* deleted in pencil and *Ec* inserted ‘*up-*’ ; Id, 2: *Bc* ‘*up-*’ **(C)**

/115, Org. Tr., 1i: ‘*Vivace*’ over *Fc*. **(K)**

/138, I-IV, Org: removed unnecessary key signature **(U)**

/139, Org. Tr., 2-3: *Cq. Csq* **(K)**

/140, Org. B., 2: inserted ‘*nat.*’ sign before *Eq* **(U)**

/148, IV, 4: removed original ‘*b*’ before *Ec* ‘*his*’ ; Org. B., 4: removed original ‘*b*’ before *Ec* **(U)**

/153, Org. Tr., 2i-ii-3i-ii: no slur from *AcFc* to *GcEc* ; 4i-ii-5i-ii: no slur from *FcDc* to *EcCc* **(K)**

/154, Org. B., 2-3: no slur from *Bc* to *Ac* ; 4-5: no slur from *Gc* to *Fc* (**K**)

/158, Org. Tr., 3ii: '*f*' in pencil beneath *Fm* (**K**)

/159, Org. B., 3: '*p*' in pencil over *Bnat.m* (**K**)

/163-164, I-IV, Org. Tr., Org. B.: an insert of two bars pasted over original notation (**C**)

/165, Org. Tr., 3i-ii-4i-ii: no slur from *Ac.Fc.* to *GqEq* over *Cm* (**K**)

/175, Org. Tr., 5-6: corrected original *Ec Fc* to read *Dc Ec* in keeping with vocal treble (**U**)

/178, Id, 1: '*pp*' over *Bsb* '*shall*' (**C**)

/179, Id: this bar is followed by '*Gloria Patri*' ; Org. Tr., 3i-ii: ends after *GsbEsb* with db lines and followed immediately by '*Gloria Patri*' ; Org. B., 2i-ii: ends after *BsbEsb* with barline and followed immediately by '*Gloria Patri*' (**C**) ; Org. Tr., 1i-ii-2i-ii: no slur from *AcFc* to *GqEq* ; 3i-ii: ends after *GsbEsb* with db lines ; Org. B., 2i-ii: ends after *BsbEsb* with db lines followed by repeat of '*Gloria Patri*' (**K**) ; I, 3: ends after *Gsb* '*him*' with db lines ; II, 3: ends after *Esb* '*him*' with db lines ; III, 2: ends after *Bsb* '*him*' with db lines ; IV, 2: ends after *Esb* '*him*' with db lines ; Org. Tr., 3i-ii: ends after *GsbEsb* with db lines ; Org. B., 2i-ii: ends after *BsbEsb* with db lines (**U**)

## 1c. 'Sanctus' and 'Kyrie Eleison in Eb' (1825)

### List of Sources

Source 1: (U), (*front*), pp 197-199

### Critical Commentary

#### Scoring

The 'Sanctus' and 'Kyrie Eleison' in *Eb* (1825) are scored for treble, countertenor, tenor, bass and organ accompaniment. In this edition the voices are indicated thus: I = Tr. ; II = C.T. ; III = T. ; IV = B. ; Org. Tr. ; Org. B.

#### Copy text

The 'Sanctus' and 'Kyrie Eleison' in *Eb* (1825) appear in only one source: the published edition of *Morning and Evening Services and Anthems (1825)* volume one. It is called Source 1 in the **List of Sources** and (U) in the **Textual Commentary**. The 'Sanctus' and 'Kyrie Eleison' in *Eb* (1825) are presented together on pages 197-199, but nearly forty pages after the *Evening Service in Eb*. They appear to have been especially written for this

printed edition of Stevenson's cathedral works but, in the absence of any copies in the Dublin cathedral source books, do not appear to have been sung there. Given that the 'Sanctus', 'Kyrie Eleison' and the 'Nicene Creed' from the *Morning Service in Eb* also appear in the same source from pages 121-131, they are distinguished from these by simply naming them the 'Sanctus and Kyrie Eleison in Eb (1825) '.

### **Textual Commentaries**

#### **'Sanctus in Eb' (1825)**

/12, II, 1: removed original 'b' before *Am 'full'* ; Org. Tr., Iii: removed original 'b' before *Ac* (U)

/28, Org. B., Ii: corrected original *Bsb* to read *Bm* (U)

/30, I, 1: ends after *Esb* with pause 'high' and db lines ; II, 1: ends after *Gsb* with pause 'high' and db lines ; III, 1: ends after *Bsb* with pause 'high' and db lines ; IV, 1: ends after *Esb* with pause 'high' and db lines ; Org. Tr., Ii-iv: ends after *EsbBsbGsbEsb* with pause and db lines ; Org. B., 1: ends after *Esb* with pause and db lines (U)

#### **'Kyrie Eleison in Eb' (1825)**

/9, I-IV, Org: remove unnecessary key signature (U)

/18, I, 2: ends after *Gsb* 'thee' and db lines ; II, 2: ends after *Esb* 'thee' with db lines ; III, 2: ends after *Bsb* 'thee' and db lines ; IV, 2: ends after *Esb* 'thee' and db lines ; Org. Tr., 2i-iii: ends after *GsbBsbEsb* and db lines ; Org. B., 2: ends after *Esb* and db lines (U)

## ***2. Morning Service in Bb***

*pre-1819*

### **Composition**

The *Morning Service in Bb* comprises a 'Te Deum'. It is referred to by John Grey in the contents of the copy text Source **1: (B)** where he numbers it 'VI' and refers to it as 'Te Deum Short Setting (Chant Form) in the key of B flat'.

### **List of Sources**

*Source 1: (B), (front)*, pp. 278-301

### **Critical Commentary**

#### **Scoring**

'A Short Te Deum in Bb' is scored for treble, countertenor, tenor, bass and organ accompaniment. In this edition the voices are indicated thus: I = Tr. ; II = C.T. ; III = T. ; IV = B. ; Org. Tr. ; Org. B.

## Copy Text

Source **1: (B)** is R.C.B. [uncatalogued] ‘Morning Services and Holy Communion Services composed by Sir John Stevenson (1762 [*sic*]-1833) for the choir of the Chapel Royal Dublin’ (1819). It is called Source **1** in the **List of Sources** and **(B)** in the **Textual Commentary**. It presents the *Morning Service in Bb* from pages 278-301. It is the copy text for the ‘Te Deum’ of this edition and all variants are consistent with it. The entire manuscript is in the hand of John Grey, transcribed at the request of George Dallas Mills.<sup>3</sup> ‘A Short Te Deum in Bb’ concludes at bar 286 with the signatory symbol of John Grey.

## Variant readings and dating

No variant copies were found to contain ‘A Short Te Deum in Bb’. Based on the fact the copy text dates ‘1819’, it can only be surmised that the *Morning Service in Bb* was composed before this year.

## Textual Commentary

/9, II/1, 1: corrected original *Em.* to read *Fm.* ‘*earth*’ (**B**)

/14, Org. Tr., lii: corrected original *Gm* to read *Fm* (**B**)

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<sup>3</sup> Mills autographs the copy with the year ‘1819’ on the first page of the copy, the title page of *Morning Service in F*.

/18, Org. Tr., 1ii: corrected original *Gc.* to *Fc.* (B)

/30, Org. Tr., 1ii: corrected original *Gm* to read as *Fm* (B)

/31, I, 1: corrected original *Csb* to read *Bbsb* ‘*cry*’ (B)

/42, Org. Tr., 1ii: corrected original *Dsb* to read *Esb* (B)

/43, Org. Tr., 1ii: corrected original *Dm* to read *Em* (B)

/44, I, 1-2: slurring omitted *Dc Bc* ‘*Ma-*’ (B)

/53, I, 2: comma omitted after text ‘*thee*’ under *Gm* ; IV, 2: comma omitted after text ‘*thee*’ under *Gm* (B)

/65, Org. Tr., 4ii: removed original *Aq* (B)

/75, Org. Tr., 3ii: starched original *Gm* (B)

/92, I, 1: comma omitted after text ‘*ghost*’ beneath *Asb* ; II, 1: corrected original *Gsb* to read *Fsb* ‘*Ghost*’ ; IV, 1: comma omitted after text ‘*ghost*’ beneath *Fsb* ; Org. Tr., 1ii: corrected original *Gsb* to read *Fsb* (B)

/96, I-IV, Org. 2: inserted db lines after *c-rest* originally omitted (B)

/102, I, II, 1-2: removed original slurs from *minim* to *minim* ‘*O*’ ; III, 1: removed original slur from *Csb* to following bar ‘*O*’ (B)

/103, I, 1: corrected original *Gm* to read *Em* ‘*Christ*’ ; IV, 1: comma inserted after text ‘*Christ*’ beneath *Cm* originally omitted ; Org. Tr., 1i: corrected original *Gm* to read *Em* (B)

- /125, Org. Tr., 3: inserted *c-rest* originally omitted **(B)**
- /127, Org. Tr., 1: corrected original *Fm* to read *Em* **(B)**
- /138, III, 1-2: removed original slur from *Gm* to *Dm* ‘*all*’ **(B)**
- /154, III, 1: original stem on *Cm* starched to form *Csb* ‘*to*’ **(B)**
- /155-156, III, 2-3: removed original slur from *Gm* to *Fm* ‘*be-*’ **(B)**
- /156, II, 2: corrected original *Fm* to read *Em* ‘*our*’ ; Org. Tr., 2ii: corrected original *Fm* to read *Em* **(B)**
- /157, II, 1: corrected original *Esb* to read ‘*judge*’; Org. Tr., 1ii: corrected original *Esb* to read as *Fsb* to form chord of F major **(B)**
- /162, II, 1: corrected original *Fm* to read *Dm* ; Org. Tr., 1ii: corrected original *Ebm* to read as *Fm* **(B)**
- /163, Org. Tr., 2: no *m-rest* **(B)**
- /165, I-IV, Org., 1: inserted db lines originally omitted **(B)**
- /168, III, 1-2: corrected original *Bm Bm* to read *Dm Dm* ‘*-dee-med*’ to avoid consecutive unisons with bass and consecutive 5ths with countertenor **(B)**
- /170, Org. B., 1ii: corrected original *Gm* to read *Am* **(B)**
- /181, II, 3: original *Cm* starched and corrected to read *Em* in original hand ‘*-ting*’ **(B)**
- /190, III, 2: corrected original *Dm* to read *Cm* ‘*-vern*’ **(B)**
- /198, Org. B., 4: corrected original *Fc* to read *Ec* **(B)**

/201, I, 0: starched barline before *Dm* 'day' ; II, 0: starched barline before *Bm* 'day' **(B)**

/209, II, 1: starched original *Gsb* corrected to read *Asb* 'wor-' **(B)**

/212-213, Org. Tr: consecutive 5ths between treble and alto strands **(B)**

/214, Org. Tr., 1i: inserted *Bm* over *AmDm* **(B)**

/216, Org. B., 3: corrected original *Fc* to read *Gc* to act as accented passing note **(B)**

/220, I-IV, Org., 2: inserted db lines originally omitted **(B)**

/222, Org. B., 1-2: corrected original *Dm Gm* to read *Gm Am* **(B)**

/223, I, II, 1-2: removed original slurs from minim to minim 'Lord' **(B)**

/231, I, 1-2: removed original slur from *Fm* to *Bm* 'day' **(B)**

/236, III, 1: inserted dot after *m-rest* originally omitted **(B)**

/241, III, 1-2: no slur from *Fm* to *Em* 'mer-' ; Org. B., 1: corrected original *Gsb* to read *Asb*  
**(B)**

/255, I-IV, Org.: cut time originally intended until Chorus marked 'Tempo' at bar 272\_ **(B)**

/256, I-IV, Org.: original clef of F major corrected to read *Bb* major **(B)**

/260, II, 1-2: corrected original *Gm Am* to read *Am Bm* 'have I' ; Org. Tr., 1iii: corrected  
*Gm* to read as *Am* ; 2ii: correct *Am* to read as *Bm* **(B)**

/261, I-IV, Org., 2: inserted db lines originally omitted ; Org. B., 1-2: corrected original *Ec*  
*Em.* to read as *Fc Fm.* **(B)**

/269, II, 1: corrected original *Asb* to read *Bbsb* ‘*con-*’ ; Org. Tr., liii: corrected original *Asb* to read *Bbsb* **(B)**

/273, IV, 2: corrected original *Fm* to read *Em* ‘*in*’ ; Org. B., 2: corrected original *Fm* to read *Em* **(B)**

/277, I, 1-2: corrected original *Dm Cm* to read as *Em Dm* ‘*have I*’ ; Org. Tr., li: corrected original *Dm* to read as *Em* ; 2i-ii: corrected original *CmBm* to read as *DmBm* over *DcEc* **(B)**

/278, I, 2: corrected original *Dm* to read as *Cm* ‘*-ted*’ ; Org. Tr., 2i: corrected original *Dm* to read as *Cm* **(B)**

/281, III, 1-2: no slur from *Ec* to *Gc* ‘*ne-*’ ; 3-4: no slur from *Fc* to *Ec* ‘*-er*’ **(B)**

/286, I, 1: ends after *Bsb* with pause ‘*-ded*’ and the signatory symbol of John Grey ; II, 1: ends after *Fsb* with pause ‘*-ded*’ and the signatory symbol of John Grey ; III, 1: ends after *Dsb* with pause ‘*-ded*’ and the signatory symbol of John Grey ; IV, 1: ends after *Bsb* with pause ‘*-ded*’ and the signatory symbol of John Grey ; Org. Tr., li-iii: ends after *BsbFsbDsb* with pause and the signatory symbol of John Grey ; Org. B., 1: ends after *Bsb* with pause and the signatory symbol of John Grey **(B)**

### ***3. Morning Service in F***

‘Composed expressly for the Choir of the King’s Chapel Dublin

G[eorge] D[allas] Mills 1819’<sup>4</sup>

#### **Composition**

The *Morning Service in F* comprises a ‘Te Deum’, ‘Jubilate’, ‘Sanctus’, ‘Kyrie Eleison’ and ‘Creed’.

#### **List of Sources**

*Source 1:* **(B)**, (*front*), pp. 1-39; **(H)**, **ii**, (*front*), pp. 57-65

*Source 2:* **(C)**, **v**, (*front*), pp. 90-103; **vii**, (*front*), pp. 90-103; **viii**, (*front*), pp. 107-122; **ix**, (*reverse*), pp. 108-119; **x**, (*front*), pp. 111-122; **xi**, (*front*), pp. 104-115; **xii**, (*front*), pp. 107-122; **xiii**, (*front*), pp. 108-119; **xiv**, (*front*), pp. 110-121; **xv**, (*reverse*), pp. 106-114

*Source 3:* **(H)**, **ii**, (*front*), pp. 29-65

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<sup>4</sup> As discussed further on in the **Critical Commentary**, a pencilled comment is made to Christ Church Cathedral Treble Cantoris part book R.C.B. C6/1/24/3/18 over bars 120-122 of the ‘Te Deum in F’ which reads ‘Copied from the old French ayr ‘Vive Heyor Quals’ [*sic*]. It may read more accurately as ‘Vive Heyor Quel’. Unfortunately this air could not be located, however, according to Ronan Kelly, Stevenson joined Thomas Moore on a trip to Paris in July 1818. See Chapter 11 ‘Prophets, Paradise, Fire and Roses’, *Bard Of Erin, The Life Of Thomas Moore* (Dublin: Penguin Ireland, 2009), 298.

*Source 4: (E), ii (front), pp. 28-36; iii, (front), pp. 29-37; iv, (reverse), pp. 30-36; vi, (reverse), pp. 30-35; viii, (front), pp. 28-33; ix, (front), pp. 28-34*

*Source 5: (F), ii, (front), pp. 45-53*

*Source 6: (G), i, (front), pp. 22-33; ii, (front), pp. 22-32; iv, (front), pp. 16-23; v, (front), pp. 73-74; vi, (front), pp. 16-22; vii, (front), pp. 78-79; ix, (reverse), pp. 16-22*

*Source 7: (L) iii, (reverse), pp. 40-47, pp. 60-67*

*Source 8: (U), (front), pp. 84-120*

## Critical Commentary

### Scoring

The *Morning Service in F* is scored for two trebles, two countertenors, tenor, bass and organ or piano forte accompaniment. In this edition the voices are indicated thus: I/1= Tr. 1 ; I/2 = Tr. 2 ; II/1= C.T. 1 ; II/2 = C.T. 2 ; III = T. ; IV = B.

### Copy text

Source **1: (B)** is R.C.B. [uncatalogued] ‘Morning Services and Holy Communion Services composed by Sir John Stevenson (1762 [sic]-1833) for the choir of the Chapel Royal Dublin’ (1819). It is called Source **1** in the **List of Sources** and **(B)** in the **Textual Commentary**. It presents the *Morning Service in F* from pages 1-39. It is the copy text for

the ‘Te Deum’, ‘Jubilate’, ‘Sanctus’ and ‘Kyrie Eleison’ for this edition and all variants are consistent with it. The entire manuscript is in the hand of John Grey, transcribed at the request of George Dallas Mills.<sup>5</sup> Important information for the dating of the *Morning Service in F* occurs in the hand of John Grey on the contents page. Numbered ‘I’ it reads: ‘Te Deum, Jubilate, Sanctus and Kyrie Eleison in the key of F (Note[:] Composed for [the] Choir of the King’s Chapel Dublin at the request of George Dallas Mills – the owner of this volume)’. The title page reads ‘Te Deum, Jubilate, Sanctus and Kyrie Eleison in the key of F major composed by Sir John Stevenson M.D. N.B. This Service was composed expressly for the Choir of the King’s Chapel Dublin.’ Mills then writes after this: ‘at the request of G.D.M.’ and autographs the top right of the title page ‘G. D. Mills 1819.’ He also encribes to the centre-right of the title page: ‘Take care of this volume and oblige G. D. Mills 1848.’

The copy text for ‘Creed in F’ is Source **(H) ii**: ‘Sir J. Stevenson’s Services Christ Church’, R.C.B. C6/1/24/1/28. It was not included in the copy text Source **(B)** dated ‘1819’ as it was possibly written a year later in 1820. It clearly differs in style to the rest of the service. In ‘Creed in F’, there is more cognizance of the relationship between voice parts and vocal dialogue is more developed. There is less word painting and more play with dynamics. In the other components of *Morning Service in F*, writing for double trebles is a feature by bar 26 but in ‘Creed in F’, this only emerges at bar 86.

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<sup>5</sup> Mills autographs the copy with the year ‘1819’ on the first page of the copy, the title page of *Morning Service in F*.

## Variant readings and dating

Source 2: (C) v and vii-xv refer to the Christ Church Cathedral part-books. In this edition the voices are indicated thus: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; Ic = Tr. [cant.] ; Ie = Tr. [cant.] ; Ila = C.T. [cant.] ; I Ib = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.]; IVb = B. [dec.]

Treble Cantoris R.C.B. C6/1/24/3/18 is v. It is referred to as 'Ia' in the order of parts and in the **Textual Commentary**. 'Te Deum in F' is presented on p. 90 and is marked 'N.B. The other Treble Part of this Service is in Book No. 4'. '*Decani*' and '*Cantoris*' are entered in pencil. Some original grace notes are deleted in pencil. There is some starching of the original notation and corrections inserted in black ink by a later hand. Other incidences of starching and deletion are in pencil and follow correction in heavy black ink in a later hand. Interestingly, on p. 93 the chorus *largo* at bar 120 to the text 'We believe that thou shalt come to be our judge' is headed with a penciled comment 'Copied from the old French Air 'Vive Heyor Quals [*sic*]'. There is some penciled addition of notation under the rests. A penciled comment reads 'drag over it' over the text 'O Lord' on p. 95 above the dotted crotchet C /dotted minim C. It ends on p. 96 with the signatory symbol of John Grey and is followed by the 'Jubilate'. There is some original notation deleted in pencil and correction inserted with the letter 'F' over the correction in pencil. There are some incidences of starched notation with the correction inserted in black ink by a later hand. '*Cantoris*' is entered in pencil. Some notation is altered in pencil and the lettering of the notation written above. '*Decani*' with '*Decani*' in pencil overshadowing the lower line of notation in the case of two bars bearing two treble parts is deleted by pencil. Penciled dynamics include '*pp*'. It ends on p. 99 with the signatory symbol of John Grey and is

followed by the ‘Sanctus in F’. This includes dynamics ‘*pp*’, ‘*f*’ and ‘*ff*’ in pencil. It ends on p. 99 and is followed by the ‘Kyrie’ on p. 100 where there are incidences of starched original notation with the correction in pencil ‘Last time’. It ends with the signatory symbol of John Grey on p. 100 and is followed by the ‘Creed’. ‘*Decani*’ is added in pencil. There are incidences of starched original notation with corrections in black ink by a later hand with the letter of the correction above in pencil. There is another similar incident of a penciled sharp overwritten in black ink by a later hand. The inscriptions ‘*Can.*’ ‘*Dec.*’ and ‘*Decani*’ are entered in pencil. An unknown chorister may have inserted the note letters ‘F’ and ‘E’ in pencil, while there are other penciled incidences of highlighted of grace notes. Further events of penciled correction include leaving the original note visible and inserting the note in pencil preceded by an ‘X’ and ‘XA’ above. There are some incidences of starching with the addition of the correction in black ink by a later hand. There is illegible penciled scribbling above. There is an incidence of a correction to a triplet in pencil where it is unclear whether the extra note is an ornament or correction as the incorrect note remains visible. ‘Cho[ru]s’ is entered in pencil. There are additions in pencil where the original is void. It ends on p. 103 with the signatory symbol of John Grey. The nearest date occurs after Clarke’s ‘Creed’ from his *Morning Service in D* where ‘Mar. 1 1822 AD’ is written together with the signatory symbol of John Grey. Treble Cantoris R.C.B. C6/1/24/3/20 is **vii**. It is referred to as ‘Ic’ in the order of parts and in the **Textual Commentary**. The ‘Te Deum’ begins on p. 90 and is marked ‘N.B. The other part of this Service is in book V. 4’. ‘*Decani*’ is entered in pencil followed by some bluer penciled scribbling. ‘*Decani* very opposite’ is written in pencil, while there are accents entered in blue pencil over the notation. ‘*Cantoris*’ is written in pencil. There is some starching with corrections inserted in black ink by a later hand. Original grace notes are deleted in pencil

and in cases of starching, the correction is made in black ink by a later hand over penciled correction. One stave in particular bears a number of accents, 'x's, *cresc.* and *decresc.* signs perhaps to help the treble with articulation and delivery. There is some penciled correction with deletion of the original and correction inserted in pencil. It ends on p. 96 with the signatory symbol of John Grey and is followed by the 'Jubilate'. The inscriptions 'Cantoris', 'Decani' and 'Chos' are entered in pencil. There is starching and correction inserted in black ink by a later hand with evidence of penciled correction beforehand. It ends on p. 99 with the signatory symbol of John Grey where there is blotching to his signatory symbol. The 'Sanctus' begins and ends on p. 99 with the signatory symbol of John Grey and is followed by the 'Kyrie Eleison' on p. 100. There is starching and tearing to a bar with penciled scribbling and an insert of correction in pencil with a bar line highlighted in pencil. 'Last time' ends with Grey's signatory symbol on p. 100 and is followed by the 'Creed'. 'Cantoris', 'Decani', 'Dec.' 'Verse' and 'Chorus' are entered in pencil. Sharps are added to notation in pencil and in ink by a later hand or have been quite possibly highlighted in dark pencil at a later stage. It ends on p. 103 with the signatory symbol of John Grey. There is no further evidence for dating. Treble Decani R.C.B. C6/1/24/3/29 is **viii**. It is referred to as 'Ib' in the order of parts and the **Textual Commentary**. The 'Te Deum in F' begins on p. 107 and ends on p. 114. It is followed by the 'Jubilate' on p. 115 which also ends with the signatory symbol of John Grey and is followed by the 'Sanctus in F' on p. 118. It ends with the signatory symbol of John Grey and is marked 'by Sir J. Stevenson' in pencil. The 'Commandments in F' begin and end on p. 118: marked *adagio piano*, they conclude with the signatory symbol of John Grey and are followed by the 'Creed' marked 'by Sir J. Stevenson' in pencil. It ends on p. 122 with the signatory symbol of John Grey and is marked 'Paid Jan. 1820 J[ohn] G[ray]' in pencil.

It is followed by a penciled insert entitled 'the Sentences Exhortation and General Confession and set to Kyrie as introductory to Tallis' Service. Alto Decani R.C.B. C6/1/24/3/30 is **ix**. The 'Te Deum in F' begins on p. 108. The inscriptions '*Can.*', '*Dec.*', 'lead' and 'lead off' are entered in pencil. Notation of other voices is added in pencil in places of rest. There are incidences of starching with corrected notation inserted in later hand, at first in pencil and then in black ink. One case of starching caused a hole through the manuscript. The 'Te Deum' ends on p. 113 with the signatory symbol of John Grey and '11 minutes long' added in pencil; it is followed by the 'Jubilate'. The inscriptions '*Can.*' and '*Dec.*' are entered in pencil. It ends on p. 115 with the signatory symbol of John Grey and marked '5 minutes long' in pencil; it is followed by the 'Sanctus in F'. Penciled dynamics include '*f*' and '*ff*'. Natural signs, pause marks and 'lead' are entered in pencil. It ends on p. 116 with the signatory symbol of John Grey. The 'Creed in F' begins on p. 116. Penciled inscriptions include '*Dec.*', '*Can.*', natural signs and pause marks. Original double bar lines are deleted in pencil. There is alteration to notation in pencil. The text originally omitted is inserted in pencil to the text 'from the father'. Penciled dynamics include '*p*' and '*f*'. There are other cases of starching and correction entered in pencil. It ends on p. 119 with the signatory symbol of John Grey and dated 'Paid Jan. 1820.' An insert between pages 118 and 119 bears an eighteen-bar penciled exercise in four-part harmony. On the reverse is written 'The Sentences, Exhortation and General Confession set to music as an Introductory to Tallis' Service'. Tenor Decani R.C.B. C6/1/24/3/31 is **x**. The 'Te Deum in F' begins on p. 111. '*Dec.*' and '*Cant.*' are inserted in pencil. '*Dec.*' in pencil is altered in blue pencil to read '*Cantoris*', while there are cases of 'Verse' altered in blue pencil to read '*Cantoris*'. Stemming is added in pencil to the original notation. There is starching of the original notation with penciled corrections. There is evidence of erased pencil resulting in

smudge marks. 'Full' is entered in grey and blue pencil. 'Verse', originally entered in blue pencil, is deleted in grey pencil. 'Verse' and 'Chos.', originally entered in grey pencil, are highlighted in blue pencil, while 'Chos.' is entered in blue pencil. It ends on p. 116 with double bar lines formed by an unsteady hand and the fall of a quill. The 'Jubilate' follows. 'Can[toris]' in pencil is overwritten in blue pencil. Other penciled occurrences of 'Can.' are deleted in pencil. There is starching of the original notation with correction in pencil. 'Decani' is entered in blue pencil. There is evidence of smudging following erased pencil markings. 'Cantoris', originally entered in pencil, is erased. A pause mark and 'p' are entered in pencil. It ends with the signatory symbol of John Grey on p. 118 and is followed by 'Sanctus in F' which ends on p. 119 with the signatory symbol of John Grey. The 'Creed' follows on p. 119 where a fourteen-bar exercise is presented in pencil. It is highlighted in blue pencil and is possibly in a child's hand due to its immature style. It is mostly comprised of minim figures which perhaps suggests that it is an exercise. 'Verse Dec.' and 'Chos.' are entered in pencil. It ends with the signatory symbol of John Grey on p. 122 marked 'Paid Jan. 11 (the number '2' of '12' is deleted in Grey's hand) 1820. It is followed by an insert which reads 'The Sentences. Exhortation and General Confession set to music as an introductory to Tallis's Service. Bass Decani R.C.B. C6/1/24/3/32 is xi. 'Te Deum in F' begins on p. 104. Penciled additions include 'Cant.', 'Dec.', 'Cho.', 'Chos Slow' and 'Verse' while accidentals are entered in black ink by a later hand. It ends on p. 109 with the signatory symbol of John Grey. The 'Jubilate' begins on p. 109. There are smudge marks resulting from erased pencil. Notation of another part is inserted under rests. Penciled additions include 'Cant.' and 'Dec.'. It ends on p. 111 with the signatory symbol of John Grey. It is followed by the 'Sanctus in F' which includes penciled dynamics 'pp', 'f' and 'ff'. It ends on p. 112 with the signatory symbol of John Grey and is followed by the

‘Commandments’ which also ends on p. 112 with the signatory symbol of John Grey and is followed by the ‘Creed’. ‘*Dec.*’ and ‘*Cant.*’ are entered in blue pencil while accidentals are inserted as an afterthought in grey ink. Pages 114-115 are interrupted by an insert entitled ‘The Sentences Exhortation and General Confession set to music as an introductory to Tallis’s ‘Responces [*sic*]’. The part-book proper continues with penciled dynamics ‘*f*’ and ‘*p*’. There is also evidence of starching to the original notation. It ends on p. 115 with the signatory symbol of John Grey and is signed in his hand ‘Paid Jan. 1820.’ Treble Cantoris R.C.B. C6/1/24/3/33 is **xii**. It is referred to as ‘Ie’ in the order of parts and the **Textual Commentary**. The ‘Te Deum in F’ begins on p. 101 where there is starching to the original grace notes. Original grace notes are also deleted in pencil. Mordent-like symbols are entered in pencil over the notation, while accents are entered in blue and grey pencil. ‘*Cantoris*’ and ‘*Decani*’ are entered in pencil. There are incidences of faded penciled notation in the spaces of the manuscript. There is penciled alteration of key signatures and starching and correction in the original hand. It ends with double bar lines on p. 114. The ‘Jubilate’ begins on p. 115. There is starching and correction in the original hand and there are incidences of some faded illogical placement of treble clefs. Penciled additions include ‘Slow’ and ‘*largo*’ in pencil. There are penciled slurs and the penciled addition of notation above the original. It ends on p. 117 with the signatory symbol of John Grey. The ‘Sanctus in F’ begins and ends on p. 118 with double bar lines. It is followed by the ‘Commandments’, where there is starching to the original notation. It ends on p. 118 with the signatory symbol of John Grey with erased penciled commentary beneath. The ‘Creed’ follows on p. 118 where there is erased penciled commentary above the first stave. There is starching and correction to the original in pencil and the addition of penciled notation of other parts beneath the rests. Penciled notation with the lettering of the correction is

inserted amidst starchy the original notation. It ends on p. 122 with the signatory symbol of John Grey and the date 'Paid Jan. 1820'. Contra-tenor Cantoris R.C.B. C6/1/24/3/34 is **xiii**. The 'Te Deum in F' begins on p. 108 where penciled additions include '*Decani*', '*Dec.*', '*Cantoris*', '*Can.*' and the instruction 'Faster.' There is starchy and correction to the original in pencil. It ends on p. 113 with double bar lines and is followed by the 'Jubilate'. Penciled additions include '*Can.*', '*Dec.*' and natural signs. It ends with double bar lines on p. 116 and is followed by the 'Sanctus in F'. Penciled dynamics include '*f*' and '*ff*' while pause and natural signs are also entered in pencil. It ends on p. 116 with double bar lines and is followed by the 'Commandments'. 'Lead' is entered in pencil and there is some erased penciled commentary. It ends on p. 116 with double bar lines. The 'Creed' begins on p. 117. Penciled additions include '*Can.*', '*Dec.*' 'Slow', 'Major' and natural signs. There is starchy and correction in pencil and in the original hand. The text '-man' is entered in pencil after 'Lead' alongside 'with two tenors'. It ends on p. 119 with the signatory symbol of John Grey. Tenor Cantoris R.C.B. C6/1/24/3/35 is **xiv**. The 'Te Deum in F' begins on p. 110 where there is starchy and correction in pencil. Flat and natural signs are entered in pencil to the key signature. It ends on p. 114 with double bar lines. The 'Jubilate' follows in p. 114 where there is starchy and correction in pencil. There is the addition of text in pencil, while '*Can.*' and '*Dec.*' are also entered in pencil. It ends on p. 117 with double bar lines and is followed by the 'Sanctus in F'. Dynamics include '*pp*', '*f*' and '*ff*' in pencil. There is starchy and correction in pencil. Slurring is added in pencil while there is penciled addition of notation over the original. Other penciled additions include '*Dec.*' and natural signs and the addition of notation of other parts over rests. An insert measuring 29cm x 21cm is placed between pages 119 and 120 entitled 'The "Sentences" Exhortation and General Confession set to Music as introductory to Tallis'

*Service*’. The standard copy continues on p. 121 where penciled additions include ‘Chos.’ and dynamics ‘*p*’ and ‘*f*’. It ends on p. 121 with three signatory symbols of John Grey and a statement in his hand ‘Paid Jan. 1820.’ Bass Cantoris R.C.B. C6/1/24/3/36 is **xv**. It begins on p. 106. ‘Full’ is entered in pencil and there are alterations to the key signature in pencil. It ends on p. 111 with double bar lines. It is followed by the ‘Jubilate’ where penciled additions include ‘*Cantoris*’ and ‘*Decani*’ and there is starching and correction in pencil. It ends on p. 113 with double bar lines. The ‘Sanctus in F’ begins on p. 114 and includes the dynamics ‘*pp*’ and ‘*f*’ in pencil. It ends on p. 114 with double bar lines. It is followed by the ‘Commandments’ which begin and end on p. 114 with the signatory symbol of John Grey and is followed by the ‘Creed’. This presents penciled natural signs and penciled alteration to the notation. There is an insert measuring 28cm x 22cm between pp 116-117. It is entitled ‘The “Sentences” & “General Confession” set to Music, as introductory to Tallis’ *Service*.’ The standard copy continues on p. 117 and presents ‘*Cantoris*’, ‘*Dec.*’ and the dynamics ‘*f*’ and ‘*p*’ in pencil with other illegible penciled markings. It ends on p. 117 with the signatory symbol of John Grey and the date ‘Paid Jan. 1820.’

Source **3: (H) ii** is ‘Sir J. Stevenson’s Services Christ Church’, R.C.B. C6/1/24/1/28. In this edition the voices are indicated thus: I/1= Tr. 1 ; I/2 = Tr. 2 ; II/1= C.T. 1 ; II/2 = C.T. 2 ; III = T. ; IV = B.

The ‘Te Deum in F’ begins on p. 29 and ends on p. 45 with double bar lines. It is followed by the ‘Jubilate’ on p. 46 which ends on p. 54 with triple bar lines and is followed by the ‘Sanctus in F’. Dynamics are inserted in blue pencil and it ends on p. 55. The ‘Commandments’ begin on p. 56 and end on p. 57 with triple bar lines. It is followed by the ‘Creed’ which ends on p. 65 with quadruple bar lines. All entries are consistent with the

copy the text and appear to be in the hand of an unidentified copyist believed to date from the 1840s. His hand is consistent with transcriptions made to Source (A): ‘Christ Church Cathedral Score Book 29’, R.C.B. C6/1/24/1/29. No further evidence for dating exists.

Source 4: (E) **ii-iv, vi, viii-ix** refer to Trinity College Chapel part-books. In this edition the voices are indicated thus: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIa = C.T. [cant.] ; IIIa = T. [cant.] ; IVa = B. [cant.] ; IVb = B. [dec.]

Trinity College Chapel First Treble MS 4758 is **ii**. The ‘Te Deum’ begins on p. 28 and concludes with the signatory symbol of John Grey on p. 34. It is followed by the ‘Jubilate’ on p. 34 which concludes also with the signatory symbol of John Grey on p. 36. There is no evidence for dating. Trinity College Chapel Second Treble MS 4759 is **iii**. The ‘Te Deum in F’ begins on p. 29 and ends on p. 35 with the signatory symbol of John Grey. The ‘Jubilate’ follows on p. 35 and ends with the signatory symbol of John Grey on p. 37. No evidence for dating exists. Trinity College Chapel First Countertenor MS 4760 is **iv**. The ‘Te Deum’ begins on p. 30 and ends with the signatory symbol of John Grey on p. 34. It is followed by the ‘Jubilate’ which concludes with the signatory symbol of John Grey on p. 36. Evidence for dating occurs after Travers’ ‘Jubilate in F’ on p. 66 where an unfamiliar signatory symbol is dated ‘Oct. 1845’. Trinity College Chapel First Tenor MS 4756 is **vi**. The ‘Te Deum in F’ begins on p. 30 and ends on p. 33 with the signatory symbol of John Grey. It is followed by the ‘Jubilate’ which concludes on p. 35 also with the signatory symbol of John Grey. Evidence for dating occurs after Travers’ ‘Jubilate in F’ on p. 59 where it is written ‘Finis Nov[embe]r 1845’. Trinity College Chapel First Bass MS 4754 is **viii**. The ‘Te Deum in F’ begins on p. 28 and ends on p. 31 with the signatory symbol of John Grey. It is followed by the ‘Jubilate’ on p. 32 which ends on p. 33 with the signatory

symbol of John Grey. It does not include the ‘Sanctus’, ‘Commandments’ or ‘Creed’ in F. Apart from an insert measuring 17cm x 21cm after Travers’ ‘Jubilate’ from his *Morning Service in F* and dated ‘31 Dec. [18]70’ in an unidentified hand, no further evidence for dating exists. Trinity College Chapel Second Bass MS 4755 is **ix**. The ‘Te Deum in F’ begins on p. 28 and ends on p. 32 with the signatory symbol of John Grey. The ‘Jubilate’ begins on p. 32 and ends with the signatory symbol of John Grey on p. 34. The ‘Sanctus’, ‘Commandments’ and ‘Creed’ are not included. The only evidence for dating occurs on p. 67 after Tallis’s ‘Venite’ where it is signed ‘J.C. Mahaffy Jan. 15 [18]87’.

Source **5: (F) ii** is Trinity College Organ Book MS 4750. The ‘Te Deum in F’ begins on p. 45 marked ‘205’ in brown pencil. It ends with double bar lines on p. 50. The ‘Jubilate’ begins on p. 51 marked ‘206’ in brown pencil. It ends on p. 53 with the signatory symbol of John Grey. The ‘Sanctus’, ‘Commandments’ and ‘Creed’ are not included. The only evidence for dating occurs after a ‘Jubilate’ which Stewart composed as an addition to Sullivan’s ‘Te Deum’ of the *Morning Service in D* (organ obbligato) on p. 103 where it is written ‘R.P.S. May 3 [18]81’ in black ink marked ‘copied here’ in purple pencil.

Source **6: (G) i-ii, iv-vii** and **ix** refer to St. Patrick’s Cathedral Castle Chapel part-books. In this edition the voices are indicated thus: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

Castle Chapel 2 Treble Cantoris is **i**. ‘Te Deum in F’ begins on p. 22 and ends on p. 29 with double bar lines. It is followed by the ‘Jubilate’ which ends with the signatory symbol of John Grey on p. 32 and is followed by ‘Sanctus in F’. This ends on p. 32 with the signatory symbol of John Grey and is followed by the ‘Commandments’ on p. 33 where

'Sir John Stevenson' is entered in pencil. It ends on p. 33 with the signatory symbol of John Grey. The 'Creed' is not present. No further evidence for dating exists. Castle Chapel I Treble Decani is **ii**. The 'Te Deum in F' begins on p. 22 and ends with double bar lines on p. 29. It is followed by the 'Jubilate' which ends on p. 32 with the signatory symbol of John Grey on p. 32. The only evidence for dating relates to performance on p. 32. It is entered after Arnold's 'Te Deum' from his *Morning Service in C* where 'Sung by F.W.S. and T.M. 12<sup>th</sup> May 1861' is written in pencil. Castle Chapel 10 Alto Decani is **iv**. The 'Te Deum in F' begins on p. 16 and ends on p. 20. It is followed by the 'Jubilate' which begins on p. 21 and ends on p. 23 with the signatory symbol of John Grey. The 'Sanctus', 'Commandments' and 'Creed' are not present. The only evidence for dating relates to later performance: 'Thurs 15 Dec. 1836 R.O.M.' is entered in pencil on p. 15 after Stevenson's 'Sanctus in C', the page before the 'Te Deum in F' begins. No further evidence for dating exists. Castle Chapel 15 Tenor Cantoris is **v**. The 'Te Deum' and 'Jubilate' are not present. The 'Sanctus in F' begins and ends on p. 73 with an unidentified signatory symbol. It is followed by the 'Commandments J.S.', which begin and end on p. 74 with an unidentified signatory symbol. There are no page numbers between pages 66 and 74 so page numbers are entered in pencil from page 74. The nearest evidence for dating occurs after Attwood's 'Response No. 10 in G major' which begins and ends with double bar lines where it is written 'Paid up to this August 1863 J. O'Rorke.' No further evidence for dating exists. Castle Chapel 16 Tenor Decani is **vi**. The 'Te Deum in F' begins on p. 16 and ends on p. 20 with the signatory symbol of John Grey. It is followed by the 'Jubilate' which ends on p. 22 with the signatory symbol of John Grey. The 'Sanctus', 'Commandments' and 'Creed' are not present. No further evidence for dating exists. Castle Chapel 19 Bass Cantoris is **vii**. The 'Te Deum' and 'Jubilate' in F are not present. The 'Sanctus in F' begins on p. 78 and

ends on p. 79 with an unidentified signatory symbol. It is followed by the 'Commandments' which begin and end on p. 79 with the same unidentified signatory symbol. The nearest evidence for dating occurs on p. 123 after Attwood's 'Response no. 10 in G major' where 'Paid up to this August 1863 J.O.R.' is written after the signatory symbol of O'Rorke. No further evidence for dating exists. Castle Chapel 21 Bass Decani is **ix**. The 'Te Deum in F' begins on p. 16 and ends on p. 20 with the signatory symbol of John Grey. It is followed by the 'Jubilate' which ends on p. 22 with the signatory symbol of John Grey. No further evidence for dating exists.

Source **7: (L) ii** is D4 12 Castle Chapel Organ Book. The 'Te Deum in F' begins on p. 40 where a performance date is marked in pencil '10<sup>th</sup> April [18]36.' It ends on p. 47 with bar lines and is followed by the 'Jubilate'. This ends on p. 50 with the signatory symbol of John Grey. The 'Sanctus in F' begins and ends on p. 60 with double bar lines. It is followed by the 'Commandments' on p. 61 which ends on p. 67 with the signatory symbol of John Grey. The 'Creed' is not presented. A performance date occurs after Kent's 'Te Deum' from the *Morning Service in C* on p. 90 where '17 April [18]36 is entered in pencil. No further evidence for dating exists.

Source **8: (U)** is the printed edition *Morning and Evening Services and Anthems* (1825). In this edition the voices are indicated thus: I/1= Tr. 1 ; I/2 = Tr. 2 ; II/1= C.T. 1 ; II/2 = C.T. 2 ; III = T. ; IV = B.

The 'Te Deum Laudamus in F' is presented on p. 84 and ends on p. 99. It is followed by the 'Jubilate' on p. 100 which ends on p. 109. The 'Sanctus in F' begins on p. 110 and is followed by the 'Kyrie Eleison' on p. 111. The 'Creed' follows on p. 112 and

ends on p. 120. This printed edition is consistent with the copy text with the exception of added slurring, phrasing, performance and dynamic markings.

## Textual Commentaries

### 'Te Deum in F'

/1, IIIa, 1: starching to clef and key signature before *Cm.* 'we' (C) ; Ia, 1: 'Allegro' over *Fsb* 'We' (E) ; Org. Tr., 1i: 'Chorus *Vivace*' over *Fsb* (F) ; Ia, 1: 'Chorus *Allegro*' over *Fsb* 'We' ; Ib, 1: 'Chorus *Allegro*' over *Fsb* 'we' ; IIb, 1: 'Chorus *Allegro*' over *Fsb* 'We' ; IIIb, 1: 'Chorus *Allegro*' over *Cm.* 'We' ; 2-3: *Aq Gq* ; IVb, 1: 'Chorus *Allegro*' over *Fsb* 'We' (G) ; I, 1: '*Moderato* Time' over *Fsb* 'We' ; Org. B., 1: 'Full Organ' beneath *Fsb* (U)

/2, Ib: 'Keep up' in pencil over this bar ; Ic, 1: g.n. *Cc* quite faint before *Bm* 'praise' ; (C) ; Ib, 1: g.n. *Cc* entered in pencil before *Bm* 'praise' (E)

/3, Ie, 1: starched g.n. *Gc* before *Am* 'O-' (C) ; Org. Tr., 2: *Anat.m* manipulated in pencil to read *Bnat.m* (F) ; Org. Tr., 1iii-2ii: *Fsb* no *Cm Dm* beneath *Am Bnat.m* (L)

/4, II, 1: corrected original *Am* to read *Gm* 'God' in keeping with countertenor (B) ; Ib, 3-4: two parallel strokes in original hand over *Ec Ec* 'we ack-' (C) ; Org. B., 2-3: *Bc Bc* (F)

/5, Ie, 1-2: erased penciled phrase mark over *Fc. Fq* '-knowledge' ; IIIa, 1: starching to clef and key signature before *Cc.* '-know-' (C)

/8, Org. Tr., 2ii: corrected original *Ac* to read as *Bbc* (B)

/9, IIIa, 2: starching to clef and key signature before *Dm* 'doth' (C)

/11, Ia, Ic, 3: 'Slow' over Bc 'The' ; IIa, 3: 'Adagio' over Gc 'the' ; IIIa, 3: 'Adagio' over Dc 'The' (C) ; Ia, 1: pause over Bm 'thee' ; IVa, IVb, 1: pause over Gm 'thee'; Ib, 3: 'Slow' over Bc 'the' ; IIIa, 3: 'Slow' over Dc 'the' ; IVb, 3: 'Slow' over Gc 'the' (E) ; Org. Tr., 1i: pause over Bm ; 3i: 'Slow' over Bc ; Org. B., 1: pause beneath Gm ; 3: 'Slow' beneath Gc (F) ; Ib, 3: 'Slow' over Bc 'The' ; IIb, 3: 'Slow' over Gc 'The' ; IIIb, 3 'Slow' over Dc 'The' ; IVb, 3: 'Slow' over Gc 'The' (G) ; Org. Tr., 1i: pause in pencil over Bm (L)

/13, Ib, 1: Am without tie 'e-' (G)

/14, IIIa, 1: starching to clef and key signature before C#sb '-las-' (C)

/15, IIIa, 1: phrase mark over Csb '-ting' ; C#sb '-ting' (E)

/16, Ic/1, 3i: 'Decani' in pencil over Cc 'To' ; IIa, 1: 'Dec.' in pencil imposed onto 'Cantoris' in pencil over sb-rest, 'To' text of treble voice (C) ; I, 1: 'Andante' over m-rest ; Org. B., 1i-ii: 'Choir Organ' beneath AmFm (U)

/17, IIb, 1ii-iii: CmCm in pencil beneath sb-rest (G)

/18, Ia/1, 1i: 'Decani' in pencil over Cc 'An-' ; IIIb, 1: 'Dec.' in pencil over Fc 'To' (C)

/19, Ie/1, 1: '~' in pencil over Gm. 'cry' ; IIIa, 1: starching to clef and key signature before Bc 'an-', starching after note also (C)

/20, Ib, Ie/1, 1: g.n. Bc deleted in pencil before Am '-loud' (C) ; Org. Tr., 2i: 'Chorus' over Fc. ; Org. B., 3: 'Full' beneath Dc. (F) ; Org. Tr., 3: 'nat.' sign in black ink of a later hand before Bq (L) ; Org. B., 3: 'Full Organ' beneath Dc. (U)

/22, IIIa, 1: no g.n. Eq before Dc 'all' (E)

/23, IIIb, 2: '*Cantoris*' in blue pencil over original '*Verse*' over Ec '*To*' ; IVa, 3: '*Can.*' in pencil after Cc '*thee*' (C) ; Org. Tr., 2i: '*Verse*' over Gc (F)

/24, Ia/1, 1: '*Cantoris*' in pencil over *sb-rest* ; IIa, 1: '*Can.*' in pencil imposed onto '*Decani*' over Gc. '*cher-*' ; IIb, 1: pencilled scribble erased over Gc. '*cher-*' ; 2: '*Can.*' in pencil over Fq '*-ru-*' ; IIIa, 1: '*Dec.*' over Ec. '*cher-*' (C) ; IIb, 1: 'C I' in pencil over Gc. '*cher-*' (G)

/25, IIIa, 1: g.n. Fq before Ec. '*se-*' (E)

/26, IIa, 3: blotching in original hand around Ac '*-ly*' (C)

/27, Ic/1, 2i: '*Decani* very opposite' in pencil over Cc '*To*' ; ' Ie/1, 2i: erased pencilled '*Cantoris*' over Cc '*To*' ; IIb, 2: pencilled Cc Cc over *m-rest* '*To thee*' ; IIIb, 2: '*Cant-*' in pencil over Fc '*To*' ; IVb, 2: '*Cant.*' in pencil over *m-rest* '*To thee*', text of other voice (C) ; Ib/1, 2i: pause in pencil over Cc ; IIb, 1: '#' in pencil before g.n. Gq '*cry*' (G)

/28, IIb, 1: penciled Dc. Bq Ac Bc over *sb-rest* '*cherubim and*' (C)

/29, IIb, 1: penciled Cc. Cq Cc Dc over *sb-rest* '*seraphim do-*' (C)

/30, IIb, 1: penciled Enat.c Ec Dc Cc over *sb-rest* '*-tinually do*' ; IIIa, 1: starching to clef and key signature before Fc '*con-*' (C) ; Ib/1, 1i: mordent in pencil over Ebc '*con-*' (G)

/31, IIb, 1: penciled Dm over *sb-rest* '*cry*' (C)

/32, Ia/1&2, Ic/1&2, Ie/1&2, 1: '1' under *sb-rest* '*Ho-*' ; IIa, 1: '*Cantoris*' in faded pencil over Gc '*Ho-*' ; IIIb, 1-2: '*Cantoris*' in blue pencil over pencilled '*Dec.*' over Ec tied to Dc '*Ho-*' ; IVa, 1-2: '*Full*' in pencil over Bm Bm '*Ho-ly*' (C) ; IIb, 1: '>' over Gc '*Ho-*' (G) ; II, 1: '>' over Gc '*Ho-*' (H)

/33, Ia/1&2, Ic/1&2, Ie/1&2, 1: '2' under *sb-rest* 'Ho-' (C) ; IVb, 2: Fm 8ve below '-ly' (G)

/34, Ib, Ie/1, 1i: g.n. Cc deleted in pencil before Bm 'Ho-' ; Ie/2, 1ii: g.n. Ac deleted in pencil before Gm 'Ho-' ; IIb, 1: penciled Bm Ac Gc over *sb-rest* 'Holy Lord' (C)

/35, IIb, 1: penciled Cm Bc Ac over *sb-rest* 'God of' (C)

/36, IIb, 1: penciled Ac. Gq Gm over *sb-rest* 'Saboath' ; IIIa, 1: starching to clef and key signature before *sb-rest* 'Sabbath' text of other voice (C)

/37, Ia, 1: 'Unison' over Fc 'Heav'n' ; IIIa, 1: 'Chorus Vivace' over Cc 'Heav'n' (C) ; Org. Tr., 1i: 'Chorus Vivace' over Fc (F) ; IIIb, 1: 'Chorus Vivace' over Cc 'Heav'n' ; IVb, 1: 'a little faster' over Fc 'Hea-' (G) ; Org. Tr., 1i: 'Chorus Vivace' over Fc (L) ; I, 1: 'Chorus Moderato' over Fc 'Heav'n' (U)

/39, IIIa, 2: starching to clef and key signature before Cc 'of' (C)

/40, Org. B., 3-4: slur from Fc to Ec (F)

/41, Ib, 2: original Fm 'thy' deleted through starching and Bnat.m inserted in pencil (G)

/42, IIb, 3: 'lead' in pencil over Ac 'the' (G) ; Org. B., 1-2: Cm tied to Cc (L)

/44, IIIb, 2: Fsb in pencil before Fm '-rious' ; IVb, 1ii-2: Fsb in pencil beneath Fm Fm 'glorious', text in pencil 'glo-' (G)

/45, IVa, 1-2: Fc Fc 'compa-' (E) ; IIIb, 1: Fsb in pencil over Fc. 'com-' ; IVb, 1-2: Fm in pencil beyond Fc. Cq 'compa-', text in pencil 'glo-' (G)

/46, IIIb, 1: *Fm* in pencil over *Fc* 'the' ; 4: *Fm* in pencil before *Fc* '-tles', illegible text beneath ; IVb, 1-2: *Fm* in pencil beyond *Fc* *Fc* 'the ap-' ; 3-4: *Fm* in pencil beyond *Fc* *Fc* '-postles', text in pencil reads 'glo-rious' (G)

/47, IIIb, 1: *Fc Fq* in pencil above *Fm* 'praise' with illegible penciled comment beneath ; 2: illegible penciled comment over text 'thee' beneath *Fc* ; IVb, 1ii-iv: *FcFcFc* in pencil 8ve below beneath *Fm* 'praise' ; 2: *Fc* 8ve below in pencil beneath *Fc* 'thee', text in pencil reads 'company' (G)

/48, IIIb, 3: stem of *Dc* highlighted in pencil 'thee' ; 4: erased penciled '7' before *Bc* 'the' ; 4: *Bc* 'the' appears to have been re-entered by original hand ; IVa, 2: starching of original note with correction in later hand forming *Bc* 'thee' (C) ; IVa, 3: 'p' under *Bc* 'the' (E) ; IVb, 3: 'pia' in pencil over *Bc* 'the' (G)

/51, Ib, Ic, Ie, 3: *decresc.* sign in blue pencil over *Gc* 'proph-' ; IVb, 1: original note and barlines appear to have been starched, *Dc* entered in original hand at a later stage 'of' (C)

/52, IVa, 3: 'for'[te] under *Cc* 'the' (E) ; IVb, 3: 'for' in pencil over *Cc* 'the' (G)

/53, IIb, 2: penciled highlighting of *Gm* '-ble' (C)

/57, Ic, 4: penciled marking resembling an ornament over *Cc* 'thro-' (C)

/59, Org. Tr., 1: *Dsb* tied to following bar (F)

/60, Org. B., 3ii: removed original *Fc* and positioned stemming downwards from *G#c* (B) ; Org. Tr., 1: *Dm* tied to previous bar (F)

/65, IIIa, 4: 'thine', text of treble voice beneath *c-rest* (C) ; IIIb, 4 : text 'thine' beneath *c-rest* (G)

/66, IIIa, 1: 'honorable', text of treble voice beneath *sb-rest* (C) ; IIIb, 1: 'honora- thine' beneath *sb-rest* (G)

/67, IIIa, 1: 'true', text of other voice beneath *m-rest* (C) ; IIIb, 1-2: 'honora-' beneath *m-rest c-rest* (G)

/70, IIIb, 1-3: no phrase mark over *Ac Bc Cc* 'on-' (G)

/71, Ia, 3-4: *Fc. Fq* 'ho-ly' (G)

/73, IIIa, 1: original note starched and corrected to read *Dbm* in later hand 'Ghost'; IIIb, 1: original *Cm* starched away, *Dbm* in pencil 'Ghost' (C) ; IIIb, 1: *Cm* 'Ghost' ; IVb, 1: pencilled stroke over *Cm* 'ghost' ; 2: pause in pencil over *m-rest* (G)

/74, III, 1: inserted 'b' before *Dsb* 'The' originally omitted ; Org. Tr., 1iii: inserted 'b' before *Dsb* originally omitted (B) ; Ic, 1: no 'Slow' over *Absb* 'the' ; IIIa, 1: 'b' in pencil before *Dsb* 'the' ; IVb, 1: original note and barlines appear to have been starched, *Bnat.sb* entered in original hand at a later stage 'The' (C) ; Org. Tr., 1i: 'Slow' over *Absb* ; Org. B., 1: 'Slow' under *Bnat.sb* (F) ; Ia, Ib, 1: no 'pp' over *Absb* 'the' ; IIb, 1: 'Pia Slow' over *Fsb* 'The' (G) ; I, 1: 'Slow piano' over *Absb* 'The' (H) ; Org. B., 1: 'pp' beneath *Bnat.sb* (L) ; Org. B., 1: 'Slow Choir Organ' under *Bnat.sb* (U)

/75, Ic, 1: 'pia' over *Abm.* 'com-' (C)

/77, Ia, 1: no 'Andante' over *Anat.m* 'Thou' marked 'Decani' in pencil ; Ic, Ie, 1: 'Decani' in pencil over *Anat.m* 'Thou' ; IIa, 1: 'Decani' over *Fm* 'Thou' ; IIb, 2-3: 'Dec.' in pencil over *Fc. Cq* 'art the' ; IIIb, 1: 'Dec.' in pencil over *sb-rest* 'Thou art the', text of other voice (C) ; IIb, 1: 'Solo' before 'Verse *Largo Andante*' marked 'Duo' in pencil, marked '2

Contras' ; IVb, 1: 'Verse *Largo*' over *sb-rest* (G) ; Org. Tr., 1i: 'Verse *Largo Andante*' over *Anat.m* (L)

/77-101, IIa: notation presented on a single stave (C)

/78, Ic, 1: some erased and illegible penciled commentary over *Fm* 'king' ; IIa, 2: starching after *c-rest* (C)

/79, Ie, 3: '~' in pencil over *Cc* 'of' (C) ; IIb/1, 4: g.n. *Aq* in pencil before *Bc* 'of' (G)

/80, Ia, Ib, 3: *Am* '-ry' (G)

/81, IIa, 1: 'Canto' over *Fm* 'O-' ; IIIb, 1-2: blue and grey penciled smudge over *Am* tied to *Bnat.m* 'O-' (C) ; Org. Tr., 1i: 'Cho' over *Fm* ; 2i-ii: *EcDc* over *Bnat.mGm* ; Org. B., 1: 'Full' under *Dm* ; 2: *Gm* (F) ; Ia, Ib, 1-3: *Fm Ec Dc* 8ve above with phrase 'O' ; IIb/2, 1: 'Cho' in ink of a later hand over *Fm* ; 1-2: *Am Gm* over original *Fm Ec* in ink of a later hand 'O-' ; IIIb, 1-2: illegible pencil over *Am* slurred to *Bnat.m* 'O' ; IVb, 1: 'Chorus' over *Dm* 'O' (G) ; Org. Tr., 1i: 'Cho Octave' in pencil over *Fm* ; Org. B., 1ii: 'Cho' in pencil beneath *Dm* (L) ; II, 1: 'Chos' over *Fm* 'O' (U)

/82, IIa, 3: 'Deca' over *Ec* 'Thou' (C) ; Org. Tr., 3i: 'Verse' over *Gc* (F) ; Ia, Ib, 1: *Em* 8ve above 'Christ' ; 3: 'Verse' over *Gc* 'thou' ; IIb, 1: *Gm* in ink of a later hand over *Em* 'Christ' (G)

/84, IIb/1, 1-4: pencilled scribbling over *Gc* tied to *Bc* tied to *Ac Gc* '-lasting' (C) ; IIb/1, 1-3: phrase mark over *Gc Bc Ac* '-las-' (G)

/85, Ia, 1: original g.n. Bq deleted in pencil before Am 'Son' ; Ib, 1: g.n. Bs<sub>q</sub> deleted by pencil before Am 'Son' ; Ie, 1: g.n. Bc deleted before Am 'Son' (C) ; IIb/1, 1: g.n. Cc highlighted in pencil before Fm 'Son' (G)

/86, IIa, 1: 'Canto' over Fm. 'of' ; 3: 'Solo Treble over c-rest ; IVb, 1-2: 'Chs Slow' in pencil over Bm. Cc 'of the' (C) ; IVa, 1-2: Bm slurred to Cc 'of'; 3: Cc 'the' (E) ; Org. Tr., 1: 'Chor' over Fm. ; Org. B., 1: 'full' beneath Bm. (F) ; Ia, Ib, 1: 'Chor' over note of countertenor Fm. 'of' ; 1-2: note of countertenor Fm. Ec 8ve above 'of the' ; IIb/2, 1: 'C I' in pencil over Fm. 'of' ; 1-2: Bc Ac Gc Bc in black ink of a later hand over Fm. Ec 'of the' ; IIIb, 1i-3i: Dm Cc Cc in pencil over Bc Ac Gc with phrase 'of' ; 4-5: Cq Bq with slur 'the' with illegible comment beneath ; IVb, 1: 'Chorus' in pencil over Bm. 'of' (G) ; Org. Tr., 1: 'Chos.' in pencil over Fm. ; Org. B., 1: 'Cho' in pencil beneath Bm. (L)

/87, Ic, Ie, 3: no 'Solo' over Cc 'When'; Ie, 3: erased penciled 'Cantoris' over Cc 'When' (C) ; Ia, Ib, 1: Fm Fc in ink over m-rest c-rest 'Father' text of other voice ; 3: 'Solo' over Cc 'when' ; Ia, 1: 'Solo' over Cc 'When' ; IIb/1, 3: 'Solo Treble' over c-rest ; IIIb, 1-2: Dc Bc Bc in pencil over Am Ac 'Fa-ther' ; IVb, 1: 'Slow' in pencil over Fm 'Fa-' (G)

/88, Ia, Ic, 1: 'Cantoris' in pencil over Cc 'Thou' ; Ie, 3: erased penciled g.n. Cq before Bc 'tookst' (C) ; IIb/1, 1: 'Dec.' in pencil deleted in pencil and erased over sb-rest (C) ; IIb/1, 1: CcDc in pencil beneath sb-rest (G) ; Org. Tr., 1: treble notes above Cc Dbc Bc Gc (L)

/89, Ib, 2: original note scratched away on fifth line Fs<sub>q</sub> 'de-' ; IIb/1, 1: 'Can.' in faded pencil over sb-rest (C) ; Org. Tr., 1: penciled treble notes above Fm Fc c-rest over Fsb (L)

/90, Ia, Ic, 2: original note Fq deleted by starching and Eq inserted in black ink of other hand 'de-' (C) ; Org. Tr., 1-2: treble notes Ec. Eq Ec Dc over EsbDsb (L)

/91, Ib, 2: ink blotch before *m-rest* 'didst', text of other voices ; IIa, 2: 'Deca' over Ec 'Thou' ; IIb/1, 2: 'Dec.' in pencil over Ec 'Thou' (C) ; Org. Tr., 2i: 'Verse' over Ec (F) ; ; Ia, Ib, 2: 'Verse' over *m-rest* ; IIIb, 4-5: Cq. Csq 'not ab-' (G) ; Org. Tr., 1: treble notes g.n. Dc Cm over EcCc (L)

/92, IIIa, 1: starching after Em. '-hor' (C) ; IVa, 4-5: Cq Cq 'not ab-' (E)

/92-99, IIb/2: text originally entered in error 'the sharpness of death' starched away by later hand (C)

/93, II, 1: removed unnecessary repeat of syllable 'hor-'beneath Ac (B) ; Ia, 4: original g.n. Eq starched resulting in blotching ; 4: original Gc highlighted in black ink of other hand '-gins' ; Ib, 4: before Gc '-gins', original g.n. Asq scratched away ; Ic, 3: original g.n. Cq deleted in pencil before Bc 'Vir-' ; 4: original starched notation reads Eq, correction on Gc inserted in pencil and highlighted in black ink '-gins' ; 4: g.n. Aq before Gc '-gins' ; Ie, 4: erased penciled smudging before Ec '-gin's' (C) ; Ia, 3: Eq Gq '-gins' (G) ; IIb/1, 1: original text starched away beneath Csb '-hor' (G)

/94, Ic, 1: original g.n. Bq barely legible and deleted in pencil before Am 'womb' ; 3: text 'when' under *c-rest*, no 'thou' ; IIIa, 3: 'Solo Bass' over *c-rest* 'when' (C) ; Org. Tr., 1i: g.n. Bc before Am ; 1i-iii-2i-iii: no tie from AmEmCm to AcEcCc (F) ; IIIb/1, 1: original text starched away beneath Cc ; 2-3: text 'the' starched away beneath Gq slurred to Fq (G) ; Org. B., 3: Cq note of bass over *c-rest* (L)

/95, Ic, 1: text 'thou' under *m-rest* (C) ; Ib, 1-2: Cc tied to Bc 'sharp-' ; 3: Ac. '-liness' , deleted in pencil ; IIb, 3: 'Bass' over *c-rest*, text 'when' of other voice ; IVb, 1: 'Faster' in

pencil over *Cc* 'thou' (G) ; Org. Tr., 1: 'Solo' in pencil over *m-rest c-rest q-rest CqCq* 8ve above ; 4: *Cq Cq* 8ve below deleted on pencil (L)

/95-96, II, III: ignored illogical pencilled scribbling across notation (B)

/96, Org. Tr., 1-4: notation from *CcAc* to *Gq* deleted in original hand (B) ; Ia, 4: illegible penciled instruction over *Gq* 'the' ; Ic, Ie, 4: 'Decani' in pencil over *Gq* 'the' (C) ; Org. Tr., 1-4: *m-rest c-rest q-rest Gq Enat.q* marked 'Verse' (F) ; IIb/2, 1: original notation and text deleted in original hand indicating bar of rest intended ; IIIb, 4: *Cq* deleted in pencil 'the' (G) ; Org. Tr., 3: *Fc.* beneath *Ac.* ; 4: *Enat.q* beneath *Gq* ; 1-4: all notation deleted in pencil (L)

/97, Org. Tr., 1i-iii: *AsbFsbDnat.sb* ; Org. B., 1: *Bnat.sb* (F) ; Ib, 1: penciled mordent over *Am* 'sharp-' ; IIb/2, 1-3: deleted original notation and text ; 4: *Enat.q* 'the' in second countertenor stave ; IIIb, 1-2: *Cm Cc.* 'sharpness', deleted in pencil with rests in pencil above (G) ; Org. Tr., 1: *AsbFsbDnat.sb* ; Org. B., 1: *Bnat.sb* (L)

/98, IIb/2, 1-3: text and notation on IIb/2 stave (G) ; IIb, 1-3: text and notation presented on second countertenor stave (G)

/99, II, 3: corrected original *Dc* read as *Ec* (B) ; Ia, 1: 'Cantoris' in pencil over *sb-rest* ; Ie/1, 1: erased penciled 'Cantoris' over *sb-rest* 'Thou didst', text of other voice ; IIb/1, 1: 'Can.' in pencil deleted over *Dc* 'o-' ; IIb/2, 2: 'Dec.' in pencil over *Bc* 'o-' ; IVa, 1: 'Major Contra' over *sb-rest* 'Thou didst', text of other voice (C) ; Org. B., 1: 'Verse' over *m-rest* marked 'p' beneath *Fc* (F) ; Ia/1, 1; 'Majore 2 Trebles' over *sb-rest* ; IIb, 1-3: text and notation presented on second countertenor stave (G) ; Org. B., 1: 'legato' over *Fc* (H) ; Org. Tr., 2: 'legato' over *Fc* ; Org. B., 1: 'p' 'Verse smoothly' under *Fc* (U)

/100, IIIa, 1: 'Dec.' in pencil imposed on original 'Can.' over *m-rest* (C) ; IIIb, 1: 'First Contra and 'Lead' over *m-rest* (G)

/101, Ic/1, 2: 'Cantoris' in pencil before Cc 'Thou' begins ; Ic/2, 1: '3' beneath *sb-rest* (C)

/102, Ic/1, 4i: 'x' in pencil before Ec 'the' ; Ic/2, 1ii: no *m-rest* (C)

/103, Ic/1, 1i: '<>' in pencil over Fsb 'king-' (C)

/104, I, 1-2: removed original slur from Fc to Dc 'king-' (B) ; Ic/1, 4i: 'x' in pencil before Fc 'of' (C) ; Org. Tr., 1: Gsb tied to following bar (F) ; IIb, 3: 'cres.' in pencil over Gc '-dom' (G) ; IVb, 1-4: '<' in pencil from Gc to Dc 'kingdom of' (G) ; Org. Tr., 1: Gsb tied to following bar (L)

/105, Org. Tr., 1iii: corrected original Ac to read as Gc (B) ; Ic/1, 2: '^' in pencil over Eq 'to' (C) ; Org. Tr., 1: Gc tied to previous bar (F) ; IVb, 1: '<' in pencil over Cm 'heav'n' from previous bar (G) ; Org. Tr., 1: Gc tied to previous bar (L)

/106, Ic/1, 2: 'x' in pencil before Fq 'to' ; 2-3: '>' in pencil over Fq slurred to Eq 'to' ; 5: 'x' in pencil before Gc 'be-' ; Ie/1, 4i: g.n. Eq in pencil before Dc 'all' (C) ; Org. Tr. 4: original Ec manipulated in pencil to read Dc (L)

/107, Ic/1, 1i: g.n. Fq deleted in pencil before Ec. '-lie-' ; 3i: scribble in pencil over Cm '-vers' ; Ie/1, 1: '>' in pencil over g.n. Fq '-lie-' (C)

/108, IVa, 2: 'pia' over Fc 'Thou' (E) ; IVb, 1: 'p' in pencil over *c-rest* (G) ; Org. B., 1: 'staccato' beneath Fc (H) ; Org. Tr., 2iii: 'Swell' under Fc (U)

/110, Ie/1, 1i: '>' in pencil over Cm. 'God' ; Ie/2, 1ii: '>' over Bm. 'God' (C) ; IVb, 1 'sz' in pencil over Cm. 'God' (G)

/113, Ic/1&2, Ie/1&2, 1: '1' beneath *sb-rest*, 'in the', text of other voice (C) ; Org. Tr., 3-4:  
Bm beneath Gc Ec (L)

/114, Ic/1&2, Iii: '2' beneath *sb-rest* (C) ; IVa, 1-2: Fc slurred to Cc 'in'; 3-4: Ac slurred to  
Fc 'the' (E)

/115, I, 1-2: corrected original Fc. slurred to Eq to read Ec. slurred to Dq 'glo-' (B) ; Ic/1&2,  
1: '3' beneath *sb-rest* (C) ; Ib/1, 1: '>' in pencil over Fc. 'glo-' (G)

/116, Ie, 3: '~' in pencil over Ec 'the' (C) ; IVa, 1-2: Fc slurred to Cc 'in'; 3-4: Ac slurred  
to Fc 'the' (E)

/117, IIIb, 1: 'for' in pencil overridden by 'Full' in blue pencil over Dc 'in' (C) ; Ic/2, 1: Fm  
crossed out in pencil and lower Fm inserted in pencil 'glo-' ; Ie/1, 7: g.ns GsqFsqEsqDsqs  
before Dq '-ry' (E) ; IIIb, 1: 'for' in pencil over Dc 'in' (G)

/118, III, 4: corrected original Dc to read Cc 'the' (B) ; Org. Tr., 1i: 'lento' over Cm. (F)  
; Ia/1, Ib/1, 2: 'Slow' over Bc 'the' ; Ib/2, 1-2: Ac tied to Cc 'of' ; 3-4: Bc tied to Gc 'the' ;  
IVb, 1: 'lento' in pencil over Cm. 'of' (G)

/119, Ib/1, 1i: no pause over Ac. 'Fa-' ; IIIb, 1: illegible penciled comment over Cc. 'Fa-'  
(G) ; Org. Tr., 3i: no pause over Fm ; Org. B., 2ii: no pause under Fm (L)

/120, Ic 1: 'Unison' opposite Dm. 'We' ; IVb, 1: illegible stashed entry before Dm. 'We'  
beneath 'Chorus' (C) ; Org. Tr., 1i: 'Chorus Largo' over Dm. (L) ; Org. Tr., 1iii: 'Full  
Organ' under Fm. (U)

/120-122, Ia: a penciled comment reads: 'Copied from the old French air 'Vive Heyor  
Quals [sic]' (C)

/121, IIb, 2: staccato over Gc 'that' (G)

/123, Org.: this bar is omitted in this source (F)

/126, Ia, Ie/1&2, 1: Dm note of other voice beneath *m-rest* ; Ie/1, 3i: erased pencilled 'Decani' over Ac 'we' ; IIa, 1: erased pencilled 'Decani' imposed by 'Can.' in black ink of a later hand over *sb-rest* ; IIb, 1: 'Can.' in pencil over *sb-rest* 'We' ; IIIb, 1: 'Dec.' in pencil overridden by 'Cantoris' in blue pencil beneath *sb-rest* ; IVb, 1: 'Dec.' in pencil above *sb-rest*, 'We' text of treble voice (C)

/127, Org. Tr., Iii: inserted '#' before Fm originally omitted (B) ; Org. Tr., 1: '#' before Fm (F)

/128, Ic/1, 3i: '>' in pencil over Dc 'help' marked 'Decani' in pencil ; Ic/2, 3ii: '>' in pencil over Bc 'help' (C) ; Org. Tr., Ii-2ii: text of other voice 'pray thee' beneath EbmCm ; 2i-ii-3i-ii: text 'help thy' in pencil beneath DcBc CcAc (L)

/129, IVa, 1: 'for'[te] over Gm 'help' (E) ; Ib, 3: Bm '-vants' (G) ; Org. Tr., 1: original text 'help' beneath Dm overridden in pencil to read 'ser-' ; 2-3: 'ser-vants' beneath BqGq BmGm (L)

/130, IIa, 1: 'for'[te] manipulated in pencil to read 'faster' over Gm. 'help' , dot after Gm. 'help' highlighted in pencil (C) ; IVb, 1-2: '<>' in pencil over Gm. G#c 'keep thy' (G)

/132, Ib/1, Ii-4i: penciled strokes over Bc Bc Ac Gc ; Ib/2, Iii-4ii: penciled strokes over Gc Gc Fc Ec (G) ; Org. Tr., Ii-ii-4i-ii: text 'whom thou has re-' beneath BcGc BcGc AcFc GcEc (L)

/133, Org. Tr., 1-3: text '-deemed' beneath Gc.Ec. FqDq FmDm (L)

/134, II, 4: inserted 'b' before Eq '-cious' originally omitted ; Org. Tr., 4iii: inserted 'b' before Eq originally omitted (**B**)

/135, II, 1: inserted 'b' after g.n. Dc before Esb 'blood' originally omitted ; Org. Tr., 1ii: inserted g.n. [Abc] before Gsb originally omitted; 1iii: inserted 'b' before Esb originally omitted (**B**) ; Ic/2, 1ii: g.n. Abc deleted in pencil before Gsb 'blood' (**C**)

/135, Org. Tr., 1i: g.n. Abc before Csb (**F**) ; IVb, 1: pause in pencil over Csb 'blood' (**G**) ; Org. Tr., 1: 'b' in pencil before Gsb (**L**)

/136, IIIa, 1: 'A little faster' over Cc 'Make' (**C**) ; IVa, 3-4: Fq slurred to Eq 'to' (**E**) ; Org. Tr., 1i: 'A little faster' over Cc (**F**) ; Ib, 1-5: 'A little faster' over Ac Ac Ac Bnat.c 'Make them to be' ; IIIb, 1: 'a little faster' over Cc 'make' (**G**) ; Org. Tr., 1: 'b' in black ink of a later hand before Ac ; 1-4: text of other voices 'Make them to be' ; Org. B., 1: 'b' in black ink of a later hand before Fc (**L**)

/137, Ie/1, 1i: '~' in pencil over Em 'num-' (**C**) ; Org. B., 1-2: no slur from Cc. to Bq (**F**)

/138, IVb, 1-2, evidence of starched original Gm above Bc tied to Cc 'with' ; 3-4: evidence of starched original Em beyond Dc tied to Ec 'thy' (**C**) ; IVa, 1-2: Bc slurred to Cc 'with'; 3-4: Dc slurred to Ec 'thy' (**E**) ; Ib, 2-3: slur from Bq to Aq '-bred' ; IIb, 1-3: Dc Ec Fc with phrase 'with' (**G**)

/139, IVb, 1: evidence of starched original Bm above Fm 'Saints' (**C**)

/140, IIb, 6: text 'in' of other voice beneath c-rest (**G**)

/141, IIb, 1: text 'glo-' of other voice beneath c-rest (**G**)

/142, Ia/1, 2-3: Eq slurred to Dq '-ry' ; IIb, 1: penciled slur from Am 'ev-' to Bc (**G**)

/143, IIb, 3: '*Can.*' in pencil over *Cm* '-ting' (C)

/144, IIa, 1: key signature of *Bb* major inserted before *Fsb* '*O*' marked '*Cant*' in pencil beneath with starching to '*Slower*'; IIb, 1: key signature of *Bb* major entered in later hand before *Fsb* '*O*'; IIIa, 1: key of *Bb* major before *Bsb* '*O*' in pencil; IIIb, 1: *Bb* key signature inserted in black ink of a later hand before '*Cant*' in pencil over original '*Slower*' over *Bsb* '*O*'; IVa, IVb, 1: *Bb* key signature in pencil before *Bsb* '*O*'; IVb, 1: '*Cant*' in pencil overrides text '*O*' below *Bsb* (C); Org. Tr., 1i: *Dm.CqBq* over *FsbDsb* (F); IIb, 1: '*Slower*' deleted in pencil over *Fsb* '*O*'; IIIb, 1: '*Slower*' deleted in pencil over *Bsb* '*O*'; IVb, 1: '*Slower*' in pencil over *Bsb* '*O*' (G); Org. Tr., 1: starched original notation and erased pencil smudging beyond *FsbDsb* marked '*Slower*' above, text '*O*' beneath (L)

/145, Ic/1, 1: '*Cantoris*' in pencil over *Am* '*Lord*'; Ie/1&2, 1: key signature manipulated in pencil to read *Bb* major; IIa, 1-2: original instruction starched away, original notation starched with correction in pencil *Fm* tied to *Fc* '*Lord*'; IIb, 1: original *Gm* corrected to read *Fm* in later hand '*Lord*'; 2: original *Gc* corrected to read *Fc* in later hand '*Lord*' (C); Org. Tr., 1: no '*b*' before *Em* (F); Ia/1, 2: '*b*' in pencil before *Ec* '*Lord*'; IIb, 1-2: original notation starched away *Fm* slurred to *Fc* in ink of a later hand '*Lord*' (G); Org. Tr., 1i: original *Bm* altered to read *Am*; 1-2: erased penciled smudging beyond *Am* tied to *Ac* marked '*Lord*' beneath (L)

/146, III, 2: inserted '*b*' before *Ec* originally omitted '*thy*' (B); IIIa, 1: key signature manipulated in pencil to read '*Bb* major' before *Cm*. '*save*' (C); IIb, 1: '*Can*' in pencil over *Fm* '*save*'; IIIb, 2: '*b*' in pencil before *Ec* '*thy*' (G); Org. Tr., 1ii: '*b*' before *Esb* in pencil (L)

/147, IIa, 1: 'b' in pencil before Fm 'peo-', following change of key in pencil (C) ; IIIb, 1: 'b' in pencil before Em. 'peo-' (G)

/148, IIa, 4: original Fc manipulated in original hand to read Ec 'thine' ; IIb, 4: starching to this note, original no longer visible, Fc inserted by later hand with erased pencil Gq g.n. 'thine' ; IIIb, 1: Bb key signature inserted in pencil before c-rest ; IVa, 1: 'b' added in pencil to key signature before c-rest ; IVb, 1: Eb added to key signature in pencil before c-rest (C) ; IVa, 2: no flat before Ec 'and' (E) ; Ib/1, 4i: 'b' in pencil before Eq 'thine' ; IVb, 2: 'b' in pencil before Ec 'and' (G) ; Org. B., 4: original blotch neither 'd' nor 'b', 'B' in ink above (L)

/149, Ie/1&2, 1: key signature manipulated in pencil to read Bb major (C)

/150, Ia, 1: Gc. Gq Gc in pencil beneath m-rest and over text of countertenor voice 'govern them' ; IIb, 1: 'Lead off' in pencil over Gc. Gq 'govern' ; IIIa, 1: key signature manipulated in pencil to read 'Bb major' before m-rest, 'govern', text of countertenor voice ; IIIb, 3: 'Cho' in pencil deleted in pencil over Dc 'and' ; IVb, 3: 'Cho' in pencil over Fc 'and' (C) ; Org. Tr., 2-3: Gq Gc 8ve below ; 4i: 'Chorus' over Bnat.c ; Org. B., 4: 'ff' under Fc (F) ; Ia/1, 3i: 'Chorus' over Bnat.c 'and' ; Ia/2, 3ii: 'Chorus' over Gc 'and' ; IIb, 3: 'Cho' over Gm with Gc 8va above 'them' with text 'and' ; IIIb, 3: 'Chorus' in pencil over Dc 'and' ; IVb, 3: 'Chos' in pencil over Fc 'And' (G) ; Org. Tr., 1-3: text 'govern them' beneath Gc. Bnat.qGc (L) ; I, 3: 'Chos' over Bnat.c 'and' (U)

/151, IIa, 1: 'b' in pencil added to key signature following change of key in pencil ; IIb, 1: Eb inserted in pencil to key signature to read Bb major ; IVb, 1: Eb added to key signature in pencil before Ec 'lift' (C) ; Ib/1, 3: 'b' in pencil before Em 'up' ; 3ii: mordent in pencil

over *Cm* 'up' ; IIb, 1: notation *Gc Gc Gm* 8va over *sb-rest* text 'lift them up' ; IVb, 1: 'b' in pencil before *Ec* 'lift' (**G**) ; Org. Tr., 3i: 'b' in pencil before *Em* (**L**)

/152, Ic/1, 5: 'x' in pencil over *Gq* 'and' ; IIIb, 2: 'Verse' in pencil deleted in pencil over *Ac* 'go-' ; IVa, 1: 'b' added in pencil to key signature before *Fm.* 'go-' ; IVb, 1: 'Verse' in pencil over *Fm.* 'go-' (**C**) ; IVa, 2: no flat before *Ec* '-vern' (**E**) ; Org. B., 1: 'pia' beneath *Fm* (**F**) ; Ia/1, Ib/1, 1: 'Verse' over *Ec.* 'go-' marked with 'b' in pencil ; IIb, 1: 'Verse' over *Fm.* 'go-' ; IIIb, 2-3: illegible penciled comment over *Ac Cc* 'govern' ; IVb, 1i: 'Verse' in pencil over *Fm.* 'go-' ; 2: 'b' in pencil before *Ec* '-vern' (**G**) ; Org. Tr., 1: 'b' in pencil before *Ec.* (**L**)

/153, II, 2-3: removed original slur from *Bq* to *Bq* 'them' ; IV, 2: inserted 'b' before *Em* 'and' originally omitted (**B**) ; Ib/1, 4: 'b' in pencil before *Eq* ; IIb, 5: 'b' in pencil before *Eq* 'and' ; IVb, 2: 'b' in pencil before *Em* 'and' (**G**) ; Org. Tr., 5i: 'b' in pencil before *Eq* ; 6ii: 'b' in pencil before *Eq* ; Org. B., 2: 'b' in pencil before *Em* (**L**)

/154, III, 2: corrected original *Cq* to read *Bq* 'them' (**B**) ; Ie, 1: '~' in pencil over *Bc.* 'lift' ; IIIa, 1: key signature manipulated in pencil to read 'Bb major' before *Fc.* 'lift' (**C**) ; Org. Tr., 2i: 'Slow' starched over *Dq* (**F**) ; Ib/1, 5-6: *Bq* slurred to *Aq* 'for' ; IIb, 4: 'b' in pencil before *Eq* '-up' ; 6: 'dim.' over *Cq* 'for-' ; IIIb, 1: 'lento' in pencil over *Fc.* 'lift' ; IVb, 2: 'ad lib.' in pencil over *Fq* 'them' (**G**) ; Org. Tr., 1i-ii: 'Slow' in pencil over *Bc.Dc.* ; 4ii: 'b' in pencil before *Eq* (**L**)

/155, III, 3: inserted 'b' before *Esq* 'e-' originally omitted (**B**) ; IIa, 1: 'dim.' over *Bm* 'ev-' ; IIb, 2: penciled natural sign entered after db lines to prepare for change of key ; IIIb, 1-3: 'decresc.' symbol in fainter black ink beneath *Dc.* tied to *Fsq Esq* 'e-' ; IVb, 2: evidence of starching to lower pause mark over *Bm* '-ver' (**C**) ; Ia/1, Ib/1, 1i: no '>' over *Bc.* 'ev-' ;

Ia/2, 1ii: no '>' over Fm ; Ib/1, 3: penciled mordent over Csq 'e-' ; (G) ; Org. Tr., 3ii: 'b' in pencil before Esq (L) ; I, 1i: 'dim.' over Bc. 'e-' (U)

/156, IIa, 1: erased penciled 'nat.' sign. of key signature on first line of stave affects legibility of text 'Day' beneath Am ; IIIa, IIIb, 1: 'nat.' sign in key signature in pencil before Cm 'Day' ; IVa, 1: 'nat.' sign added in pencil to key signature before Fm 'Day' ; IVb, 'nat sign' on 'E' space added to key signature in pencil before Fm 'Day' (C) ; Ia, 1: 'Unison' over Cm 'Day' (C, G) ; Org. Tr., 1i: 'Chorus Vivace' over Cm (F) ; Org. Tr., 1iv-2iv: 'Day by' beneath Cm Cm (L) ; Org. B., 1: 'Full Organ' under Fm (U)

/157, IVb, 3-4: Cc Cc 'magni-' (G) ; Org. Tr., 1: text 'day' beneath Bc. (L)

/159, II, 3: corrected original Fm to read Gm '-fy' (B)

/160, IIIb, 2: illogical penciled symbol over Ec 'and' (G) ; Org. Tr., 2i-ii-3i-ii: text 'and we' beneath GcEc GcEc (L)

/161, Ia, 1: text of other voice 'wors-hip, thy' is corrected in pencil to read 'worship' (C) ; Org. Tr., 1ii-3ii: text 'worship thy' beneath Ec Ec Em (L)

/164, I, 2: corrected original Fc to read Ec 'e-' (B)

/167, Ia, Ic, 1: marked '2 Trebles' opposite sb-rest 'Vouchsafe' ; Ic, 1: 'Decani' in pencil over sb-rest 'Vouchsafe' ; IIa, IIb, 1: 'Dec.' in pencil over Fc 'Vouch-' ; IIIb, : 'Dec.' in pencil over Am 'Vouch-' ; IVb, 1: 'Dec.' in pencil before Fm 'Vouch-' (C) ; Org. Tr., 1: 'Verse Slow' over Fc (F, L) ; IIb, 1: starching of original notation beneath Fc 'Vouch-' ; 3-4: starching of original beneath Dc Ec '-safe O' (G) ; Org. Tr., 1-4: text 'Vouchsafe O' beneath Fc Cc Dc Ec (L) ; Org. B., 1ii: 'Choir organ' under Fm (U)

/168, Org. Tr., 1: '*Lord*' beneath Fc ; 4: '*to*' beneath Ec (L)

/169, IIIb, 3: starch mark over Bc '*us*' (C) ; Org. Tr., 4: Aq not F#q (F) ; Org. Tr., 1: text '*keep*' beneath Fm. ; 3-4: starching around Fq with penciled smudging around Aq marked '*a*' in pencil above (L)

/170, III, 3: corrected original Cm '*-out*' to read Dm in keeping with organ treble (B)

/171, Ie/1, 3i: erased penciled '*Decani*' over Ec '*O*' (C) ; Org. Tr., 1: no g.n. Fc before Em tied to Ec (F) ; Ia/1, Ib/1, 3: Ec '*O*' ; Ia/2, Ib/2, 3: Gc '*O*' (G)

/172, Ic/1, 1: '*Decani*' in pencil over Em. '*Lord*' ; Ie/1, 1-2: evidence of starching beyond Cm Cnat.c '*Lord have*' (C) Ia/1, Ib/1, 1-2: Em. Ec '*Lord have*' ; Ia/2, Ib/2, 1-2: Gm. G#c '*Lord have*' (G)

/173, Ia, Ib: this bar is omitted in this source (G)

/173, Ie, 3i: g.n. Eq in pencil before Dc '*-cy*' (C)

/174, Org. Tr, 4i-ii: text '*O*' beneath GcEc (L)

/175, IIIb, 2: starched line behind *c-rest* '*us*' text of other voice (C) ; IIb, 3: Dc '*thy*' (G) ; Org. Tr., 1ii-3ii: text '*Lord let thy*' beneath Em Dc C#c (L)

/176, IIb, 1: '#' in pencil before Ec. '*mer-*' (G) ; Org. Tr., 1ii-3ii: text '*mercy*' beneath C#c. Dq Dm (L)

/181, Ic, 4-5: Gq. Esq '*in*' ; Ie/1, 3 '~' in pencil over Gc '*is*' ; 4i: g.n. Dq in pencil before Cc '*in*' ; Ie/2, 4: starching before Cc '*in*' (C) ; Ib/2, 4: Gq. Esq '*in*' ; IIIb, 1: '*pp*' in pencil over Fc '*trust*' (G) ; Org. Tr., 4i-ii: starching around CcEc (L)

/183, Org. Tr., 1i: 'Chorus *Vivace*' over Fm (**F, L**) ; Org. Tr., 1ii-3ii: '*O Lord in*' beneath Fm Ec Dc (**L**) ; Org. B., 1i: 'Full Organ' over Fm (**U**)

/184, Org. Tr., 1ii: text '*thee*' beneath Cm (**L**)

/185, IV, 2: corrected original Bm to read Cm '*O*' in keeping with organ bass (**B**) ; IVb, 2: Cm '*O*' (**G**)

/188, IIIb, 2: 'Verse' in grey and blue pencil over Cc '*Let*' (**C**) ; Org. Tr., 2ii-3ii: text '*let me*' beneath Cc Ec (**L**)

/189, Org. B., 3ii: Gc beneath Cc (**F**) ; Org. Tr., 1-2: text '*never*' beneath CcCc (**L**)

/190, IIIb, 3: text '*O*' of other voice beneath *m-rest* (**G**) ; Org. Tr., 3: 'Full Organ under Fm tied to following bar (**U**)

/191, IIIb, 1: text '*Lord in-*' of other voice beneath *sb-rest* (**G**)

/192, IIIb, 1-2: 'Chos' in grey and blue pencil over Em slurred to Fm '*O*' (**C**)

/193, IIIb, 2: 'Verse' in grey and blue pencil over C#c '*let*' (**C**)

/194, Org. B., 2ii: removed original Dm beneath Am (**B**) ; Org. Tr., 1iii: 'Choir Organ' under Ac (**U**)

/195, Ic/1, 1: evidence of starching beyond *m-rest* '*-founded*' text of other voice ; Ic/2, 1: evidence of starching beyond *m-rest* ; 2ii: Bnat.c highlighted in ink of a later hand '*let*' (**C**) ; Org. Tr., 3ii: 'Swell' under Bnat.c (**U**)

/197, Ic/1&2, 3: 'ff' over Fm 'O' ; Ic/2, 2: Gc '-ded' ; Ie, 3: 'fortis' over Fm 'O' (C) ; Ib/1, 3: 'fortis' over Fm 'O' ; IIb, 2: 'ff' over Fm 'O' (G) ; IIIb, 2: 'fortis' over Cm 'O' (G) ; Org. Tr., 3iii: 'Full Organ' under Fm (U)

/198, IIIb, 1: 'Chos' over Dc. 'Lord' (C)

/200, Ia: notation presented on same stave marked 'unis' ; Ic, 1: 'Unis' over Am 'trus-' ; IIa, 2: starching before Ec '-ted' (C) ; IVa, 1-2: Cc Cc 'trusted' ; 3: m-rest (E) ; IVb, 1: Cm altered in pencil to read Cc 'trus-' ; 3: c-rest manipulated in pencil to read m-rest (G)

/201, Ic/1&2, Ie/1&2, 1: '1' beneath sb-rests (C) ; IVa, 1: 'Silent' over sb-rest (E) ; Org. Tr., 1: 'Silent' over sb-rest (F) ; IVb, 1: pause in pencil over sb-rest (G) ; Org., 1: marked 'Silent' (L)

/202, Ie/2, 1: 'Slow' over Cm. 'Let' ; IIb, 1 'pp' in pencil over Am. 'Let' (C) ; Org, Tr., 1i: 'Slow' over Cm. ; Org. B., 1: 'Slow' under Fm. (F) ; Ia/1, 2: text '-er' manipulated in pencil to read 'Slow' over Cc 'me' ; Ia/2, Ib/2, 1: 'Slow' over Cm. 'let' ; Ib/2, 2: 'pp' over Cc 'me' in pencil (G) ; Org. Tr., 1: 'Slow' over Cm. ; 1-2: text 'let me' beneath Fm. Cc (L) ; Org. B., 1: 'Slow' over Fm. (U)

/203, IVb, 1: 'ad lib.' in pencil over Ebc 'ne-' (G)

/204, IIIb, 1-2: Fm slurred to Em '-found-' (G)

/205, I, 1: ends after Asb with pause '-ed' and db lines ; II, 1: ends after Fsb with pause '-ed' and db lines ; III, 1i-ii: ends after FsbCsb with pause '-ed' and db lines ; IV, 1: ends after Fsb with pause '-ed' and db lines ; Org. Tr., 1i-iii: ends after AsbFsbCsb with pause and db lines ; Org. B., 1: ends with Fsb with pause and db lines (B) ; Ia, 1: signatory symbol of John Grey after Asb with pause '-ed' ; Ic, 1: after Asb with pause, ends with

signatory symbol of John Grey ; Ie, 1: ends after *Asb* with pause ‘-ed’ and double barlines ; IIIa, 1i-ii: ends after *FsbCsb* with pause ‘-ed’ with double barlines ; IIIb, 1: ends with double barline after *FsbCsb* with pause ‘-ed’ ; IVa, 1: ends after *Fsb* with pause ‘-ed’ with double barlines ; IVb, 1: ends after *Fsb* with pause mark ‘-ed’ and the signatory symbol of John Grey (**C**) ; Org. Tr., 1i-iii: ends after *AsbFsbCsb* with pause and db lines ; Org. B., 1: ends after *Fsb* with pause and db lines (**F**) ; Ib, 1: ends after *Asb* with pause ‘-ed’ with db lines ; IIIb, 1i-ii: ends after *FsbCsb* with pause ‘-ed’ and signatory symbol of John Grey ; IVb, 1: pause in pencil over *Fsb* ‘-ed’, ends after *Fsb* ‘-ed’ with signatory symbol of John Grey (**G**) ; Org. Tr., 1i-iii: ends after *AsbFsbCsb* with pause and db lines ; Org. B., 1: ends after *Fsb* with pause and db lines (**H**) ; Org. Tr., 1i-iii: ends with double barlines after *AsbFsbCsb* with pause ; Org. B., 1: ends with *Fsb* with pause and double barlines (**L**)

/207, I Ib, 1: ends with *Fsb* ‘-ed’ marked by ‘11 minutes long’ in pencil ; IIa, 1: ends with double barlines after *Fsb* ‘-ed’ (**C**) ; IIb, 1: ends after *Fsb* ‘-ed’ with signatory symbol of John Grey marked ‘11 minutes long’ in pencil (**G**)

### **‘Jubilate in F’**

/1, Org. Tr., 1i-ii: ‘Chorus *Vivace*’ over *Cm.Am.* ; (**F**) ; Ia, 1: no ‘Chorus *Vivace*’ over *Cm.* ‘*O*’ ; Ib, 1: no ‘Chorus *Vivace*’ over *Cm.* ‘*O*’ ; IVb, 2: *Gc* in pencil over *Ec* ‘*be*’ (**G**) ; Org. Tr., 1i: ‘Chorus *Vivace*’ over *Cm.* ; 1ii-2ii: ‘*O be*’ beneath *Am.* *Gc* (**L**) ; Org. B., 1i-ii: ‘Full Organ’ beneath *AmFm* (**U**)

/2, IIa, 2: *Ac* ‘-ful’ (**C**) ; Ia/1, 1: ‘9 Oct. 1825’ in pencil over *Fm* ‘joy-’ ; IVb, 1: *Am* in pencil over *Dm* ‘joy-’ (**G**)

/3, III, 1-2: corrected original *Cm. Cc* to read as *Dm. Dc* ‘*O be*’ (B) ; IIIa, 1-2: original *Cm. Cc* starchy away and *Bm. Bc* inserted ‘*O be*’ in pencil ; IIIb, 1-2: original notation starchy away, *Bm. Bc* entered in pencil ‘*O be*’ (C) ; IVb, 1-2: starchy beneath *Bm. Bc* ‘*O be*’ (G) ; Org. Tr., 1i-2i: ‘*Commandments 61*’ in pencil over *Dm. Dc*, text ‘*O be*’ beneath (L)

/3-4, I, III, 2-3: consecutive 8ves ‘*be joy-*’ (B)

/4, IVa, 2-3: *Gq* slurred to *Fq* ‘*-ful*’ (C) ; IVa, 2-3: *Gq* slurred to *Fq* ‘*-ful*’ (E) ; IVb, 1-5: starchy beneath *Ac Gq Fq Gc Cc* ‘*joyful in the*’ (G)

/6, IVb, 1: *Dm* ‘*all*’ (G)

/7, Ic, 1: after *Csb* ‘*lands*’, no text of other voice ‘*serve the*’, evidence of starchy (C)

/8, Ic, 1: evidence of starchy round *sb-rest*, text of other voice ‘*serve the Lord with*’ ; Ie, 1: no ‘1’ beneath *sb-rest* ‘*Serve the Lord with*’ text of other voice (C) ; Org. B., 1: text ‘*serve the Lord*’ over *sb-rest* (L)

/9, IIIb, 1: phrase mark over *Aq. Gsq Aq. Bsq* ‘*glad-*’ (G) ; Org. Tr., 1iii-4iii: text ‘*serve the Lord*’ beneath *Fc. Fq Fc Gc* (L)

/10, Ia, 2: original *Gc* deleted in pencil and *Fc* inserted in pencil with ‘F’ in pencil written over ‘*-ness*’ ; IIIa, 3: blotching after *Fc* ‘*Lord*’ (C)

/11, Org. Tr., 2ii-iii: corrected original *FqDq* to read *GqEq* (B) ; Ic, 1: stem upwards on *Ac*. ‘*serve*’ ; IIIa, 1: original text omitted ‘*glad*’ inserted in pencil beneath ; IVa, 4: *Ac* ‘*with*’ (C)

/12, Org. Tr., 1ii: corrected original *Gm* to read *Fm* (B) ; Org. B., 1: ‘*Slow*’ beneath *Dm* (F) ; IVb, 2: pause in pencil over *Bc* ‘*-ness*’ (G)

/13, I, 2: omitted unnecessary *c-rest* before *Fm* ‘*and*’ (B) ; Ie, 2: ‘*pia*’ over *Fm* ‘*And*’ (C) ;  
Org. Tr., 2: text ‘*and*’ beneath *Fm* marked ‘*Slow Piano*’ above (L) ; Org. B., 2: ‘*Swell*’  
beneath *Dm* (U)

/14, Ib/1, 4: mordent in pencil over *Fc* ‘*his*’ (C) ; Org. Tr., liii: text ‘*come*’ beneath *Fc* (L)

/15, IIIa, 2: starching to the barline after *Cm* ‘*-sence*’ (C) ; Ia/1, 1: g.n. *Cc* slurred to *Bm*  
‘*pre-*’ ; IVb, 1: ‘>’ over *Gm* ‘*pre-*’ (G)

/16, Ia, 1-2: original notation starched and *Gm* slurred to *Fc* inserted in later hand ‘*with a*’ ;  
Ia/1&2, 1-4: *Gc* g.n. *Eq* to *Dc Cc Ec* with phrase mark ‘*with a*’ ; Ic, 1-2: evidence of  
starching and penciled deletion with outline of original visible *Gc Dc Cc* with phrase,  
correction in pencil and highlighted in ink of a later hand, *Gm* tied to *Fc* ‘*with*’ ; Ie, 1-2:  
starching around *Gm* slurred to *Fc* ‘*with-*’ , slur highlighted in pencil *Gm* to *Fc* ‘*with*’ (C) ;  
Ib/1, 1-4: *Gc* g.n. *Eq Dc Cc Ec* ‘*with a*’ ; 3-4: *Cc Ec* manipulated in pencil to read *Cc.* with  
pause in pencil *Eq* (G)

/17, Ia/1&2, 1: pause mark over *Fsb* ; Ib/1, 1: pause in pencil over *Fsb* ‘*song*’ ; IVb, 1: pause  
in pencil over *Fsb* ‘*song*’ (G) ; Org. Tr., 2ii-3ii: text ‘*Be ye*’ beneath *Ec Fq.* (L) ; Org. B.,  
lii: ‘*Choir Organ*’ beneath *Csb* (U)

/18, Ia, 1: ‘*Cantoris*’ in pencil over *sb-rest* ; Ie/2, 1: erased pencil *EmFm* beneath *sb-rest* ;  
IIa, 2: ‘*Can.*’ in pencil over *Gc* ‘*Be*’ with erased penciled ‘*Dec.*’ beneath ; IIb, 1: ‘*Can.*’ in  
pencil over *m-rest* ; IIIa, 2: ‘*Can.*’ in pencil over *Ec* ‘*Be*’ ; IIIb, 1: ‘*Can.*’ in pencil, erased  
by pencil beneath *m-rest* ; 2: ‘*Cant.*’ in blue pencil overridden by ‘*Cantoris*’ in pencil over  
*Ec* ‘*B*’ ; IVa, IVb, 2: ‘*Cant[oris]*’ in pencil after *Cc* ‘*Be*’ ; IVb, 1: beneath *m-rest* *Cm* in  
pencil, note of other voice (C) ; IIb, 1: ‘*Lead*’ in pencil beneath *m-rest* ; 3: g.n. *Bq* slurred

in pencil to Aq 'Be' ; IIIb, 3: g.n. Gq deleted in pencil before Fq. 'ye' (G) ; II, 2: 'Cantoris' in pencil over Gc 'Be' (H)

/19, Ic/1, 2: 'Cantoris' in pencil over Cc 'Be' ; Ie/1, 1: erased penciled 'Cantoris' over *m-rest* ; Ie/2, 1: erased penciled Gm Aq Gq Gc beneath *m-rest* (C) ; Ia/1, Ib/1, 3i: '>' in pencil over Dq. 'ye' ; Ia/2, Ib/2, 3ii: '>' in pencil over Bq. 'ye' ; IIb, 2: 'Boys' in pencil over Ec 'that' (G) ; Org. Tr., 1ii: text 'sure' beneath Em (L)

/21, Ia/1, 3: original Cq deleted in pencil and Dq inserted marked 'D' ; Ie/1, 1: starching beyond Gm 'Lord' (C) ; Ia/1, 1-3: Gc Bq Dq with phrase mark 'Lord' ; Ib/2, 3ii: original Fc manipulated in pencil to read Ec marked 'E' in pencil above (G)

/22, IIb, 2: 'Lead' over Fc 'it' (G) ; Org. Tr., 2ii-3ii: text 'it is' beneath Dc Dc (L)

/23, Ic/1&2, Ie/1&2, 1: '1' under *sb-rest* ; Ie/2, 1: erased penciled treble clefs around *sb-rest* (C) ; IIb, 3: slur in pencil from Ac 'that' (G) ; Org. Tr., 1ii: text 'he' beneath Dc ; 3ii-5ii: text 'that hath' beneath Fc Eq Dq (L)

/24, Ic/1&2, Ie/1&2, 1: '2' beneath *sb-rest* ; Ie/2, 1: erased pencilled treble clefs beneath *sb-rest* (C) ; Ib/1, 1: FcFc BcBc in faded pencil beneath *sb-rest* (G)

/25, Ic/2, 1: '3' under *sb-rest* ; Ie/2, 1: erased penciled treble clefs beneath *sb-rest* (C) ; Ib/1, 1: Bc Ac in pencil beneath *m-rest* (G)

/26, Ib/1, 3i: '>' in pencil over Ec 'not' (G)

/26-27, II, IV, 3-4: consecutive 8ves 'not we' (B)

/28, Ie/1, 4: Fc in pencil before Dc 'his' ; Ia/1, Ie/2, 3: g.n. Fq before Ec 'are' ; 3: erased penciled treble clefs beneath *m-rest* (C) ; Ib/1, 3: g.n. Fq before Ec 'are' (G) ; Org. Tr., 2-4:

text '*we are his*' beneath Fc Ec Dc ; 3-4: original Fc Ec altered to read g.n. Eq Ec Dc in pencil marked 'E D' in pencil above (L)

/29, Ie/1, 1: erased penciled stem on Csb '*peo*-'; Ie/2, 1: erased penciled treble clefs beneath *sb-rest* (C) ; Org. Tr., 2-4: text '*we are his*' beneath Ac Ec Fc (L)

/30, Ie/2, 1: erased penciled treble clefs beneath *sb-rest* (C) ; IVa, 1: '*cres.*' over Gc '*peo*-' (E) ; IIb, 1: g.n. Cq in pencil before Bc '*peo*-'; 3: g.n. Aq in pencil before Gc '*and*'; IVb, 1: '*cres.*' over Gc '*peo*-' (G)

/31, IVa, 2: '*pia*' over Ac '*we*' (E) ; IVb, 2: '*pia*' over Ac '*we*' (G)

/32, Org. Tr., 3-4: Gq Aq (F) ; IIIb, 1: '*pia*' in pencil over Dm '*are*' (G) ; Org. Tr., 3-4: GqAq (L)

/33, Ie/1, 5: g.n. Cq in pencil before Bq '*the*' (C) ; Org. Tr., 2i-iii: GcFcDc ; 3i-iii: GcFcDc (F) ; Org. Tr., 3i-iii-4i-iii: GcFcDc GcFcDc (L)

/35, IVa, 1-2: Fq. slurred to Gsq '*pas*-' (E)

/36, Ie/1, 1: g.n. Fq in pencil after Cc '*peo*-' (C)

/37, Ia/2, Ic/2, 4: Gq. Esq '*his*'; Ie/2, 4: starching before Ec '*his*' (C) ; Ia/2, 1-2: Ac slurred to Fc '*sheep*'; 4: Gq slurred to Esq '*his*' (E) ; Ib/2, 1-2: Ac slurred to Fc '*sheep*'; 4: no Ec, Gq. Esq '*his*' (G)

/38, Org. Tr., 3i-ii: pause over FmCm ; Org. B., 2i-ii: pause under AmFm (F) ; Ia/1&2, 3: pause over Fm '*-ture*'; Ib/1, 3: pause in faded pencil over Fm '*-ture*'; Ib/2, 3: pause in faded pencil over Fm '*-ture*'; IIIb, 1: '*dim.*' in pencil over Cc. '*pas*-' (G) ; Org. Tr., 3i: pause over Fm ; Org. B., 3i: pause over Am (L)

/39, Ie, 1: 'nat. sign in key signature with erased penciled drawing around text 'O' beneath Cm ; IIb, 1: original 'B natural' on the 'C' space before Gm (C) ; Org. Tr., 1i: 'Chorus Vivace' over Cm (F) ; Ia, 1: 'Unison' over Cm 'O', 'O go' in pencil, a manipulation of original text beneath Cm ; Ib, 1: 'Unison' over Cm 'O' (G) ; Org. Tr., 1: text 'a' beneath Em (L) ; Org. B., 1iii: 'Full Organ Chorus' beneath Cm (U)

/40, IIIa, 1: 'b' in key signature resembling 'nat.' before Cm 'O' (C) ; Org. Tr., 1iii-3iii: text 'O go your' beneath Gm Gc Gc (L)

/41, Org. Tr., 1: text 'way' beneath Gc (L)

/42, II, III, 1-2: consecutive 8ves between Gm Ac 'gates with' (B)

/43, Ia, 1-2: Bc. tied to Aq '-gi-', the 'b' in F major key signature is starched away (C) ; Ia, 1: 'tr.' over Bc. 'gi-' ; Ia, Ib, 4i-ii: '2 Trebles' over GcEc 'and' (G) ; Org. Tr., 4ii: text 'and' beneath Ec ; Org. B., 1-2: no tie from Gm to Gc (L)

/44, IIIa, 1: 'b' in key signature starched before m-rest (C)

/45, IIb, 1: key signature of F major, the Bnat. is starched before Gm 'in- (C)

/47, Org. Tr., 4: text 'be' beneath Dq (L)

/47, IIa, 1: 'nat.' sign in pencil before Bm. 'praise' (C)

/48, Ia: text of other voice 'thankful' ; IIIa, 2: 'b' in key signature starched before Dc '-ful' (C) ; Org. Tr., 1-2: text 'thankful' beneath Dm Dc (L)

/49, Ia: text of other voice *'thankful'*, the *'b'* in F major key signature is starched away ; IIb, 1: a starched stem with evidence of original note entry on the *'B'* line underneath *m-rest 'to'*, text of other voice (C)

/50, Ia, 1-2: text of other voice *'thankful'* beneath *m-rest c-rest* ; IIb, 2: key signature of F major, the *Bb* is starched before *Gc 'ful'* (C) ; Ia, Ib, 4: *'Unis'* over *Cq 'be'* (G)

/51, Ia, 2: text *'-ful'* under *Cc* (C) ; Org. Tr., 3ii-iii: *EcCc* beneath *Cc* (L)

/53, Ia, 2: text *'-ful'* under *Fc* (C)

/54, Ia, 1: the *'b'* in the F major key signature is starched away (C)

/55, IIb, 1: key signature of F major, the *Bb* is starched before *Am 'good'* (C) ; Org. Tr., 1i-iii: g.n. *Gc* under *Ec* before *DmAmFm* (F)

/56, IVb, 1: evidence of starching around *Am 'name'* (C)

/57, Ie, 1: penciled manipulation of *Gsb 'speak'* to form a face ; IVa, 1: penciled smudging over *Gsb 'speak'* (C) ; Org. B., 1: *'Bold'* under *Bsb* (F) ; IVb, 1: *'bold'* beneath *Bsb 'speak'* (G) ; Org. Tr., 1iii: text *'speak'* beneath *Gsb* (L)

/58, Org. Tr., 1iii-2iii: text *'good speak'* beneath *Gm Fm* (L)

/60, Org. Tr., 1i: pause over *Csb* ; Org. B., 1: pause over *Csb* (F) ; Ib, 1: pause in pencil over *Csb 'name'* (G) ; Org. Tr., 1i: pause over *Csb* ; Org. B., 1: pause beneath *Csb* (L)

/61, Ia, 1: original *'Decani'* highlighted in pencil over *Ec. 'For'* ; Ic, 1: *'Decani'* in pencil over *Ec. 'For'* ; Ie, 1: *'Slow Largo'* in faded pencil over *Ec. 'For'* ; IIa, 1: *'Decca'* in pencil over erased penciled *'Cantoris'* above *Ac. 'For'* ; IIb, 1: some erased pencil over *Ac.*

'For' ; 2: 'Dec' in pencil over Aq 'the' ; IIIa, 1: 'Decani' in pencil over Cc. 'For' ; IIIb, 1  
erased penciled comment resembling 'Cant' beneath Cc. 'For', 'Decani' in blue pencil  
over Cc. 'For' ; IVa, IVb, 1: 'Dec[ani]' in pencil over Ac. 'To' (C) ; Org. Tr., 1i: 'Verse'  
over Ec. (F) ; Ia, 1: '2 Trebles' in pencil before Ec. 'For' ; IIb, 1: marked 'Boys' beneath  
Ac. 'For' (G) ; I, 1: 'Decani' in pencil over Ec. 'For' (H) ; Org. Tr., 1: 'Verse' over Ec.,  
'nat.' sign in pencil opposite Cc. ; 1iii-4iii: text 'For the Lord is' beneath Ac. Aq Am Fm  
(L) ; Org. B., 1: 'Largo Andante' beneath Asb marked 'p' (U)

/62, Org. Tr., 1ii-4ii: text 'gracious' beneath Cc. Bq Bm (L)

/63, Org. B., 5: inserted '#' before Gc originally omitted (B) ; Ia/2, 3-5: original G#c Ac Bc  
deleted in pencil 'is ever' ; IVa, 5: '#' in pencil before Gc '-er' (C) ; IVa, 5: no '#' before  
Gc '-er' (E) ; IIb, 1: '>' over Fc. 'mer-' ; IIIb, 1: '>' in pencil over Dc. 'mer-' (G) ; IVb, 5:  
no '#' in pencil before Gc '-er-' (G) ; Org. Tr., 4-6: text 'is ever' beneath G#c Ac Bc (L)

/64, Ia/2, 1-2: original Em Em deleted in pencil '-lasting' (C) ; Org. Tr., 1ii: text 'lasting'  
beneath Esb ; 4i: 'nat.' sign. in pencil before Bm (L)

/67, IIb, 1 'nat.' sign in pencil before Bc 'And' ; IIIb, 1: 'pia' in pencil over Gc. 'and' (G)

/68, IVb, 1: Gsb. tied to the following bar '-du-' (G)

/69, IVb, 2: tie to Fc '-du-' (G)

/70, Ia: the 'b' in the F major key signature has been starched away (C)

/71, I, 5-7: corrected original quavers to read as crotchets in triplet Fc Ac Dc 'to' (B) ; Ia,  
Ib, Ic, 5-7: Fc tied to Ac tied to Dc marked as triplet 'to' ; Ie, 5-6: penciled slur from Fc to  
Dc 'to' ; 7: starching before Dc 'to' (C, G) ; Org. Tr., 5iii: text 'to' beneath Fm (L)

/72, Ie, 1: '˘' in pencil over *Cm.* 'ge-' ; IIa, 1: *Gsb* 'ge-' ; IVa, 1: *Gsb* 'ge-' (C) ; Org. Tr.,  
1ii-4ii: text 'ge-ne-' beneath *Em.* *Gc Fc Dc* (L)

/73, IIa, 4: erased penciled *Abc* opposite *Abc* 'his' ; IIb, 4: starching before *Ac* 'his' and 'b'  
sign entered in pencil before *Ac* 'his' (C) ; IIb, 4: original 'b' altered to read 'nat.' sign in  
pencil before *Ac* 'his' (G) ; Org. Tr., 1ii-3ii: text '-ration' beneath *Fc.* *Ec Dc* ; 4ii: original  
'b' altered to read 'nat.' sign in pencil opposite *Ac* (L)

/74, Ia, Ib, Ie, 1: '>' over *Ec.* '-du-' (C, G)

/75, Ia, Ib, Ie, 1: '>' beneath *Ec* '-ra-' (G)

/76, II, III: consecutive 5ths between minims 'ge-ne-' (B) ; Ib, 5: g.n. *Ec* in pencil before  
*Dm* marked '>' in pencil above '-ne-' (G) ; Org. Tr., 2: no pause over *Em* ; Org. B., 2: no  
pause mark over *Gm* (L)

/77, IIIa, 2: double barlines after *Csb* '-tion' ; IIIb, 2: an illegible signatory symbol appears  
after *Csb* '-tion' (C) ; Ia, Ib, : pause over *Csb* '-tion' (G)

/78, Org. Tr., 1i: 'Chorus *Vivace*' over *Fm.* (F) Org. Tr., 1: 'Chorus *Vivace*' over *Fm* ; Org.  
B., 1-2: text 'glo-ry' beneath *Am.* *Fc* (L) ; Org. B., 1: 'Full Organ' beneath *Fm.* (U)

/79, Org. Tr., 1ii-3ii: text 'be to the' beneath *Fm Fc Fc* ; Org. B., 2i-iii-3i-iii: *CcFcEbc*  
*CcFcEbc* (L)

/80, Ia, Ib, 3i-ii: '2 Trebles' over *FcDc* 'glo-' (G) ; Org. Tr., 1ii-2ii: text 'Fa-ther' beneath  
*Fm Fc* (L)

/82, II, 2-3: corrected original *Dc Ec* to read *Ec Fc* 'glo-' in keeping with organ treble ; III,  
1-2: removed original slur from *Cc* to *Bc* 'glo-' (B) ; Ia/2, 3: *Em* '-ry' (C)

/83, Ic, 2-3: starching around Bc Gc 'to the' ; IVa, 2-3: original Gc Gc starched and Fc Fc entered in later hand with erased penciled letter 'F' above 'to the' ; IVb, 2-3: original Gc Gc starched and Fc Fc entered in pencil 'to the' (C)

/84, Ic, 1: stem upwards on Gm 'Son' ; Ie, 2: erased penciled GcEc over *m-rest* (C)

/85, Ie, 1: FcDc EcCqAq above *m-rest* in faded pencil ; 2: Dc in faded pencil over *c-rest* ; 3: Fc in faded pencil over Dc 'glo-' (C)

/86, III, 3: corrected original Bc to read Cc 'glo-' (B)

/87, Org. Tr., 3ii: inserted Gc. beneath Cc. (B) ; Ia, Ib, 2-3: Cc Cc 'to the' (G)

/88, Ic, 2: tearing to note Bnat.m '-ly' ; IVa, 2: starching after Gm '-ly' (C)

/89, Org. Tr., 2-3: text 'as it' beneath Bc Bc (L)

/90, Org. Tr., 1-2: text 'was in' beneath Gc Gc (L)

/92, IIa, 1: '1' beneath *sb-rest* 'was in the', text of other voice (C)

/93, Org. B., 1: original Fm deleted in pencil to read Cm (L)

/97, Ie, 1: AcBc in pencil over Cc. Cq 'world' ; 2: CcAc in pencil over Cm 'without' ; IVa, 1: '1' beneath *sb-rest* 'world without', text of other voice (C) ; Org. Tr., 1ii-3ii: text 'world without' beneath Ac. Aq Am (L)

/98, Ie, 1: Dc Cc Bc Ac in faded pencil over Fsb 'end' (C)

/101, IIIa, 2: phrase mark from Dc 'A-' to following bar ; IVa, 4: starching around Bc 'A-' (C) ; IVa, 2: phrase from Cc 'A-' (E)

/104, Org. B., 2: 'b' before Ec (**F, L**)

/106, II, 1-2: removed original slur from Bm to Fm 'A-' (**B**)

/107, IIIb, 1: pause mark in pencil over Am '-men' (**C**)

/108, Ia, 1: 'pp' in pencil over Bc. 'world' ; IIIb, 1: 'pp' in pencil over Bc. 'world' (**C**)

/109, Org.: inserted [fermatas] over *m-rests* (**B**) ; Org. Tr., 1iii: Dm beneath GmFm (**F, L**) ;  
Ib, 2: pause over *m-rest* (**G**)

/110, Org. B., 1: 'Adagio' beneath Csb with pause (**F**) ; Ia, 1: 'Slow' over Fm with pause  
'A-' ; Ib, 1: 'Slow' beneath Fm with pause 'A-' ; IIb, 1: 'Slow' beneath Gsb 'A-' ; IIIb, 1:  
'Slow' over Csb 'A-' ; IVb, 1: 'Slow' over Csb 'A-' (**G**) ; Org. Tr., 1: 'Adagio' over Fm  
with pause (**L**)

/111, I, 1: ends after Fsb with pause '-men' and db lines ; II, 1: ends after Asb with pause '-  
men' and db lines ; III, 1: ends after Csb with pause '-men' and db lines ; IV, 1: ends after  
Fsb with pause '-men' and db lines '-men' ; Org. Tr., 1i-iv: ends after FsbCsbAsbFsb with  
pause and db lines ; Org. B., 1: ends after Fsb with pause and db lines (**B**) ; Ia, 1: ends with  
signatory symbol of John Grey after Fsb with pause '-men' ; Ic, 1: after Fsb '-men', ends  
with signatory symbol of John Grey ; Ie, 1: ends after Fsb with pause '-men' and signatory  
symbol of John Grey ; IIa, 1: ends after Asb with pause mark '-men' with double bar lines ;  
IIb, 1: ends with Asb with pause '-men' with signatory symbol of John Grey marked by '5  
minutes long' in pencil ; IIIa, 1: ends after Csb with pause '-men' with double bar lines ;  
IIIb, 1: ends after Csb with pause '-men' and signatory symbol of John Grey ; IVa, 1: ends  
after Fsb with pause '-men' with double bar lines ; IVb, 1: ends with Fsb and pause '-men'  
and signatory symbol of John Grey (**C**) ; Ia, 1: ends after Fsb with pause '-men' (**E**) ; Org.

Tr., 1i-iv: ends after *FsbCsbAsbFsb* with pause ; Org. B., 1: ends after *Fsb* with pause (**F**) ;  
 Ia, 1: ends after *Fsb* with pause ‘-men’ with signatory symbol of John Grey ; Ib, 1: ends after  
*Fsb* with pause ‘-men’ and signatory symbol of John Grey ; IIb, 1: no pause ‘-men’, ends  
 after *Asb* with signatory symbol of John Grey ; IIIb, 1: ends after *Csb* with pause ‘-men’  
 and signatory symbol of John Grey ; IVb, 1: ends after *Fsb* with pause ‘-men’ and signatory  
 symbol of John Grey (**G**) ; Org. Tr., 1i-iv: ends after *FsbCsbAsbFsb* with pause and db  
 lines ; Org. B., 1: ends after *Fsb* with pause and db lines (**H**) ; Org. Tr., 1i-iv: ends after  
*FsbCsbAsbFsb* with pause and signatory symbol of John Grey ; Org. B., 1: ends after *Fsb*  
 with pause and signatory symbol of John Grey (**L**)

### ‘Sanctus in F’

/1, Ia, Ib, 1: ‘*pp*’ over *Am* ‘*Ho-*’ in pencil ; IIb, 1: erased pencilled marking before text ‘*Ho-*’  
 ‘beneath time signature ; IIIa, 1: ‘*pp*’ in pencil over *Cm* ‘*Ho-*’ ; IVa, IVb, 1: ‘*pp*’ in pencil  
 over *Fm* ‘*Ho-*’ (**C**) ; Ia, 1: ‘bis’ with phrase mark in pencil over *Am* ‘*Ho-*’ ; Ib, 1-2: various  
 penciled illogical markings around *Am* with pause ‘*Ho-ly*’ ; IIb, 1: ‘bis’ in pencil over *Fm*  
 ‘*Ho-*’ ; IIIa, 1: pencilled repeat symbols before *Cm* ‘*Ho-*’ ; 2: pencilled repeat symbols after  
*Cm* with pause ‘-ly’ ; IIb, 1-2: ‘bis’ with phrase mark in pencil over *Cm Cm* with pause  
 ‘*Ho-ly*’ ; IVa, 1-2: ‘bis’ with phrase mark over *Fm Fm* with pause ‘*Ho-ly*’ ; IVb, 1: pencilled  
 repeat symbol before *Fm* ‘*Ho-*’ ; 2: pencilled repeat symbols after *Fm* ‘-ly’ (**G**) ; I, 1: ‘*pp*’ in  
 pencil under *Am* ‘*Ho-*’ ; II, 1: ‘*pp*’ in pencil under *Fm* ‘*Ho-*’ (**H**) ; Org. Tr., 1: illegible  
 faded penciled comment ‘playing Enat.’ before *Am* ; 1-2i: ‘B is’ with phrase mark in pencil  
 over *Am* with pause ; 1iii-2iii: text ‘*Ho-ly*’ beneath *Cm Cm* (**L**) ; Org. B., 1: ‘Full Organ’  
 beneath *Fm* (**U**)

/2, Org. Tr., 1iii-2iii: text '*Ho-ly*' beneath Bm Bm (L)

/3, Ia, 1: '*f*' in pencil over Cm '*Lord*' (G) ; Org. Tr., 1i: '*f*' in pencil before Cm ; 1ii-3iii: illegible pencil beneath Fm Dc Dc (L) ; I, 1: '*Largo*' over Cm '*Lord*' (U)

/4, Org. Tr., 1iii: illegible penciled comment beneath Csb (L)

/5, IV, 1: text starchy beneath *sb-rest* (B) ; Ia, 1: '*ff*' in pencil over Ac '*Heav'n*' ; Ib, 1: '*f*' in pencil over Ac '*Hea-*' ; IIa, IIb, 1: '*f*' in pencil over Fc '*Heav'n*' ; IIIa, 1: '*f*' in pencil over Fc '*Heav'n*' (C) ; Ia, Ib, 1: '*ff*' in pencil over Ac '*Heav'n*' ; IIb, 1: '*Lead*' in pencil over Fc '*Heav'n*' (G) ; I, 1: '*ff*' in pencil over Ac '*Heav'n*' (H) ; Org. Tr., 1ii-4iii: text '*Heav'n and earth*' beneath Fc Fc Fc C#c ; Org. B., 1: '*ff*' beneath *sb-rest* in pencil (L) ; Org. Tr., 1i-ii: staccato under AcFc ; 2i-ii: staccato under AcFc ; 3i-ii: staccato under AcFc ; 4i-iii: staccato under AcFcG#c ; Org. B.: '*p* Choir Organ', beneath *sb-rest* (U)

/6, IVa, 1: '*f*' in pencil over Dc '*Heav'n-*' ; IVb, 1: '*f*' in pencil over Dc '*Heav'n-*' (C) ; Org. Tr., 1: penciled tie from Dsb to following bar (L)

/7, Org. Tr., 1: '#' in pencil over Gm with Dm in pencil with pencilled tie beneath ; Org. B., 1: '*ff*' in pencil beneath Bnat.m (L)

/8, Org. Tr., 3iii: Am beneath FcAc ; Org. B., 1i-ii-2: CcCc Fm (L, D)

/9, Org. Tr., 1ii-2ii: Gm in pencil beneath EcGc ; 3ii-4ii: Gm in pencil beneath FcDc ; Org. B., 1-2: Gm Gm (L)

/10, Ia, Ib, 2: g.ns DsqCsq deleted by pencil before Cm '*-ry*' (C, G) ; Org. Tr., 1i-iii: CmEm with Gsb ; Org. B., 1i-ii: CmCm (L)

/11, Ia, Ib, 1: '*ff*' over Bc '*Glo-*' ; IIa, IIb, 1: '*ff*' in pencil over Gc '*Glo-*' (C) ; Ia, Ib, 1: '*p*' in pencil over BcGc '*Glo-*' ; 1-4: Gc Fc Gc Ac beneath Bc Ac Bc Cc '*Glory be to*'; IIb, 1: '*Duo Solo*' over Gc '*Glo-*' in pencil (G) ; I, 1: '*fff*' in pencil over Bc '*Glo-*' (H) ; Org. Tr., 1ii-4ii: text '*glory be to*' beneath Gc Fc Gc Ac (L) ; Org. B., 1: '*Full Organ*' beneath *sb-rest* (U)

/12, IIa, 1: starching beneath Bm '*thee*' ; IVb, 1: '*ff*' in pencil over *sb-rest* '*then O*', text of other voice (C) ; Ia, 1ii-2ii: Bm Gm beneath Dm Em '*thee O*' ; Ib, 1ii-2ii: Bm Gm in pencil beneath Bm Gm '*thee O*' (G) ; Org. Tr., 1ii-2ii: text '*thee O*' beneath Bm Gm (L)

/13, IIIa, 1: '*ff*' in pencil over Ac '*Glo-*' (C) ; Ia, 1: '*cres.*' in pencil over Fm '*Lord*' with Am beneath ; Ib, 1: '*cres.*' in pencil over Fsb '*Lord*', Asb in pencil beneath (G)

/14, Ia, 1ii: Gm in pencil ; 1iii: '*b*' in pencil before original Asb, the stem manipulated to read Am beneath Fsb '*Lord*' ; Ib, 1ii-iii: GmAbm in pencil beneath Fsb ; IIb, 1: '*treble*' in pencil below Gm '*O*' ; IVb, 1: '*b*' in pencil before Bm '*thee*' (G) ; Org. B., 2i: Bm in pencil over Bnat.m (L)

/15, Ie, 2: starched pause over Cc '*Lord*' ; IIa, 1: '*nat.*' sign in pencil before Am. '*Lord*' with pause mark in pencil above ; IIb, 1: '*nat.*' sign in pencil inserted beside Am. '*Lord*' (C) ; Ia, 1ii: original Ac beneath Fc with Bnat.c in pencil marked with letter 'B' beneath ; 3: '*dim.*' in pencil over Cc ; Ib, 1: phrase to penciled Anat.m ; 1-4: Anat.m Ac Gc in pencil beneath Fc tied to Cc Cc tied to Bc '*most*' ; 3: '*p*' over Cc '*most*' ; IIb, 1; original '*b*' altered to read '*nat.*' sign in pencil before Am. '*Lord*' (G) ; II, 1: '*nat.*' sign in pencil before Am. '*Lord*' ; Org. Tr., 1ii: '*nat.*' sign in pencil before Am. under Fc (H) ; Org. Tr., 1: '*nat.*' sign in pencil before Am ; Org. B., 1-2: Cm. Cc with CmCm above in pencil (L)

/16, I, 1: ends after *Asb* with pause ‘*high*’ and db lines ; II, 1: ends after *Fsb* with pause ‘*high*’ ; III, 1: ends after *Csb* with pause ‘*high*’ ; IV, 1: ends after *Fsb* with pause ‘*high*’ ; Org. Tr., 1i-iii: ends after *AsbFsbCsb* with pause and db lines ; Org. B., 1: ends after *Fsb* with pause and db lines (**B**) ; Ia, 1: signatory symbol of John Grey after *Asb* with pause ‘*high*’ ; Ib: *Asb* with pause ‘*high*’ followed by ‘by Sir J. Stevenson’ in a mimicry fashion, as if to impersonate the composer ; Ic, 1: after *Asb* with pause ‘*high*’, ends with signatory symbol of John Grey ; Ie, 1: ends after *Asb* with pause ‘*high*’ with db barlines ; Iib, 1: ends with *Csb* with pause ‘*high*’ with no signatory symbol ; IIIa, 1: ends after *Csb* with pause ‘*high*’ with db barlines ; IVa, 1: ends after *Fsb* ‘*high*’ with double bar lines, no signatory symbol ; IVb, 1: ends with *Fsb* ‘*high*’ with signatory symbol of John Grey (**C**) ; Ia, 1: ends after *Asb* with pause ‘*high*’ and signatory symbol of John Grey ; Ib, 1ii: *Fsb* in pencil beneath *Asb* with pause ‘*high*’, ends with signatory symbol of John Grey ; Iib, 1: ends after *Fsb* with no pause ‘*high*’ and db lines ; IIIa, 1: ends after *Csb* with pause ‘*high*’ with unfamiliar signatory symbol ; IIIb, 1: ends after *Csb* with pause ‘*high*’ with db lines ; IVa, 1: ends after pause over *Fsb* ‘*high*’ with unfamiliar signatory symbol ; IVb, 1: ends after *Fsb* with pause ‘*high*’ with db lines ; Org. Tr., 1i-iii: ends after *AsbFsbCsb* with double bar lines ; Org. B., 1: *Csb* in pencil over *Fsb* with pause with double bar lines (**G**) ; Org. Tr., 1i-iii: ends after *AsbFsbCsb* with pause and db lines ; Org. B., 1: ends after *Fsb* with pause and db lines (**H**) ; Org. Tr., 1i-iii: ends after *AsbFsbCsb* with db lines ; Org. B., 1: *Csb* in pencil over *Fsb* with pause with db lines (**L**)

## **‘Kyrie Eleison in F’**

/1, Ia, 1: no ‘*Adagio*’ before Csb ‘*Lord*’ ; Iib, 1: no ‘*Adagio*’ over Asb ‘*Lord*’ ; IIIa, 1: ‘*p*’ in pencil over Cm ‘*Lord*’ ; IVb, 2: penciled stem to Esb to create Em ‘*have*’ (G) ; Org. Tr., Iiii: ‘*Largo e piano*’ under Csb (H) ; Org. Tr., 1i: ‘*Adagio Pia*’ over Csb ; 1i-2i: ‘*Lord have*’ beneath Csb Cm (L) ; I, 1: ‘*Largo*’ over Csb ‘*Lord*’ ; Org. B., 1: ‘*pp*’ under Fsb (U)

/2, Org. Tr., Iii-2ii: text ‘*mercy*’ beneath Fm Cm (L)

/3, IIa, 3: ‘*lead*’ in pencil over Fc. ‘*and*’ ; Iib, 3: ‘*Lead*’ in pencil over Fc. ‘*and*’ ; (C) ; Ia, 3: text of other voice ‘*and is*’ beneath *m-rest* ; Iib, 2: pause in pencil over Fm ‘*us*’ ; 3: ‘*Lead*’ in pencil over Fc. ‘*and*’ ; 3-4: pencilled blotching indicating alteration later erased on Fc. Fq ‘*and in*’ (G)

/4, II, 1: starching of original text beneath Fsb ‘*-cline*’ (B) ; Iib, 1: erased pencil around Fsb ‘*-cline*’ ; 2: erased penciled Fm visible before Gc. ‘*our*’ ; IVa, 4-5: slur from Bc to Aq ‘*our*’ (G) ; Org. Tr., 1i: ‘*ped.*’ over Gc. ; Org. B., 1: Bsb (L)

/5, Ia, 3: original notation starched causing blotching, Fm inserted in pencil and highlighted in ink of a later hand ‘*to-*’, no Dc with triplet to Fc ‘*to*’ ; Ib, 3-4: original Dc slurred to Fc ‘*to-*’ outlined in pencil due to shaky original hand ; Ic, 3-4: original notation starched with damage to manuscript, pencilled deletion renders it impossible to discern what was previously written, correction of Fm inserted in pencil with highlighting of barline in pencil ‘*to*’, no Dc in triplet with Fc ; Ie, 3: starching after Dc ‘*to*’ (C) ; Ia, 3-4: original notation starched away Fc slurred to Bc in pencil ‘*to*’ ; Iib, 3-4: original notation starched and torn, Dc tied to Bc in pencil ‘*to*’ (G) ; Org. Tr., 1i-3i: penciled faded notation over Cm. C#c Dc (L)

/6, IIIa, 1: starching and correction to original notation forming *Csb* in later hand ‘*keep*’ ;  
IIIb, 1: original notation starched away, stem still visible suggesting a minim, *Csb* in pencil  
‘*keep*’ ; IVa, 1: penciled manipulation of *Cm* to form *Bm* ‘*keep*’ (C) ; IIIa, 2ii: *Bm*. ‘*this*’ ;  
IIIb, 1: original *Bsb* deleted in pencil and *Cm* inserted in pencil over ‘*keep*’ (G)

/7, IIb, 1: after *Fsb*. ‘*law*’ and db lines, *Ac. Aq Am Ac.* slurred to *Bq Bm*. ‘*and incline our  
hearts*’ ; IIIa, 1: *Am*. ‘*law*’ (G) ; Org. Tr., 1i-ii: double barlines after *Fsb.Csb*. followed by  
penciled *GsbBsbCsbEsb* ‘*A-*’ ; *AsbCsbDsb* ‘*-men*’ ; Org. B., 1i-iii: double bar lines after  
*Asb.Fsb.Fsb*. followed by penciled *Cm* ‘*A-*’ *Fm* ‘*-e*’ (L)

/8, IIa, 1: no ‘*last time*’ over *Asb* ‘*Lord*’, ‘*for*’ manipulated in pencil to read ‘*forte*’ ; IVa, 1:  
‘*for*’ over *Fsb* ‘*Lord*’ (C) ; Org. Tr., 1: ‘*last time*’ over *Csb* ; 1-2: text ‘*Lord have*’ beneath  
*Csb Cm* ; 2i: ‘*forte*’ over *Cm* (L) ; Org. B., 1: ‘*f*’ ‘*Full Organ*’ under *Fsb* (U)

/9, Org. Tr., 1ii-4ii: text ‘*mercy*’ beneath *Fm Csb* (L)

/10, Org. Tr., 2iii: *Cm* deleted in pencil ; Org. B., 3: *Ebm* with *Cm* in pencil above (L)

/11, Org. Tr., 1i-iii-2i-iii *Bc.Fc.Bc. BqFqBq* with *Bc. Bq* beneath, deleted in pencil ; Org.  
B., 1-3: *Bm Am Bm* in pencil over *Em Cm Bm* (L)

/12, Ia, 1: pause faded in pencil over *Gm* ‘*laws*’ (G) ; Org. Tr., 1: *Bm* over *Cm* manipulated  
in pencil to read *Cm* (L)

/13, I, 1: corrected original ‘*ppp*’ to read as [*pp*] over *Absb* ‘*in*’ (B) ; Ic, 1: ‘*piano*’ over  
*Absb* ‘*in*’ ; IIa, 1: illegible pencilled marking over *Fsb* ‘*in*’ (C) ; Ia, 1: ‘*pp*’ over *Absb* ‘*in*’  
with faded penciled comment above ; IIb, 1: ‘*pp*’ over *Absb* ‘*in*’ ; IIIa, IIIb, 1: ‘*p*’ over *Dsb*  
‘*in*’ ; IVb, 1: ‘*pp*’ over *Bnat.sb* ‘*in*’ (G) ; I, 1: ‘*pp*’ over *Absb* ‘*in*’ (H) ; Org. Tr., 1: ‘*pp*’  
over *Absb* ; 2i: penciled faded notation before *Fm, Dm* beneath ; Org. B., 1: ‘*pp*’ over

Bnat.*sb* ; 2: penciled faded notation before *Bm* (**L**) ; I, 1: ‘*pp*’ over *Absb* ‘*in*’ ; Org. B., 1: ‘*pp*’ over Bnat.*sb* (**U**)

/14, IIb, 1: area of starching before *Am.* ‘*hearts*’ (**C**) ; IIb, 1: ‘nat.’ sign before *Cm.* ‘*hearts*’ (**G**)

/15, I, 2: ends after *Fsb* ‘*thee*’ with db lines ; II, 2: ends after *Fsb* ‘*thee*’ with db lines ; III, 2: ends after *Asb* ‘*thee*’ with db lines ; IV, 2: ends after *Fsb* ‘*thee*’ with db lines ; Org. Tr., 2i-ii: ends after *FsbAsb* with db lines ; Org. B., 1: ends after *Fsb* with db lines (**B**) ; Ia, 2: ends with signatory symbol of John Grey after *Fsb* ‘*thee*’ ; Ic, 2: after *Fsb* ‘*thee*’, ends with sig ; Ie, 2: ends after *Fsb* ‘*thee*’ with signatory symbol of John Grey followed by erased pencilled comment ; Ila, 2: ends after *Fsb* ‘*thee*’ with double barlines ; IIb, 2: ends after *Fsb* ‘*thee*’ followed by signatory symbol of John Grey ; IIIa, 2: ends after *Asb* ‘*thee*’ with double barlines ; IIIb, 2: ends after *Asb* ‘*thee*’ with signatory symbol of John Grey ; IVa, 2: ends after *Fsb* ‘*thee*’ with signatory symbol of John Grey ; IVb, 2: ends after *Fsb* ‘*thee*’ with signatory symbol of John Grey (**C**) ; Ia, 2: pause over *Fsb* ‘*thee*’ followed by signatory symbol of John Grey ; IIb, 2: pause mark over *Fsb* ‘*thee*’, ends with signatory symbol of John Grey ; IIIa, 2: pause over *Asb* ‘*thee*’, ends with unfamiliar signatory symbol ; IIIb, 2: pause over *Asb* ‘*thee*’, ends with signatory symbol of John Grey ; IVa, 2: ends after *Fsb* ‘*thee*’ with unfamiliar signatory symbol ; IVb, 1: pause over *Fsb* ‘*thee*’, ends with signatory symbol of John Grey (**G**) ; Org. Tr., 2: ends after *Fsb* with pause and db lines ; Org. B., 2i-ii: ends after *AsbFsb* with pause and db lines (**H**) ; Org. Tr., 2i-ii: ends with barlines after *FsbCsb* ; 2i-ii: *Asb* over *Fsb*, ends after with double barlines (**L**) ; I, 2: pause over *Fsb* ‘*thee*’ ; II, 2: pause over *Fsb* ‘*thee*’ ; III, 2: pause over *Asb* ‘*thee*’ ; IV, 2: pause over *Fsb* ‘*thee*’ ; Org. Tr., 2: pause over *Fsb* ; Org. B., 2i-ii: pause over *AsbFsb* (**U**)

## 'Creed in F'

/1, Ib, 1: text in priest's 'beleive' [sic] (C)

/2, IIIa, 3: 'Chorus' over Cc 'The' (C) ; Org. B., 2: 'Full organ' beneath Fc (U)

/3, Ie, 1: erased pencilled comment over Cc. 'Fa-' (C)

/4, Ib, 4: the notation here is unclear. It is either starched away or missing. The text reads 'mighty' two syllables inserted under *c-rest* ; IIa, 1: starching to key signature before Fc 'mi-' (C)

/8, IIa, 1: starching to key signature before Abq. 'vi-' (C)

/11, Ia, 1: 'Decani' in pencil after Verse over Aq. 'and' ; Ic, 1: after 'Verse' over Aq. 'and', 'Cantoris' in pencil ; IIb, 2: 'Dec.' in pencil over Fsq 'in' ; IVb, 3: 'Dec.' in blue pencil over Gc 'one' (C) ; I, 1: 'Verse' 'Decani' in pencil over Aq. 'and' ; 3: illegible pencilled instruction over Bc 'one' (H) ; I, 1: 'Verse Same Time' over Aq. 'and' ; Org. B., 1: 'Verse Same Time' under Fc (U)

/11-12, III, IV, 4-5: consecutive 8ves 'Lord Je-' (H)

/12, IIa, 1: starching to key signature before Fm 'Je-' (C)

/15, IIa, 1: evidence of starched notation including Cc before Cm 'Son' (C)

/17, IIa, 1: starching to key signature before Gc '-go-' ; IIIa, 1: Cc '-go-' (C)

/17-18, II, IV, 4-6: consecutive 8ves 'his Fa-' (H)

/18, Ia, 1: '#' in pencil highlightd in later hand before Cq. 'Fa-' ; Ic, 1: the '#' before Cq. is exaggerated in later hand 'Fa-' (C)

/20, Ic, 2: 'Chorus' over Fc 'God' (C) ; Org. Tr., 1i: corrected original Ec to read as Fc in keeping with treble (H) ; Org. B., 2: 'Full Organ' under Dc (U)

/21, Org. Tr., 1iii: corrected original Fc to read Gc (H)

/22, IIa, 1: original notation starched and corrected in pencil to read Gm 'light' ; IIb, 1: starching and faded pencil before Gm entered in later hand 'light' (C) ; II, 1: original Fm manipulated to read Gm marked 'G' in pencil beneath text 'light' (H)

/22-23, II, III, 3-4: consecutive 5ths '-ry God' (H)

/23, Ia, 1: original note starched, Fq. inserted by later hand marked 'F' in pencil above 'God' ; IIIa, 1-2: Dq. Fsq 'God of' ; IVa, 2: Fsq 'of' ; IVb, 1: ink blotching around Fq. 'God' ; 2: blotching to stem of Fsq 'of' with starched barline ; 3-4: blotching of Gc Gc 'very' (C) ; Org. Tr., 1iii: Fm manipulated in pencil to read Gm marked 'G' in pencil beneath Cm (H)

/24, Ia, 1: 'Can.' over Cm 'God' ; Ic, 1: 'Decani' in pencil over Cm 'God' ; 2: after 'Verse' over Dq 'be', 'Verse' in pencil ; IIa, 1: 'Can.' in pencil over Gm 'God' ; IIIa, 2i: Cc in pencil over Cc 'Be', 8ve above ; IVb, 2: 'Cant.' in blue pencil after barline 'be', text of other voice (C) ; I, 2: 'Can.' in pencil over Dq 'be-' (H) ; Org. B., 2: 'Verse Choir Organ' under c-rest (U)

/25, Ie, 1: erased penciled 'Cantoris' over Gq '-go-' ; IIb, 1: 'Can.' in pencil over Eq '-go-' ; IIIa, 1: 'Cantoris' over Cq 'go-' (C)

/26, Ia, 2: original Gq altered in later hand to read Fq marked 'F' in pencil above 'be-' ; Ib, 2: original note appears to be faded and highlighted in pencil on Fq 'be-' ; Ie, 2: starching around Dq 'be-' ; IIa, 1: comma in pencil after text 'made' beneath Cm (C)

/29, IIa, 3: comma in pencil after text ‘-ther’ beneath Cc (C)

/30, IIIa, 2i: Bc in pencil over Bc ‘all’, 8ve above (C) ; Org. Tr., 1ii: inserted courtesy ‘b’ before Ec (H)

/31, IIIa, 1i-2i: Cm Cc in pencil over Cm Cc ‘things were’, 8ve above (C)

/32, Ie, 1-2: Fm Cc ‘made’ ; IIIa, 1: Dm in pencil above Dm ‘made’, 8ve above (C)

/32-33, Org: consecutive 5ths between bass and alto strands avoided in the vocal parts (H)

/33, Ib, 1: ‘Can.’ in pencil over first syllable of each stave ; IIIa, 1-4: phrase mark in pencil from Cq ‘whom’ ; 5-6: Cq slurred in pencil to Bq ‘all’ (C) ; III, 1: corrected original Cq to Fq ‘whom’ in keeping with organ treble (H)

/35, Ia, 1: double barlines after Fm. ‘made’ ; Ic, 1: ends with double barline after Fm. ‘made’ ; IIa, 2: colon in pencil after text ‘made’ beneath c-rest followed by single barline (C)

/36, Ia/1, 1: ‘Can.’ in pencil over Ac ‘who’ after ‘2 Trebles’ ; Ic/1, ‘Cantoris’ in pencil over Ac ‘who’ ; Ic/2, 1: ‘Cantoris’ in pencil over sb-rest ; IIa, 1: ‘Dec.’ in pencil over sb-rest marked ‘Slow’ in pencil ‘Who for us’, text of other voice ; IIb, 1: the ‘b’ in the key signature is placed incorrectly ; ‘Dec.’ in pencil over sb-rest ‘Who for us’, text of other voice ; IIIa, IIIb, 1: ‘Dec.’ in pencil over sb-rest ‘Who for us’, text of other voice (C) ; I, 1: ‘Cantoris’ in pencil over Ac ‘who’ (H) ; I, 1: ‘2 Trebles’ over Ac ‘who’ ; Org. Tr., 1: ‘p’ beneath Ac ; Org. B., 1: ‘Choir Organ’ beneath sb-rest (U)

/37, IVb, 3: tear before Ec ‘us’ (C)

/38, IIa, 1: comma in pencil after text ‘men’ beneath Ac (C)

/40, Ic/2, 1: '1' beneath *sb-rest* ; IIa, 3: *Ac* tied to following bar 'by' (C)

/41, Ic/2, 1: '2' beneath *sb-rest* ; IIa, 1: *Aq* tied to previous bar 'by' ; IIb, 2: area of starching before *Bsq* 'the' (C)

/42, Ic/2, 1: '3' beneath *sb-rest* ; IIa, 2-3: *Gq Gq* 'of the' (C)

/44, II, 1: original *Gm* corrected to read *Am* in pencil marked 'A' in pencil beneath 'Vir-'  
(H)

/45, Org. Tr., liii: corrected original *Cm.* to read as *Dm.* (H)

/46, IIIa, IIIb, 1: evidence of a starched *Dc.* overridden by *Cc.* in pencil 'and' (C)

/47, IIa, 1: *Fm.* 'man' (C)

/48, IIIb, 1: erased penciled 'Dec.' over *sb-rest* 'And was', text of bass voice (C) ; IV, 1: 'Solo' over *Fm* 'And' (U)

/49, Ic/2, 1: 'Can.' in pencil over *sb-rest* (C) ; IIIa, 1: *Cq. Csq Cm* entered in pencil beneath *sb-rest* 'crucified', text of bass voice (U)

/50, Ia/1, 4: 'E' in pencil over *Eq* 'for' ; Ic, 1: 'Can.' in pencil over *Dc.* 'Al-' ; IIIa, 1-2: *Dc* *Dc* 'Also' ; IVa, 1: '1' beneath *sb-rest* 'Also for us', text of other voice (C) ; I, II, 2-3: consecutive 5ths between top treble and countertenor '-so for' (H)

/51, Ia/1, 1: original g.n. *Dq* highlighted in pencil before *Cm* 'us' ; Ia/2, 1: original g.n. *Bq* highlighted in pencil before *Am* 'us' (C)

/52, IVa, 1: 'nat.' sign in pencil before *Dm* 'pon-' ; IVb, 1: 'nat.' sign added to *Dm* in a later hand 'pon-' (C) ; IV, 1: 'nat.' sign in pencil before *Dm* 'pon-' ; Org. B., 1: 'nat.' sign in pencil before *Dm* (H)

/54, IIIa, 1-2: *Gq. Gsq* 'suf-fe-' (C)

/55, II, III, 1-2: beamed original dotted quavers semiquaver 'bu-' (H)

/56, IIIa, IIIb, 3: 'nat.' sign in pencil beside *Dc* '-red' (C)

/57, IIa, 2: 'nat.' sign in pencil before *Dsq* '-ried' ; IIb, 2: 'nat.' sign in pencil placed before *Dsq* 'bur-' ; 3: double bar line in pencil after *c-rest* (C) ; II, III, 1-2: beamed original dotted quavers semiquavers 'bu-' ; Org. Tr., 1i: inserted 'nat.' before *Dm* originally omitted (H)

/58, IIa, IIb, 1: 'Major' in pencil over *Ec.* with evidence of starching 'And' ; IIIa: notation presented on a single stave (C)

/59, IIa, 1i: starching and correction in pencil to *Gm* 'day', erased penciled *Fsb* visible (C)

/60, Org. B., 2: corrected original *Gc* to read *Ec* in keeping with vocal bass (H)

/61, IIa, 3: penciled 'nat.' sign highlighted in darker pencil beside *Fsq* 'he' (C) ; Org. B., 2-3: *q.-rest Gq.* in pencil beneath *q.-rest Fnat.sq Dsq* (H)

/62, Org. B., 1-2: *Gm Fc* in pencil (H)

/63, IIa, 1: starching to key sig before *Gc.* '-gain' ; IIb, 3: *custos* in pencil on 'D' space after *Ec* and single barline 'ac-' ; IIIb/1, 1i: evidence of fading before *Cc.* '-gain' ; IIIb/2, 2ii: penciled smudge after *Bq* '-gain' (C) ; Org. B., 1: *Ec. Dq Cc* in pencil beneath *Gm.* (H)

/65, IIa, 1: '*lento*' over Ec with pause mark '*scrip-*'; 1-3: phrase mark from Ec. '*scrip-*' ; IIb, 2: original stem down altered to read stem up on Dsq '*scrip-*' (C)

/66, Ia: marked '*Chorus Moderato*' ; IIa, 1: text '*-men*' in pencil after '*Mod*' over Ac '*And*' ; IIIa, 1: '*Chorus Moderato Tenors Unison*' over Fc '*And*' (C)

/67, Ia, 3: blotch in original hand before Dc '*-v'n*' ; Ic, 3: Ec '*-v'n*' ; Ie, 2: starching before Ac '*to*' ; 3: starching before Dc '*heav'n*' ; IIIa, 4: Fc '*heav'n*' (C) ; Org. Tr., 3ii: corrected original Fc to read Gc (H)

/70, IIa, 4: Fc '*a-*' (C) ; Org. Tr., 1iii: corrected original Dc to read Cc in keeping with vocal tenor (H)

/71, Ia, 1: original Fc deleted in pencil with Axc inserted marked Axc in pencil above '*-gain*' ; IIa, 5: inked stroke over Ec '*-ry*' ; IIb, 5: pause sign in pencil after Ec and single barline '*-ry*' ; IIIa, IIIb, 5: inked stroke in original hand over Cc '*-ry*' (C)

/72, Ia, Ic, 2: Bm '*To*' ; Ib, 2: original note perhaps an error with correction inserted later, Cm '*to*' ; Ie, 2: starching and correction in later hand to Cm '*To*' (C) ; II, 1: pause in pencil over *m-rest* (H)

/73-74, Ib: pencilled writing beneath these bars, apart from '*Bold*' rest of writing illegible (C)

/75, Org. B., 4: inserted '*b*' before Ac in keeping with bass voice (H)

/76, Ic, 1-2: Fq slurred to Dbq '*King-*' ; IIIa, 1-2: Dbq slurred to Bq '*king-*' ; 2: starching beyond Bq '*king-*' ; 3: starching beyond Cq '*-dom*' ; 5: double stem on Cc. '*have*' (C)

/78, IIa, 1: 'Solo' over Cc 'And', 'Can' opposite 'Solo' with erased penciled commentary above marked 'with 2 Tenors' in pencil over Cc 'And' ; IIb, 1: 'Can' in pencil over time signature, original 'Solo' barely visible is highlighted in pencil over Cc 'And' (C) ; II, 1: 'Decani' in pencil over Cc 'And' (H) ; Org. B., 1i-ii: 'Choir Organ' under Fm. Anat.m (U)

/79, IIIa, IIIb, 1: 'Can' in pencil over sb-rest '-lieve in the', text of other voice ; IVb, 1: 'Dec.' in blue pencil over sb-rest '-lieve in the', text of other voice (C) ; II, 2: 'Decani' in pencil over Aq 'one' (H)

/78-85, Ic: marked '6', no text of other voice (C)

/82, IIa, 1-2: slur in pencil from Gc to Bnat.c 'Lord and' ; 2-3: starching beneath Bnat.c and Cc 'and' (C)

/83, IIa, 1-2: starching to slur mark from Cq to Aq 'gi-' (C)

/84, IIIa, 1: Cm in pencil imposed over c-rest c-rest 'life', text of other voice ; 3: Cq 'who' (C)

/85, IIIb, 3: inked stroke before Dq. 'who' (C)

/86, Ic/1&2, 1: 'Decani' in pencil over c-rest (C)

/87, Ia/1, 1: 'Decani' in pencil over Cq. '-cee-' ; Ic/1, 5-6: Csq slurred to Bsq 'the' ; IIa, 3-4: Gq Gq 'from the' ; IIb, 3-4: original text starched away beneath Gq Gq, text 'from the' entered in pencil (C)

/88, IIb, 1-2: original text starched away beneath Gq. Fsq, text 'father' entered in pencil ; IVa, 2i-3i: penciled addition of Fsq Esq above Ec Dc '-ther' (C)

/89, Ie/2, 2: erased penciled Gm beyond *c-rest* ; IIIa, 1: Gm in pencil over *c-rest c-rest* ‘Son’, text of countertenor voice ; 3: ‘Solo’ with starched original comment over Fc ‘who’ (C) ; III, 3: ‘Dec.’ over Fc ‘who’ (H) ; IV, 3: ‘Solo’ over Fc ‘who’ of tenor part (U)

/90, Ic, 1: ‘Tenor’ over *sb-rest* ; Ie/2, 1: erased pencilled B#m B#m Csb beyond *sb-rest* (C) ; III, 3: ‘Dec.’ in pencil over Fc ‘who’ (H)

/91, Ie/2, 1: erased penciled Dsb beyond *sb-rest* (C) ; Org. B., 1i: illegible comment over Fm (H)

/92, IIIa, 3: starched original comment over Cq ‘is’ (C) ; III, 2: original Dq manipulated to read Eq marked ‘E’ above in pencil ‘-ther’ ; 3: ‘Can.’ manipulated in pencil to read ‘Decani’ over Cq ‘is’ (H)

/93, Ie, 3-4: Cq. slurred to Asq ‘and’ (C)

/94, Ia/1, 3i: original Ec starched and Dc inserted marked ‘D’ in pencil above ‘-fied’ ; Ic/2, 3ii: original Cc starched and Bc inserted in later hand marked ‘B’ overhead in pencil ; 4: Ec inserted in pencil before Dq ‘who’ ; Ic/1, 3i: starching to original Ec with stem highlighted in ink of a later hand and manipulated to read Dc ‘-fied’ ; Ic/2, 3ii: starching to original Cc with stem highlighted in ink of a later hand and manipulated to read Bc ‘-fied’ ; Ib, 3-4: original error in top line starched away from Dc to Fc ‘-fied who’ and on bottom line Bc ‘-fied who’ ; Ie/1, 3-4: starching and correction to original in pencil on Dc Fc with erased penciled illegible notation above resembling Dc Dm ‘-fied who’ ; Ie/2, 3ii: starching with correction in pencil to Bc with letter of note in pencil above ‘-fied’ ; IIIa, 1-2: Bq. Bs q Bc in pencil over *c-rest c-rest* ‘glorified’, text of countertenor voice (C) ; I, 3i: original Ec manipulated in pencil to read Dc marked ‘D’ in pencil above ‘-fied’ (H)

/95, II, 2: corrected original *Gq* to read *Fq* 'spake' ; original *Gq* manipulated in pencil to read *Fq* 'spake' (H)

/97, Ia, Ic, 1: marked 'Unison' opposite *Ac* 'And' (C) ; Org. B., 1-2: *Cc Cc* deleted in pencil marked 'x' with *FcFc* in pencil above ; 3: '#' in pencil before *Cc* (H)

/98, Org. B., Iii: 'D' in pencil beneath *Cm* manipulated to read *Dm* in pencil ; 2ii: *Bc* in pencil beneath *Fc* marked with penciled 'x' (H)

/99, IIIa, 4-5: *Cq. Csq* 'and A-' (C)

/101, Ic, 2: 'Cant.' in pencil over *c-rest* ; IIIb, 1: starch mark over *Gm* 'Church' ; 2: 'Verse' in pencil over *c-rest* (C)

/102, IIa, 1: starching to 'Verse' over *Gm* 'I' ; 2: *Bq Gq* 'ack-' ; IIb, 2: original *Bc* corrected to penciled insert *Gq* 'ack-' ; IIIa, 1: 'Verse *Decani*' over *Em* 'I' ; IIIb, 1: 'Dec.' in pencil over *Em* 'I' ; IVa, 1: 'Verse' over *Cm* 'I' ; IVb, 1: 'Cant.' in blue pencil over *Cm* 'I' (C) ; I, 1: 'Can.' in pencil over *Gm* 'I' (H)

/103, Ia, Ib, 1: 'Can.' in pencil over *Cc* 'know-' ; IIa, 1: 'Dec.' in pencil over *Fc* 'know-' ; 2: erased penciled 'Dec.' before *Ec* '-ledge' ; IIb, 1: starching to stem later entered in pencil on *Fc* '-now-' marked 'Dec.' in pencil ; IVa, 1: 'Cantoris' in pencil over *Ac* '-know-' (C)

/105, IIIa, 1: 'Chorus' over *Dc. for* (C)

/107, Ic, 2: 'Dec.' in pencil over *c-rest* (C)

/108, Ib, 2: illegible penciled direction after 'Verse' in original hand ; IIa, 2: starching over *C#c* 'I', marked 'Can.' in pencil above ; IIIa, 1: 'Verse' beneath *Cm* 'And' ; IVa, 1: '1' beneath *sb-rest* 'And I', text of other voice ; IVb, 1: 'Dec.' in blue pencil after original

'Verse' over *sb-rest* 'And I', text of other voice (C) ; I, 1: 'Dec.' in pencil over Gm 'And'  
(H)

/109, Ia, 1: 'Dec.' in pencil over Fc. 'look' ; IIb, 1: 'Can.' in pencil over Dc. 'look' ; IVa, 1:  
'Dec.' in pencil over *sb-rest* 'look for the', text of other voice (C)

/110, Org. Tr., liii: corrected original Ec. to read as Dc. (H)

/112, IIIb, 1: original note deleted and Em inserted in a later hand 'of' (C) ; Org. Tr., lii-2:  
corrected original Gc Cc to read Cc Gc beneath Bbm in keeping with vocal countertenor  
(H)

/113, Ia, 3: 'Chos' over Cc 'the' ; Ib, Ic, 2: 'Chorus' in pencil over Cc 'and' ; IIIb, 2: starch  
mark after Cc 'dead' (C) ; I, 2: 'Cho' in pencil over Cc 'and' (H) ; I, 2: 'Chorus' over Cc  
'and' ; Org. Tr., 2: 'f' under Cc (U)

/114, Ia: reverts to same stave ; Ic, 2: 'Chorus' over Fq, use of single treble line ; IVb, 2:  
starching causing damage to original barlines before Bc 'And' (C) ; I, 3: 'Chorus' deleted in  
pencil over Gc 'the' (H)

/116, IIIa, 2: Cc 'to' (C)

/117, Ic, 2: double stems on Cc 'the' (C) ; I, 2: 'Verse' deleted in pencil over Cc 'the' (H)

/118, Ia, 1i: 'Can' in pencil marked '2 Trebles' over Fc. 'life' in original hand ; Ic, 1:  
'Decani' in pencil before Fc. 'life' marked '2 Trebles' in original hand then reverts to  
double staves ; IIa, 1: starching to 'Verse' over *c-rest*, 'life' text of other voice ; 2: 'Dec.' in  
pencil over *c-rest*, 'of' text of other voice ; 3: erased penciled 'Dec.' over Fc 'the' ; IIb, 3:  
'Dec.' in pencil over Fc 'the' ; IIIa, 1: 'Dec.' in pencil over Dc. 'life' (C)

/120, IIa, 1-3: original starching and correction resulting in blotching of Dc slurred to Ec Fc  
'world to' (C)

/121, IIa, 1: starching around Gm. 'come' (C)

/122, Ia/1, 1: phrase mark from Cm 'A-'; Ia/2, 1: phrase mark from Cm 'A-'; IVa, 1: 'f' in pencil before Em. 'A-', with illegible penciled scribbling; IVb, 1: 'f' in pencil over Em. 'A-' (C); I, 1: 'f' in pencil over Cm 'A-'; II, 1: 'f' in pencil before Cm. 'A-'; III, 1: 'f' in pencil before Bm.Gm. 'A-'; IV, 1: 'f' in pencil before Em. 'A-' (H)

/123, Ia: original 'Chorus' starched away over Cm 'A-' (C)

/124, Ib, 1-3: illegible penciled instruction from Ec to Gc 'A-'; IIb, 1: 'p' in pencil over Cm. 'A-'; IIIa/1&2, 1: 'Chos' in pencil over Gc 'A-'; 1: 'p' in pencil over Gc 'A-'; IIIb/1, 1: 'Chos' in pencil overridden in black ink of a later hand 'A-'; IVa, 1: 'p' in pencil above and below Cm. 'A-'; IVb, 1: 'p' in pencil over Cm. 'A-' (C)

/125, IIb, 1: starching to original bar, Cm. entered in pencil '-men' (C)

/124-129, I/1, II/1, II, III, IV, Org.: omitted in this source (U)

/126, Ia/1, phrase mark from Cm 'A-'; Ia/2, 1-3: phrase mark from Cm 'A-'; Ib, 1-3: illegible penciled instruction over Cm to Cq 'A-'; IIb, 1: 'f' in pencil over Cm. 'A-'; IIIa/1, 1i: 'f' in pencil over Bm. 'A-'; IIIa/2, 1ii: 'f' in pencil over Gm. 'A-'; IIIb/1, 1i: erased penciled 'Verse' over Bm. 'A-'; IVa, 1: 'f' over Em. 'A-'; IVb, 1: 'f' in pencil over Em. 'A-' (C); I, 1: 'f' in pencil over Cm. 'A-'; II, 1: 'f' in pencil over Cm. 'A-'; III, 1i-ii: 'f' in pencil over Bm.Gm.; IV, 1: 'f' in pencil over Em. 'A-' (H)

/127, Ia, 1: Cm. in pencil '-men' (C)

/128, IIa, 1: 'ad lib.' over Cc 'A-' ; IIb, 1: 'p' in pencil beneath Cc 'A-' ; IIIa/1, 1i: 'ad lib.' over Cm. 'A-', 'p' in pencil above ; IIIa/2, 1ii: 'p' in pencil over Gc 'A-' ; IIIb, 1i: erased penciled 'Chos' over Cm. 'A-' ; IVa, IVb, 1: 'p' in pencil over Cm. 'A-' (C) ; I, 1i-ii: 'pp' in pencil over CmEc 'A-' ; II, 1: 'pp' in pencil over Cc 'A-' ; III, 1i-ii: 'pp' in pencil over Cm.Gc 'A-' ; IV, 1: 'pp' in pencil over Cm. 'A-' (H)

/129, Ib, 1i-2i: penciled instruction over Cm to Bc 'A-' ; IIa, 1: ends after Fm. '-men' with signatory symbol of John Grey ; IIb, 1: ends with Fm. '-men' with signatory symbol of John Grey marked 'Paid Jan. 1820' in original ink in original hand ; IIIa/1, 1i: ends after Cm. '-men' and signatory symbol of John Grey ; IIIa/2, 1ii: ends after Fm. '-men' with signatory symbol of John Grey marked 'Paid Jan. + 1820' ; IIIb/1, 1i: ends with Cm. '-men' and signatory symbol of John Grey; IIIb/2, 1ii: ends with Fm. '-men' and the signatory symbol of John Grey marked 'Paid Jan. 10 1820' (the '2' in the date 12 has been altered to read '10' in original hand) ; IVa, 1: ends after Fm with pause '-men' with signatory symbol of John Grey marked 'Paid Jan. 1820 x' ; IVb, 1: ends with Fm. with pause '-men' and signatory symbol of John Grey marked 'Paid Jan. 1820' (C)

/129, Ia/1, 1i: after Am. ends with signatory symbol of John Grey '-men' ; Ia/2, 1ii: after Fm. ends with signatory symbol of John Grey '-men' marked 'Finis' ; Ic/1, 1i: after Am. '-men', ends with unfamiliar signatory symbol marked 'Finis' ; Ib: illegible pencilled writing after signatory symbol marked 'Paid Jan. 1820 J. G.' ; Ic/2, 1i: ends after Am '-men' ; Ie, 1i-ii: ends after Am.Fm. with signatory symbol of John Grey marked 'Paid Jan. 1820' (C) ; Org. Tr., 1i-iii: ends after Am.Fm.Cm. with pause and db lines ; Org. B., 1: ends after Fm. with pause and db lines (H)

## 4. *Morning Service in C (Royal)*

*pre-1807*

### Composition

The *Morning Service in C (Royal)* comprises a ‘Te Deum’, ‘Jubilate’, ‘Sanctus’ and ‘Kyrie Eleison’. The ‘Te Deum’ and ‘Jubilate’ were possibly composed before 1807, whereas the ‘Sanctus’ and ‘Kyrie’ appear to have been specifically written for the *Morning and Evening Services and Anthems* (1825) volume one since they survive in no other sources. The ‘Te Deum’ and ‘Jubilate’ of the *Morning Service in C (Royal)* were used alongside the ‘Sanctus’, ‘Kyrie Eleison’ and ‘Creed’ until 1815 when the *Morning Service in C (Short)* was composed. After this, the ‘Te Deum’ and ‘Jubilate’ of the *Morning Service in C (Royal)* were referred to as ‘Stevenson Long’.

### List of Sources

*Source 1: (B), (front), pp. 87-124*

*Source 2: (F), iii, (front), pp. 222-246*

*Source 3: (K), ii, (reverse), pp. 1-13*

*Source 4: (C), i, (front), pp. 62-69; ii, (front), pp. 62-69; iii, (front), pp. 1-9; viii, (front), pp. 38-45; ix, (reverse), pp. 42-50; x, (front), pp. 42-50; xi, (front), pp. 44-52; xii, (front),*

pp. 38-45; **xiii**, (*front*), pp. 43-51; **xiv**, (*front*), pp. 449; **xv**, (*reverse*), pp. 44-49; **xxiv**, (*reverse*), pp. 278-282

*Source 5: (H), ii, (front)*, pp. 1-17

*Source 6: (E), i, (front)* pp. 106-114; **x**, (*front*), pp. 103-112; **xi** (*front*), pp. 63-72; **xii** (*front*), pp. 108-118; **xiii** (*front*), pp. 143-154; **xiv** (*front*), pp. 78-88; **xv** (*front*), pp. 64-74; **xvi** (*front*), pp. 108-117; **xvii** (*front*), pp. 101-107

*Source 7: (G), i, (front)*, pp. 1-7; **ii**, (*front*), pp. 1-7; **iv**, (*front*), pp. 1-9; **x**, (*front*), pp. 55-63; **vi**, (*front*), pp. 1-9; **vii**, (*front*), pp. 1-8; **ix**, (*reverse*), pp. 1-8

*Source 8: (L), ii, (front)*, pp. 1-13

*Source 9: (U), (front)*, pp. 169-186

*Source 10: (P), v, (front)*, pp. 291-325

*Source 11: (O), i, (front)*, pp. 149-154; **iii**, (*reverse*), pp. 58-61; **viii**, (*front*), pp. 219-223; **ix**, (*front*), pp. 112-118

*Source 12: (Q), i, (front)*, pp. 20-25; **ii**, (*front*), pp. 29-34; **iv**, (*front*), pp. 172-180; **v**, (*front*), pp. 186-193; **vi**, (*front*), pp. 85-91; **vii**, (*front*), pp. 80-87; **ix**, (*front*), pp. 84-90; **x**, (*front*), pp. 131-137

## Critical Commentary

### Scoring

The *Morning Service in C (Royal)* is scored for two trebles, countertenor, tenor, bass and organ accompaniment. In this edition the voices are indicated thus: I/1 = Tr. 1 ; I/2 = Tr. 2 ; II= C.T. ; III = T. ; IV = B.

### Copy text

Source **1: (B)** is R.C.B. [uncatalogued] ‘Morning Services and Holy Communion Services composed by Sir John Stevenson (1762 [sic]-1833) for the choir of the Chapel Royal Dublin’ (1819). It is called Source **1** in the **List of Sources** and **(B)** in the **Textual Commentary**. It presents the ‘Te Deum’ of the *Morning Service in C (Royal)* from page 87 followed by the ‘Jubilate’ from p. 110. It is the copy text for the ‘Te Deum’ and ‘Jubilate’ for this edition and all variants are consistent with it. The entire manuscript is in the hand of John Grey, transcribed at the request of George Dallas Mills.<sup>6</sup> The *Morning Service in C (Royal)* is numbered ‘III’ by John Grey in the contents page with the following: ‘Te Deum and Jubilate in the key of C’. The ‘Sanctus’ and ‘Kyrie Eleison (*Royal*)’ only appear on pages 195-196 in the printed edition *Morning and Evening Services and Anthems* (1825). In practice, they were seldom if ever used, the ‘Sanctus’, ‘Kyrie’ and ‘Creed’ of the *Morning Service in C (Short)* usually being performed instead. As stated earlier, the ‘Te Deum’ and

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<sup>6</sup> Mills autographs the copy with the year ‘1819’ on the first page of the copy, the title page of *Morning Service in F*.

‘Jubilate’ (*Royal*) were in practice performed with the ‘Sanctus’, ‘Kyrie Eleison’ and ‘Creed’ in C until 1815 when the ‘short’ ‘Te Deum’ and ‘Jubilate in C’ were composed. It is interesting to note the length difference between the ‘long’ and ‘short’ *Morning Services in C*: the ‘Te Deum in C’ (*Royal*) is forty bars longer than the ‘Te Deum in C’ (*Short*), while the ‘Jubilate’ in C (*Royal*) is fifty-three bars longer than the ‘Jubilate in C’ (*Short*).

### **Variant readings and dating**

Source **2: (F) iii** refers to Trinity College Chapel Organ Book MS 4753 MUN /V/90e/9 Vol. 12. ‘Te Deum in C’ (*Royal*) begins on p. 222 and is marked ‘325’ in brown pencil. It is referred to as ‘Stevenson Long Te Deum in C’ in the list of contents. It ends on p. 237 with the signatory symbol of Dr. Elrington, Provost of Trinity College from 1811 to 1826. The ‘Jubilate in C’ (*Royal*) begins on p. 238 marked ‘326’ in brown pencil. It ends on p. 169 [*sic*] with the signatory symbol of Dr. Elrington with a date written in his hand: ‘Paid so far Nov[embe]r 10 1807.’

Source **3: (K) ii** is St. Patrick’s Cathedral Organ Book Vol. 81. The ‘Te Deum’ (Long) is presented on p. 1 in the hand of John Grey and ends on p. 8 following his signatory symbol. It is followed by the ‘Jubilate’ which ends with double bar lines and is followed by the ‘Sanctus’, the ‘Commandments’ and the ‘Creed’ of the *Morning Service in C (Short)*. The nearest date occurs on p. 53 after Stevenson’s ‘Nunc Dimittis’ of the *Evening Service in C* where ‘Examined by Mr. J. Mathews and paid for thus far Nov. 17<sup>th</sup> 1812’ appears after the signatory symbol of John Grey.

Source **4: (C) i-iii, viii-xv** and **xxiv** refer to Christ Church Cathedral part-books. In this edition the voices are indicated thus: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; Id = Tr. [dec.] ; Ie = Tr. [cant.] ; If = Tr. [dec.] ; Ih = Tr. [dec.] ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

Treble Decani R.C.B. C6/1/24//3/7 is **i** and is referred to as 'Ib' in the order of parts and in the **Textual Commentary**. It presents 'Sir J. Stevenson's *Morning Service in C*' on p. 62. Alterations to the original include slurring and additional the text entered in blue and red pencil. There is also penciled alteration to the text from pages 65-66 and illegible penciled writing to the end of p. 66. It ends on p. 66 with the signatory symbol of John Grey and is followed by the 'Jubilate'. There are penciled additions on p. 67, alteration to the notation on p. 68 and to rests and notation on p. 69. It ends on p. 69 with the signatory symbol of John Grey. No further evidence for dating exists. Treble Cantoris R.C.B. C6/1/24/3/8 is **ii** and is called 'Ia' in the order of voice parts and in the **Textual Commentary**. 'Sir J. Stevenson's *Morning Service in C*' begins on p. 62. '*Royal*' in brackets is inserted in blue pencil. A number of starch and phrase marks are entered in pencil over the notation. There is some deletion of notation in pencil with the addition of notation and ornamentation in pencil. 'Verse', 'full' and '*Can.*' are added in pencil. It ends on p. 66 with the signatory symbol of John Grey. The 'Jubilate' begins on p. 66. There is some alteration to the notation in pencil with incidences of '*Decani*' deleted and '*Can.*' inserted in pencil. There is the addition of mordents and ornamentation with grace notes added to notation in pencil. 'Chos.' is inserted in pencil over notation. It ends on p. 69 with the signatory symbol of John Grey and is followed by the 'Kyrie Eleison' and the 'Creed' of the *Morning Service in C (Short)*. No further evidence for dating exists. Treble Decani

R.C.B. C6/1/24/3/10 is **iii** and referred to as 'Id' in the order of parts and in the **Textual Commentary**. The 'Te Deum by Sir J. Stevenson' is presented on p. 1i. 'Not' is entered in pencil over the title, while '*Royal*' is inserted in brackets in blue pencil over the title. It should be noted that the first twenty pages of this service are inserts. A number of edits are made to the 'Te Deum' which include an insert of seven bars. 'Chorus' is entered in pencil. There is starching and correction to the original notation while time signatures are highlighted in pencil. An entire bar is altered rhythmically in pencil while phrasing has been entered in pencil. It ends on p. 9 without a signatory symbol and is followed by the 'Sanctus', 'Kyrie Eleison' and 'Creed' of the *Morning Service in C (Short)*. A signatory symbol consistent with that found in sources dating from c.1840s appears after the 'Sanctus in C' on p. 9i. No further evidence for dating exists. Treble Decani R.C.B. C6/1/24/3/29 is **viii** and is called 'If' in the order of parts and in the **Textual Commentary**. The 'Te Deum in C' begins on p. 38 and is marked '*Royal*' in pencil. There are various heavy-handed penciled additions of phrasing and slurring. '*Dec.*', '*Can.*', '*Decani*' and '*Cantoris*' are entered in pencil. Other penciled edits include 'Silent' and 'Without Organ'. It ends on p. 42 without a signatory symbol and is followed by the 'Jubilate' where there are various incidences of penciled '*Dec.*', '*Can.*', penciled alteration to notation and the addition of ornamentation. It ends on p. 45 without a signatory symbol. The nearest date occurs on p. 122 after Stevenson's 'Creed' of the *Morning Service in F* where it is dated 'Paid Jan. 1820 J. Gray in pencil.' Alto Decani R.C.B. C6/1/24/3/30 is **ix**. The 'Te Deum in C' begins on p. 42 marked '*Royal Royal*' in pencil. Penciled alterations include '*Tempo*' entered and deleted in blue pencil. Bars are crossed out in pencil. 'Octaves of' is inserted in pencil over notation. There are incidences of starching and '*tutti*' entered in black ink by a later hand. Accidentals are added in pencil over notation. It ends with the signatory symbol of John

Grey. The time '13 minutes' is inserted in pencil after the signatory symbol. The 'Jubilate' begins on p. 47. 'Slower' and '*Tutti*' are entered in pencil while rests are crossed out in blue pencil. There is starching to bars while phrasing is added in pencil over the notation. It ends on p. 50 without a signatory symbol. A bar is added in pencil after the double bar lines to the text 'to keep this'. The 'Sanctus', 'Kyrie Eleison' and 'Creed' of the *Morning Service in C (Short)* continue. No further evidence for dating exists. Tenor Decani R.C.B. C6/1/24/3/31 is **x**. The 'Te Deum in C' begins on p. 42 and is marked '*Royal Service*' in pencil. Penciled markings include '*Tempo*', '*Adagio*', '*Can.*', '*Dec.*', 'Duet', 'Tenor and Bass', 'Tenor', 'Both sides' and 'Full'. There are penciled markings over bars, slurring in pencil and the addition of bass notes in pencil. 'Bass' is inserted beneath the tenor notation in pencil. There is some erased alteration to the text in pencil. There are incidences of penciled sharps and naturals inserted to the end of a stave in anticipation of the following bar. Penciled performance markings include the addition of '*rall.*' while the original grace notes are deleted in pencil. There is a penciled bar barring the chordal progression used by Stevenson over a number of bars. There is phrasing entered in pencil. It ends on p. 47 with the signatory symbol of John Grey. The 'Jubilate' begins on p. 47. '*Dec.*', '*Can.*' and 'Both Sides' are inserted in pencil. There is starching of the original notation with correction in ink by a later hand and flat signs are added in pencil to the notation. There is starching to the original notation with penciled corrections. It ends on p. 50 with the signatory symbol of John Grey and is followed by the 'Sanctus', the 'Kyrie Eleison' and the 'Creed' of the *Morning Service in C (Short)*. The nearest evidence for dating is after Clarke's 'Creed' from his *Morning Service in F* on p. 1, where 'Paid Nov. 1816' is written together with the signatory symbol of John Grey. Bass Decani R.C.B. C6/1/24/3/32 is **xi**. The 'Te Deum in C' begins on p. 44. 'Boyce' is written in pencil after 'Stevenson'. The '*custos*' or direct has

been inserted onto every stave in the original hand. Other penciled additions include ‘*Dec.*’, alteration to the notation and clefs, ‘*Can.*’, ‘*rit.*’ and sharp signs. Notation has been inserted in pencil beneath rests, while there is starching of the original notation with correction in ink by a later hand. The instruction ‘Both Sides’ is entered in pencil and there is a sketch of one of the masters of the boys.<sup>7</sup> It ends on p. 49 with the signatory symbol of John Grey and is followed by the ‘Jubilate’. The ‘*custos*’ or direct appears to be in light ink and in the same manner as in the ‘Te Deum’, except that here it would appear to have been an afterthought. Penciled additions include ‘*Can.*’, ‘Both sides’ ‘*Dec.*’, dynamic ‘*f*’ and pause signs entered over notation. There is starching over the original notation and corrections entered in pencil. Punctuation is added to the text in pencil, while there is correction to the notation in the original hand. It ends on p. 52 with the signatory symbol of John Grey and is followed by the ‘Sanctus’, ‘Kyrie’ and ‘Creed’ of the *Morning Service in C (Short)*. The nearest evidence for dating occurs after Stevenson’s ‘Jubilate’ of the *Morning Service in Eb* on p. 68 where ‘Paid thus far Nov. 1812’ is written, together with the signatory symbol of John Grey. Treble Cantoris R.C.B. C6/1/24/3/33 is **xii** and is referred to as ‘Ie’ in the order of parts and in the **Textual Commentary**. The ‘Te Deum’ begins on p. 38. ‘Stevenson long’ and ‘Long Service’ are written in pencil opposite the title. Pages 39-40 is an inserted page measuring 30cm x 23cm. ‘*Dec.*’ and ‘Full’ are entered in pencil while the original ‘*Dec.*’ is erased and re-entered in pencil. There is pink penciled blotching over the notation. ‘*Chos.*’ is erased in pencil and ‘*Can.*’ entered. There is the addition of notation in blue pencil. The standard copy continues on p. 41 where ‘Full’ and ‘*Cantoris*’ is entered in pencil. It ends on p. 42 with the signatory symbol of John Grey. The ‘Jubilate’ begins on p.

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<sup>7</sup> This figure has been sketched elsewhere, identifiable by the high forehead, prominent nose and chiseled jaw line. Here, he is in early Victorian attire in fitted blazer with buttons and trousers.

42. Parts of the title and the composer's name are highlighted in pencil. 'Monday' is entered in pencil opposite 'Stevenson'. There is penciled correction to the original with the note-letter of the correction entered beneath in pencil. 'Can.' and 'full' are entered in pencil and there are penciled deletions and corrections to the original. The instruction 'Sing out boys' and the name 'G. Gebb' is entered in pencil. It ends on p. 45 with double bar lines. It is followed by the 'Sanctus', 'Kyrie Eleison' and 'Creed' of the *Morning Service in C (Short)*. The nearest date appears after Stevenson's 'Creed' of the *Morning Service in F* on p. 122 where 'Paid Jan. 1820' is written, together with the signatory symbol of John Grey. Contra-tenor Cantoris R.C.B. C6/1/24/3/34 is **xiii**. 'Royal' is entered in pencil over the title. Grace notes are deleted in pencil while there is some starching and correction to the original notation in a later hand. 'Tempo' is entered in light blue pencil. Further edits include starching in a later hand and 'lead' in pencil, while 'Slower' has been erased in pencil. Phrasing is added with 'tutti' in pencil and in ink by a later hand. It ends on p. 47 with the signatory symbol of John Grey and is followed by the 'Jubilate'. Edits include 'Slower', 'tutti' and natural signs are entered in pencil while some grace notes are deleted in pencil. It ends on p. 51 with double bar lines and is followed by the 'Sanctus', 'Kyrie Eleison' and 'Creed' of the *Morning Service in C (Short)*. The nearest evidence for dating occurs after Jackson's 'Deus Misereatur' of the *Evening Service in E* on p. 165 where together with his signatory symbol, it is written in the hand of John Grey 'Paid 1824.' Tenor Cantoris R.C.B. C6/1/24/3/35 is **xiv**. 'Te Deum' begins on p. 41 and is marked 'Royal Service' in blue pencil. Penciled edits include 'Dec.', 'ad lib.', 'Can.', 'Slow', 'Both Sides' and accents are inserted in pencil over notation. There is starching and correction in pencil with the lettering of the correction above. There is deletion of unnecessary lettering and 'Can.' and 'Dec.' are entered in blue pencil. Starching has caused tearing to some of

the manuscript. It ends on p. 45 with double bar lines. The 'Jubilate' begins on p. 46. Pencil edits include 'Dec.', 'Can.', 'Alto', 'tutti' and pencil accents are entered over notation. There is starching and correction in pencil and in a later hand. There is starching to the original ties. It ends on p. 49 with the signatory symbol of John Grey and is followed by the 'Sanctus', 'Kyrie Eleison' and 'Creed' of the *Morning Service in C (Short)*. The nearest evidence for dating occurs after Stevenson's 'Sanctus' of the *Morning Service in F* on p. 121 where 'Paid Jan. 1820' is written, together with John Grey's signatory symbol. Bass Cantoris R.C.B. C6/1/24/3/36 is xv. The 'Te Deum in C' begins on p. 44. Pencil edits include 'Dec.', 'ad lib.', 'Can.', 'Slow' while pencil sharps are added to the original notation. 'Composed by Sir J. Stevenson MD' is entered top of p. 45. Other additions include 'Full' in pencil, pencil addition of other parts in rests, while pencil pause signs are inserted over the original notation. There is starching and correction of notation in the original hand. It ends on p. 48 with the signatory symbol of John Grey. The 'Jubilate' begins on p. 49. 'Can.' and 'major and minor' are entered in pencil. Original 'Decani' is deleted in pencil. Original bar lines are starched while 'Full' is imposed in pencil over 'Both Sides'. 'Decani' is added in pencil and there is pencil notation of other parts entered in rests. It ends on p. 52 with the signatory symbol of John Grey and is followed by the 'Sanctus', the 'Kyrie Eleison' and the 'Creed' of the *Morning Service in C (Short)*. The nearest date occurs after Stevenson's 'Creed' from the *Morning Service in F* where 'Paid Jan. 1820' is written, together with the signatory symbol of John Grey. Treble Decani R.C.B. C6/1/24/3/45 is xxiv. The 'Te Deum' begins on p. 278. There are ties in pencil while 'Chorus' is inserted in pencil. The text originally omitted is entered in pencil. There is starching and correction to the original time signatures and pauses are entered in pencil. It ends on p. 282 with the signatory symbol of Richard Mullen and is followed by the

‘Jubilate’. ‘Chorus’ is added in pencil and correction to the text has been made in the original hand. It ends on p. 284 with the signatory symbol of Richard Mullen. Evidence for dating occurs after Arnold’s ‘Nunc Dimittis’ of the *Evening Service in F* on p. 139 where ‘R[ichard] M[ullen] 1849’ is written, together with his signatory symbol.

Source **5: (H) ii** is ‘Sir J. Stevenson’s Services Christ Church’, R.C.B. C6/1/24/1/28. In this edition the voices are indicated thus: I = Tr. ; II = C.T. ; III = T. ; IV = B. ; Org. Tr. ; Org. B. ; Org. Tr. ; Org. B.

The ‘Te Deum in C’ begins on p. 1 and ends on p. 16 with a triple bar line. ‘Long’ is inserted in blue pencil after the ‘Te Deum’ in the contents. The ‘Jubilate’ begins on p. 17 and ends on p. 28 with an unidentified signatory symbol consistent with that found to date from the 1840s. No further evidence for dating exists.

Source **6: (E) i, x-xvii** refers to Trinity College Chapel part-books. They adhere to the following order: I/1 = Tr. 1 ; I/2 = Tr. 2 ; I/3 = Tr. 3 ; II = C.T. ; IIa = C.T. [cant.] ; III = T. ; IIIa = T. [cant.] ; IVa = B. [cant.] ; IVb = B. [dec.]

[Treble] College Chapel MS 4780 MUN/V/90e/38 is **i**. It is referred to as I/1 in the order of parts and in the **Textual Commentary**. It presents ‘Te Deum in C’ marked ‘long’ in penciled brackets on p. 106. It ends with the signatory symbol of T. Elrington on p. 107 marked ‘Right’. The ‘Jubilate Deo’ follows on p. 111 and ends on p. 114 with the signatory symbol of Elrington also marked ‘Right’. The nearest evidence for dating occurs after Boyce’s *I Have Surely Built Thee* on p. 105 where together with the signatory symbol of Elrington it is written ‘Paid so far Oct. 1806 T. Elrington’ and on p. 120 after Stevenson’s

*Lord, How Are They Increased* where it is written 'Paid so far Nov. 10<sup>th</sup> 1807 G.H'. Trinity College Chapel Bass Decani MS 4762 MUN/V/90e/19 is **x**. It presents 'Te Deum in C' marked 'long' in penciled brackets on p. 103. It ends with the signatory symbol of T. Elrington on p. 109 marked 'Right'. The 'Jubilate in C' follows on p. 109 and ends on p. 112 with the signatory symbol of Elrington also marked 'Right'. The nearest evidence for dating occurs after Boyce's *Praise the Lord Ye Servants* on p. 82 where together with the signatory symbol of T. Elrington it is written 'Paid for writing thus far Oct. 1806 T. Elrington'. Further evidence for dating occurs after Handel's Anthem for Christmas Day on p. 189 where it is signed in pencil 'Ex'd 30<sup>th</sup> March 1812 J.M.' Trinity College Chapel Bass Decani MS 4763 MUN/V/90e/20 is **xi**. It presents 'Te Deum in C' marked 'long' in penciled brackets on p. 63 and ends with the signatory symbol of T. Elrington on p. 68. 'Jubilate in C' follows on p. 69 and ends on p. 72 with the signatory symbol of Elrington marked 'Right'. The nearest evidence for dating occurs after Boyce's *I Have Surely Built Thee* on p. 60 where together with the signatory symbol of Elrington it is written 'Paid so far Oct. 1806 T. Elrington' and on p. 76 after Stevenson's *Lord, How Are They Increased*, most of which has been deleted in original hand, where it is written 'Paid so far Nov. 10<sup>th</sup> 1807 G.H'. Trinity College Chapel Tenor Cantoris MS 4764 MUN/V/90e/21 is **xii**. It presents the 'Te Deum in C' marked 'long' in penciled brackets on p. 108 and ends with the signatory symbol of T. Elrington marked 'Right' in pencil on p. 114. The 'Jubilate' follows on p. 115 and ends on p. 118 with the signatory symbol of Elrington marked 'Right' where it is written 'Paid so far Nov. 10<sup>th</sup> 1807 G.H'. Further evidence for dating occurs after Boyce's *I Have Surely Built Thee* on p. 86 where it is written 'Paid for writing so far Dec[embe]r 1799 G.H'. Trinity College Chapel Tenor Decani MS 4765 MUN/V/90e/22 is **xiii**. It presents 'Te Deum in C' marked 'long' in penciled brackets on p. 143 and ends with

the signatory symbol of T. Elrington marked 'Right' on p. 149. The 'Jubilate' follows on p. 149 and ends on p. 154 with the signatory symbol of Elrington also marked 'Right'. The nearest evidence for dating occurs after Boyce's *I Have Surely Built Thee* on p. 107 where together with the signatory symbol of Elrington it is written 'Paid so far Oct. 1806 T. Elrington' and on p. 193 after Travers' *Ascribe Unto the Lord* where it is written 'Paid so far Nov. 10<sup>th</sup> 1807 G.H'. Trinity College Chapel Contra-tenor Cantoris MS 4766 MUN /V/ 903/23 is **xiv**. It presents 'Te Deum in C' marked 'long' in penciled brackets on p. 78 and ends with the signatory symbol of T. Elrington marked 'Right' on p. 84. The 'Jubilate' follows on p. 84 and ends on p. 88 with the signatory symbol of Elrington also marked 'Right'. The nearest evidence for dating occurs after Boyce's *Praise the Lord Ye Servants* on p. 77 where together with the signatory symbol of Elrington it is written 'Paid thus far Oct. 1806 T. Elrington' and on p. 93 before Shenton's *I Will Magnify Thee* where it is written 'Paid so far Nov. 10<sup>th</sup> 1807 G.H'. Trinity College Chapel Alto [Decani] MS 4767 MUN/V/90e/24 is **xv**. It presents 'Te Deum in C' marked 'long' in penciled brackets on p. 64 and ends with the signatory symbol of T. Elrington marked 'Right' on p. 70. The 'Jubilate' follows on p. 70 and ends on p. 74 with the signatory symbol of Elrington also marked 'Right' followed with '7 mins' in original hand, partly highlighted in pencil. The nearest evidence for dating occurs after Boyce's *I Have Surely Built Thee* on p. 61 where it is written 'Paid thus far Oct. 1806 T. Elrington' and on p. 78 after Stevenson's *Lord, How Are They Increased*, most of which has been marked 'Wrong' in original hand, where it is written 'Paid so far Nov. 10<sup>th</sup> 1807 G.H'. Trinity College Chapel Treble Primo no. 1 MS 4768 MUN/V/90e/25 is **xvi**. It is referred to as I/2 in the order of parts and in the **Textual Commentary**. It presents the 'Te Deum in C' marked 'long' in penciled brackets on p. 108 and ends with the signatory symbol of T. Elrington marked 'Right' on p. 113. The 'Jubilate

in C' follows on p. 114 and ends on p. 117 with the signatory symbol of Elrington. The nearest evidence for dating occurs after Boyce's *I Have Surely Built Thee* on p. 105 where it is written 'Paid so far Oct. 1806 T. Elrington'. Trinity College Chapel Treble [Primo] MS 4769 MUN/V/90e/26 is **xvii**. It is referred to as I/3 in the order of parts and in the **Textual Commentary**. It presents the 'Te Deum in C' marked 'long' in penciled brackets on p. 101 and ends with the signatory symbol of John Grey on p. 104. The 'Jubilate in C' follows on p. 105 and also ends with the signatory symbol of John Grey on p. 107. No evidence for dating exists.

Source **7: (G), i-ii, iv-vii** and **ix-x** refer to St. Patrick's Cathedral Castle Chapel part-books. In this edition the voices are indicated thus: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIb = C.T. [dec.] ; IId = C.T. [dec.] ; IIIa = T. [cant.] ; IVa = B. [cant.] ; IVb = B. [dec.]

Castle Chapel 2 Treble Cantoris is **i**. The 'Te Deum in C' begins and ends with the signatory symbol of John Grey on p. 5 and is followed by the 'Jubilate' which ends on p. 7 also with the signatory symbol of John Grey. It is followed by the *Morning Service in C (Short)* in the hand of John Grey. No further evidence for dating exists. Castle Chapel 1 Treble Decani is **ii**. The 'Te Deum' begins on p. 1 and ends with the signatory symbol of John Grey on p. 5. It is followed by the 'Jubilate' on p. 5 which ends with the signatory symbol of John Grey on p. 7 and is followed by the *Morning Service in C (Short)*. There is no further evidence for dating. Castle Chapel 10 Alto Decani is **iv** and is called 'IIb' in the order of parts and in the **Textual Commentary**. It begins on p. 1 and ends with double bar lines on p. 5. It is followed by the 'Jubilate' which ends with the signatory symbol of John Grey on p. 9 and is followed by the *Morning Service in C (Short)*. No further evidence for dating exists. D37 Castle Chapel Alto Decani is **x** and is referred to as 'IId' in the order of

parts and in the **Textual Commentary**. The ‘Te Deum’ begins on p. 55 and ends on p. 60 with an unidentified signatory symbol on p. 60. It is followed by the ‘Jubilate’ which ends on p. 63 with an unidentified signatory symbol. No further evidence for dating exists. Castle Chapel 16 Tenor Decani is **vi**. The ‘Te Deum in C’ begins on p. 1 and ends on p. 5 with the signatory symbol of John Grey. It is followed by the ‘Jubilate’ which ends on p. 9 with the signatory symbol of John Grey. It is followed by the *Morning Service in C (Short)*. No further evidence for dating exists. Castle Chapel 19 Bass Cantoris is **vii**. The ‘Te Deum in C’ begins on p. 1 and ends with the signatory symbol of John Grey on p. 5. It is followed by the ‘Jubilate’ which ends on p. 8 with the signatory symbol of John Grey. It is followed by the *Morning Service in C (Short)*. No further evidence for dating exists. Castle Chapel 21 Bass Decani is **ix**. The ‘Te Deum in C’ begins on p. 1 and ends on p. 5 with the signatory symbol of John Grey. It is followed by the ‘Jubilate’ which ends on p. 8 also with the signatory symbol of John Grey. The *Morning Service in C (Short)* follows. No further evidence for dating exists.

Source **8: (L) ii** refers to St. Patrick’s Cathedral D4 12 Castle Chapel Organ Book. The ‘Te Deum in C by Sir J. Stevenson’ begins on p. 1 and is marked ‘The Royal Service’ in pencil. It ends on p. 8 with an unidentified signatory symbol. It is followed by the ‘Jubilate’ on p. 8 which ends on p. 13 with the same unidentified signatory symbol. It is followed by the *Morning Service in C (Short)* in the hand of John Grey. The only evidence for dating, ‘10<sup>th</sup> April [18]36’ in pencil after Stevenson’s ‘Te Deum’ of the *Morning Service in F* on p. 40, relates to later performance.

Source **9: (U)** refers to the printed edition *Morning and Evening Services and Anthems* (1825). It presents the ‘Te Deum’ and ‘Jubilate’ from pages 169-186. It is

generally consistent with the copy text with the exception of slurring, phrasing and added dynamic and performance markings. The ‘Sanctus’ and the ‘Kyrie Eleison (*Royal*)’ are presented from pages 195-196. They only appear in this printed publication which may imply that they were especially written to be included in this source.

Source **10: (P) v** refers to Cloyne Cathedral Score Book. In this edition the voices are indicated thus: I = Tr. ; II = C.T. ; III = T. ; IV = B. ; Org. Tr. ; Org. B.

The ‘Te Deum in C’ is marked ‘*Royal*’ in brackets in the original hand. It begins on p. 291. The page numbers are absent from p. 292. It ends on p. [313] and is followed by a ‘Kyrie’ in pencil marked ‘Responses’ on p. [314]. The ‘Jubilate’ in C appears without a title on p. [315] with ‘By Stephe[nson]’ written on the reverse of p. [325] in the original hand. It ends on p. [329] with the signatory symbol of J. Magrath. No further evidence for dating exists.

Source **11: (O) i, iii and viii-ix** refer to Cashel Cathedral sources. In this edition the voices are indicated thus: II = C.T. ; III = T. ; IVa = B. ; IVb = B.

Tenor Cashel Cathedral is **i**. The ‘Te Deum by Sir J. Stevenson’ begins on p. 149. A bar is crossed out in pencil. Penciled edits include ‘*Dec.*’, ‘*Verse*’ and ‘*Can.*’. There is an alteration to the text in pencil while six semibreves are added in pencil to the final bar. It ends on p. 151 with double bar lines and is followed by the ‘Jubilate’ on p. 152. Edits include ‘*Can.*’ in pencil. Nine bars are deleted in pencil and there is alteration to the original notation in pencil. It ends on p. 154 with the signatory symbol of J. Magrath. No further evidence for dating exists. [Cashel] Cathedral Bass is **iii**. It is called ‘IVa’ in the

order of parts and in the **Textual Commentary**. The ‘Te Deum by Sir John Stevenson in C’ begins on p. 58 and ends with double bar lines on p. 60. It is followed by the ‘Jubilate’ which ends on p. 61 with a Mathews’ signatory symbol signed ‘by F.M.’, presumably referring to Cashel organist Francis Mathews. It is followed by the ‘Sanctus’ of Stevenson’s *Morning Service in C (Short)*. Cashel Cathedral Bass is **viii** and is called ‘IVb’ in the order of parts and in the **Textual Commentary**. The ‘Te Deum in C Sir J. Stevenson’ begins on p. 219 and ends with double bar lines on p. 220. It is followed by the ‘Jubilate’ which ends on p. 223 with the signatory symbol of J. Magrath. No further evidence for dating exists. Cashel Cathedral Contra-tenor is **ix**. The ‘Te Deum in the key of C by Sir J. Stevenson sung at the installation of the knights of St. Patrick’ begins on p. 112. It does not cite a year as in the case of the *Morning Service in Eb* which is dated ‘1808’. There is penciled deletion of a bar of rest. ‘Dec.’ and ‘4 voices’ is inserted in pencil. It ends on p. 115 with a Mathews’ signatory symbol similar to that of Cashel organist Francis Mathews. It is followed by ‘Jubilate Deo by Sir J. Stephenson [*sic*]’ on p. 116 where eight bars are deleted on p. 117 in pencil marked ‘generation his truth endureth from generation.’ It ends on p. 118 with a Mathews’ signatory symbol. The only evidence for dating relates to later performance: the date ‘January 2<sup>nd</sup> 1853’ is written in pencil after a Mathews’ signatory symbol at the end of Stevenson’s *I Looked and Lo* on p. 125.

Source **12: (Q) i-ii, iv-vii and ix-x** refer to the Wells’ Cathedral part-books. In this edition the voices are indicated thus: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

‘DC/Mus/I/II S2 Services Treble Cantoris’ is **i**. The ‘Te Deum Laudamus by Sir J. Stevenson’ is presented on p. 20. There are various penciled markings which include

'*Can.*', '*Dec.*', 'Both Sides', 'Verse', 'Faster', '*ad lib.*' and pause signs, as well as slurring in pencil. It ends with double bar lines on p. 23 and is followed by the 'Jubilate' in C where edits include alteration to the text. It ends on p. 25 with an unidentified signatory symbol, possibly that of Wells' copyist 'L.T.' active in the 1850s. 'DC/MUS/I/II S4 Services Treble [Decani]' is **ii**. It presents the 'Te Deum in C by Sir John Stevenson' on p. 29. Edits include penciled '*Can.*', 'Verse', the dynamic '*pia*', and alterations to the text. It ends on p. 32 with double bar lines and is followed by 'Jubilate in C' where only the first thirty-two bars exist followed by an untitled service in E major. There is starching and correction in pencil and dynamic '*pia*' and '*cres.*' are entered in pencil. There is starching and correction to the notation in pencil. It ends on p. 34 with an unidentified signatory symbol. Evidence for dating occurs earlier in the source on p. 27 after Stevenson's 'Deus Misereatur' of the *Evening Service in E* where the date '10/10/1853' is written with the same signatory symbol. 'DC/MUS/I/II S7 Services Alto Decani' is **iv**. The 'Te Deum Laudamus by Stevenson', with 'Sir John' in brackets, begins on p. 172. Edits include starching and correction in the original hand. It ends on p. 176 with double bar lines and is followed by 'Jubilate by Stevenson' with 'Sir John' in brackets. Time signatures are presented as fractions and there is starching and correction in the original hand. It ends on p. 180 with the signatory symbol of Wells' copyist 'C.L.' (identified on p. 212 after Stevenson's 'Deus Misereatur' from the *Evening Service in E major*). 'DC/MUS/I/II S10 Services Alto [cantoris]' is **v**. The 'Te Deum Laudamus by Stevenson', with 'Sir John' in brackets, begins on p. 186. Time signatures are presented as fractions and penciled edits include 'Chos.', 'Lead', '*Can.*' and 'Slow'. It ends on p. 190 with double bar lines. The 'Jubilate' begins on p. 190. Time signatures are presented as fractions and there is the use of the *custos* or direct where bars continue to the next stave. It ends on p. 193 with an unidentified signatory

symbol and no further evidence for dating exists. 'DC/MUS/I/II S13 Services Tenor Cantoris' is **vi**. The 'Te Deum in C by Sir John Stevenson' begins on p. 85. Time signatures are presented as fractions by the copyist. Penciled additions include 'Lead', '*Can.*', '*Dec.*', '*ad lib.*', '*Decani*', 'Chos.' and 'Soft' in pencil. Other edits include the addition of pause marks in pencil and the instruction 'double voices'. It ends on p. 87 with an unidentified signatory symbol. The 'Jubilate Deo in C by Sir John Stevenson' begins on p. 88. This copyist presents time signatures as fractions and tied notes are presented across a bar. '*Can.*' is entered in pencil. It ends on p. 91 with a signatory symbol signed 'L.T. 1856'.

'DC/MUS/I/II S17 Services Tenor Decani' is **vii**. The 'Te Deum Laudamus by Stevenson', with 'Sir John' in brackets, is presented on p. 80. Time signatures are presented as fractions and tied notes across a bar are presented on the bar. Penciled edits include 'Verse', '*Dec.*' and '*Can.*'. It ends on p. 84 with double bar lines and is followed by the 'Jubilate'. It ends on p. 87 with an unidentified signatory symbol. 'DC/MUS/I/II S22 Services Bass Cantoris' is **ix**. The 'Te Deum in C by Sir John Stevenson' begins on p. 84. Time signatures are presented as fractions and tied notes across a bar are presented on the bar. Penciled additions include '*moderato*', '*decani*', '*dec.*', '*ad lib.*', 'soft', 'verse', 'both sides', '*fortis[simo]*', 'full' and 'slow *pia*'. There is correction to the original notation in pencil. It ends on p. 88 with an unidentified signatory symbol and is followed by the 'Jubilate Deo in C by Sir John Stevenson'. Penciled additions include '*Can.*', '*Dec.*', 'Both sides', '*vivace*', '*pp*' and '*pia*'. Three bars are deleted in pencil while corrections are made to the original notation in pencil. It ends on p. 90 with an unidentified signatory symbol that may be that of Wells' copyist 'L.T.' active in the 1850s. 'DC/MUS/I/II S25 Services Bass Decani' is **x**. The 'Te Deum in C by Sir J. Stevenson' begins on p. 131. Penciled edits include the addition of 'Slow' and '*Can.*'. It ends on p. 134 with double bar lines. The 'Jubilate in Deo

[sic] in C by Sir J. Stevenson' begins on p. 135. It ends on p. 137 with an unidentified signatory symbol but is possibly in the hand of Wells copyist 'L.T.' active in the 1850s.

## Textual Commentaries

### 'Te Deum in C' (*Royal*)

/1, Ia, Ib: marked 'Chorus *Moderato*' ; Id: marked 'Chorus *Mode[rato]*' ; If: '*Royal*' inserted in title between 'Te Deum' and 'Jubilate' ; IIIb: above title 'Te Deum – Jubilate & C – ', '*Royal Service*' in pencil (**C**) ; Ia, 1: '*Mode[rato]*' over *Esb* 'We' ; Ib, 1: '*Mode[rato]*' over *Esb* 'We' ; IIb, 1: '*Mode[rato]*' over *Gsb* 'We' ; IId, 1: '*Mode[rato]*' over *Gsb* 'We' ; IVa, 1: 'Chorus *Allegro*' over *Csb* 'we' (**G**) ; Org. Tr., Iiii: no tie from *Gsb* under *EsbCsb* to following bar (**K**) ; Org. Tr., Ii: 'Chorus' over *Esb* beneath *Gsb* (**L**) ; Ib, 1: '*Allegro*' in pencil over *Esb* 'We' (**Q**) ; Org. Tr., Ii: 'Chorus *Moderato*' over *Esb* (**P**)

/2, Ih, 1-4: phrase mark over *Dc Cc Bc Ac* '*praise*' (**C**) ; I/3, 1-4: phrase from *Dc* '*praise*' ; IVa, IVb, 1-4: no phrase from *Bc* '*praise*' (**E**)

/3, III, IIIa, 2-4: no slur from *Dq* to *Eq* '*Thee*' (**E**) ; Ia, 2: *Csb* positioned across the bar to depict *Cm* suspended across the bar to *Cm* '*Thee*' (**Q**)

/4, IVa, 1-2: *Fm* slurred to *Gm* 'O' (**C**) ; II, 1-2: penciled tie from *Am* to *Gm* 'O' ; IVa, 1-2: no tie from *Fm* to *Gm* 'O' (**E**) ; III, 1-3: phrase from *Dm*. 'O' (**O**) ; IIIa, 2-3: *Eq* slurred to *Fq* 'O' (**Q**)

/5, IIa, 3: starching and correction of original notation in pencil to read *Dc* '*ack-*' ; IIb, 2: blotch on *Ec* 'we' ; 3: blue blotch before *Ec* '*ac-*' (**C**) ; Org. B., 1: original *Bm* deleted in pencil and *Cm* inserted in pencil (**F**) ; IIIa, 2: 'lead' in pencil over *Gc* 'we' (**Q**)

/6, II, IIa, 3-4: no slur from Fc to Dc ‘-ledge’; III, IIIa, 1-2, no slur from Ac to Gc ‘know-’;  
3-4: no slur from Ac to Bc ‘-ledge’ (E)

/8, Ie, 1-2: Ac slurred to Gc ‘-now’ ; 3-4: Ac slurred to Bc ‘-ledge’ (C) ; I/1, 1-2: no slur  
from Ac to Gc ‘know-’; 3-4: no slur from Ac to Bc ‘-ledge’ ; I/2, 1-2: no slur from Ac to Gc  
‘know-’; 3-4: no slur from Ac to Bc ‘-ledge’ ; II, IIa, 1: Cm ‘know-’ ; 2: Cc ‘-ledge’ ; IVa,  
IVb, 1-2: Fc tied in pencil to Ec ‘know-’; 3-4: Fc tied in pencil to Dc ‘-ledge’ (E)

/10, I/1, 1: no g.n. Gc before Fm ‘be’ (E)

/11, IVb, 2: after *m-rest*, *custos* with smudge anticipates Dm ‘all’ of next bar (C) ; II, 1:  
original Am manipulated in pencil to read Bm ‘Lord’ with letter ‘B’ above ; IIa, 1: original  
Am manipulated in pencil to read Bm ‘Lord’ (E)

/13, IVb, 2: Cc over F#c ‘doth’ (G)

/14, I/1, I/2, 1-2: no slur from Gc to Ac ‘wor-’ ; 3-4: no slur from Bc to C#c ‘-ship’ (E)

/15, II, 2-3: Gq slurred to Fq ‘the’ (O) ; IIa, IIb, 2-3: Gq slurred to Fq ‘the’ (Q)

/16, I/1, I/2, 2-3: no slur from Cq to Bq ‘-ther’ ; IVa, 2-3: Gq slurred in pencil to Fq ‘-ther’  
(E) ; IVa, IVb, 2-3: Bq slurred to Aq ‘-ther’ (Q)

/18, IIIa, 1-2: no slur from Dm. to Cc ‘-las-’(E)

/19, Org. Tr., 3i: ‘G[rea]t’ in pencil over Ec (L)

/20, Org. Tr., 1-2: ‘Trumpet’ in pencil over Em Gm (L)

/22, IVa, 1-2: Bbc slurred in pencil to Ac 'thee'; 3-4: Gc slurred in pencil to Fc 'all' (E);  
Org. B., 1: Csb in pencil tied to Cc of previous bar, tied in pencil to following bar (L); Ia:  
this bar is omitted in this source (Q)

/23, IVa, IVb, 1-2: Ec slurred in pencil to Dc 'an-'; 3-4: Cc slurred in pencil to Bbc '-gels'  
(E)

/24, I/3, 2-3: Bbq slurred to Aq 'a-'; II, 3-4: penciled slur from Gq to Fq 'a-'; IVa, 1-2: Ac  
slurred in pencil to Gc 'cry'; 3-4: Ac slurred in pencil to Fc 'a' (E); IVa, 3-4: no slur from  
Ac to Fc 'a-' (O)

/25, II, 1-2: removed original slur from Fm to Em '-loud' (B); I/3, 1-2: Am slurred to Gm '-  
loud' (E)

/26, Org. Tr., 1: *m-rest*; Org. B., 1: *sb-rest* (F, K)

/28, III, 1: Gm 'all' omitted (E); IVa, 2: Fm 'the' (Q)

/30, Org. Tr., 1i-iii: faded pencilled voice parts beyond EsbGsbEsb; Org. B., 1: pencilled  
voice parts beyond Csb (K)

/31, III, 1i: removed unnecessary dot after Em 'all' (B); IIIa, 2-3: no slur from Fc. to Eq  
'the' (C); I/1, 2-3: Dc. Cq 'the'; IIIa, 2-3: Fc. tied to Eq 'the' (G); Ia, 2-3: Dc. Cq 'the'  
(Q)

/32, I/1, 1: no 'ad lib.' over Csb 'pow-'; IVb, 1: Gsb tied to following bar 'pow-' (E); Ib, 1:  
no 'ad lib.' over Csb 'pow-'; IVb, 1: 'ad lib.' in pencil over Gsb 'pow-' (G)

/33, Ib, 1: 'ad lib.' over Bm. '-ers'; IIIa, 1i: 'ad lib.' over Fm. '-ers' (Q)

/35, Ie, 1: marked 'Dec.' in pencil ; IIIb, 1: 'Dec.' in pencil over Em. 'To' ; IVa, 1: 'Verse 3 Voices' and starching marked 'Dec.' in pencil before Csb 'To' ; IVb, 1: before Csb, the alto clef has been incorrectly placed, clef in pencil at point of alto clef and before Csb 'To' ; below Csb, 'Dec.' in pencil plus drawing of a man (C) ; Org. Tr., 1i: 'Verse' over Gm. (F) ; IVa, 1: 'Verse *Mode[rato]*' over Csb 'To' (G) ; II, 1: 'Dec.' in pencil over Gm. 'To' (H) ; Org. Tr., 1: 'Verse 3 Mens Voices' over Gm. (L) ; II, 1: 'Cantoris' over Gm. 'To' ; III, 1: 'Can' in pencil beneath Em. 'To' ; IVb, 1: 'Can.' in pencil over Csb 'To' (O) ; IIa, 1: time signature  $\frac{3}{2}$  presented as a fraction before Gm. 'To' marked 'Dec.' ; IIb, 1: 'Dec.' over Gm. ; IIIa, 1: time signature  $\frac{3}{2}$  presented as a fraction, 'Can.' over Em. 'To' ; IIIb, 1: time signature  $\frac{3}{2}$  presented as a fraction, 'Dec.' over Em. 'To' ; IVa, 1: time signature  $\frac{3}{2}$  presented as a fraction before Csb 'To' (Q)

/36, If: marked 'Dec.' in pencil (C) ; IVa, IVb, 3-4: Gc slurred in pencil to Fc '-bim' (E) ; IVa, 1: 'Moderato' in pencil over Am. 'cher-' (Q)

/37, Ia, Ib, Id, 3: pause over sb-rest (C, G) ; IVb, 1-2: starching with correction in original hand beyond Em Em 'and se-' (E)

/38, Ie, 3: pause over sb-rest (C) ; IVa, 1-2: Gm sb-rest '-phim' (G)

/39, Ie, 2: pause over Cm '-ly' (C) ; IIa, 4-5: no slur from Ac. to Gq 'do' (E) ; Ib, 1-3: 'Tempo Primo' over Dm Ec Fc 'Holy Lord' (G) ; III, 1: '>' in pencil over Ec. '-ti-' (O)

/40, III, 1: '>' in pencil over Em 'cry' (O) ; IVa, 1: 'Decani' in pencil over Dc. '-ti-' (Q)

/41, III, 1: '>' in pencil over Dc. '-ti-' (O)

/43, III, 1: '>' in pencil over Cc '-ti-' (O) ; IVa, 1: '<' over Fsb 'cry' (Q)

/45, IVa, 1: '<' over Dm 'cry' (Q)

/46, I/3, 1: 'p' in pencil under Cc 'Ho-' (E); Org. Tr., 1i: 'Chos.' over Cc; 2i: 'p' in pencil over Cm; Org. B., 1ii: 'p' in pencil marked 'Chos' beneath Ac; 3: no pause over c-rest (F); IIIa, 2: pause over Bm '-ly'; IVb, 2i-ii: pause over AmAm '-ly' (G); Org. Tr., 1i: 'Slow' in blue pencil over Cc; 3: pause deleted in blue pencil; Org. B., 1ii: pause in blue pencil beneath Ac; 2ii: pause in blue pencil beneath Am (K); Ib, 2: pause over Cm '-ly'; IIa, IIb, 2i: pause over Em '-ly'; IIIa, IIIb, 2: pause over Am '-ly'; IVa, 2i: pause over Am '-ly' (Q); Org. Tr., 1i: 'Chorus' over Cc; 2i: pause over Cm; Org. B., 2ii: pause beneath Am (U)

/47, IIa, 3: marked 'Tempo' in blue pencil after db lines (C); Ia, Ib: marked 'All Silent' over sb-rest (C, G); I/3, 2: pause over Cm '-ly' (E); IVa, IVb, 2: pause over Gm '-ly' (G); Org. Tr., 3: pause over c-rest deleted in blue pencil; 1-3: marked 'Tempo' (K); IIIa, 2: pause over Bm '-ly' (Q)

/48, IIb, 1-3: marked 'Tempo' in blue pencil under Am Ac Ac 'Ho-ly Lord'; IIIa, 1: 'Tempo' over Am 'Ho-'; IIIb, 1: 'Tempo' in original hand erased over Am 'Ho-'; IVa, 1: 'Tempo' over Fm 'Ho-' (C); I/3, 1: 'Tempo Primo' erased in pencil over Dm 'Ho-' (E); Org. Tr., 1i: 'Tempo' over Dm (F); IIb, IIc, 1: 'Tempo' over Am 'Ho-'; IIIa, 1: 'Tempo' over Am 'Ho-'; IVa, 1: 'Tempo Primo' over Fm 'Ho-' (G); Org. Tr., 1: 'Tempo Primo' over Dm (L); IIa, 1: 'Primo Tempo' over Am 'Ho-'; IIIa, 3: Cc 'Lord' (Q)

/49, Org. B., 1: Gsb in pencil beneath Gsb, both tied in pencil to following bar (L)

/50, I/1, 1-2: no slur from Cm to Bm 'Sa-' (E); Org. Tr., 1: starched original EqFq after Dsb; Org. B., 1i-ii: GsbGsb tied to previous bar in pencil (L)

/51, IIa, 2: '*Tempo*' in pencil over *Gm* '*Hea-*', deleted in blue pencil ; IIIb, 1-2: '*Tempo*' in pencil over *Em Cm* '*-boath Heav'n*' (C) ; I/1, 2: '*Quick*' in pencil over *Em* '*Hea-*' ; I/3, 2: '*f*' in pencil under *Em* '*heav'n*' with '*Quick*' in pencil beneath (E) ; Org. Tr., 2i: '*f*' in pencil over *Em* ; Org. B., 2: '*f*' beneath *Cm* (F) ; Org. Tr., 1i: pause in blue pencil deleted in pencil over *Cm* ; 2i: '*Tempo*' in blue pencil over *Em* ; Org. B., 1: pause in blue pencil deleted in pencil beneath *Cm* (K) ; Ib, 2: *Esb* positioned across the bar to depict *Em* suspended to *Em* '*heav'n*' ; Ia, 2: *Gsb* positioned across the barline to suggest *Gm* suspended to *Gm* '*heav'n*' (Q)

/54, IIIa, 2: g.n. *Eq* before *Cc* '*of*' (Q)

/56, I/3, 1: pause in pencil over *sb-rest* ; I/3, 1: '*Silent*' over *sb-rest* (E) ; IVa, IVb, 1: '*Silent*' over *sb-rest* (G) ; Org. Tr., 1: pause over *sb-rest* deleted in pencil ; Org. B., 1: pause over *sb-rest* deleted in pencil (K) ; Org. Tr., 1: '*Silent*' beneath *sb-rest* (U)

/57, IVa, 2: *Csb* presented across the barline to suggest *Cm* tied to *Cm* '*heav'n*' (Q)

/58, Id, 1-2: no phrase mark over *Bm*, *Cm* '*glo-*' to following bar (C)

/57-60, IIa: treble part erroneously inserted by scribe (Q)

/61, Ib, 1: original *Dm* starchy away, *Fm* inserted in pencil marked 'F' '*Glo-*' (C)

/63, IIa, IIb, 2: '#' in pencil before *Fm* '*A-*' (C) ; IIb, IId, 2: no '#' before *Fm* '*A-*' (G) ; Ia, 2-3: no slur from *Bc* to *Cc* '*A-*' (Q)

/64, Org. Tr., 1i: g.n. *Cc* slurred to *Bm* ; Org. B., 1: original *Bsb* starchy and *Dsb* inserted in original hand (F)

/65, If: marked '*Can*' in pencil (C)

/71, I, 1: corrected original *Gsb* to read *Dsb* ‘-phets’ (B) ; IIIa, 1: ‘*ad lib.*’ over *Dsb* ‘-phets’ ; IIIb, 1: ‘*Adagio*’ in pencil over *Dsb* ‘-phets’ (C)

/72, I<sub>h</sub>, 2: ‘Chorus’ in pencil over *Bc* ‘*praise*’ ; IIIa, 1-2: ‘*ad lib.*’ over *Em* slurred to *Dm* ‘*praise*’ ; IVa, 1-2: ‘*ad lib.*’ in pencil beneath *Am.* slurred to *Gc* ‘*praise*’ (C) ; Ia, Ib, 1: pause over *Cm.* ‘*praise*’ ; Ib, 1: ‘*ad lib.*’ over *Cm.* ‘*praise*’ ; IIb, 1: ‘*ad lib.*’ in blue pencil beneath *Gm* ‘*praise*’ marked with pause above ; IIIa, 1: ‘*ad lib.*’ over *Em* ‘*praise*’ (G) ; IVb, 1-2: ‘*ad lib.*’ in pencil beneath *Am.* tied to *Gc* ‘*praise*’ (G) ; Org. Tr., 1i: pause in pencil over *Cm* ; 2-3: ‘*ad lib.*’ with phrase mark in pencil over *F#c.* *Gq* (K) ; IIa, 2: *Dm* ‘*praise*’ ; IIIa, 2: ‘*ad lib.*’ beneath *Dm* ‘*praise*’ ; IIIb, 1: pause over *Em* ‘*praise*’ ; 2: *F#c.* *Gq* ‘*praise*’ ; IVa, 1: ‘*ad lib.*’ in pencil over *Am.* ‘*praise*’ (Q)

/73,; Ie, 1: ‘*Can.*’ over *Bm* ‘*thee*’ ; IIIa, IIIb, 3: ‘*Can.*’ in pencil over *Bc* ‘*the*’ ; IVa, 3: ‘*Can.*’ in pencil over *Gc* ‘*the*’ (C) ; Org. Tr., 3i: ‘Verse’ over *Dc* ; Org. B., 3: ‘Verse’ beneath *Gc* (F) ; IIb, 1: pause over *Gm* ‘*thee*’ ; IVa, 1: pause over *Gm* ‘*thee*’ ; 3: ‘*Maestoso*’ over *Gc* ‘*The*’ (G) ; II, 3: ‘*Can.*’ in pencil over *Dc* ‘*The*’ (H) ; Org. Tr., 1: *Am* in pencil over *Bm* marked ‘*thee*’ beneath *Dm* ; 3ii: marked ‘*The*’ beneath *Bc* (L) ; II, 3: ‘*Decani*’ over *Dc* ‘*The*’ (O) ; IIb, 3: no ‘*Maestoso*’ over *Fc* ‘*the*’ ; IIIa, 3: ‘Verse *Dec.*’ over *Bc* ‘*The*’ marked ‘*Can.*’ in pencil (Q)

/74, IIIa, 1: ‘Slow’ in faded pencil over *Cc.* ‘*no-*’ (C)

/75, IIIa, 4: ‘v’ in pencil over *Cc* ‘*of*’ (C)

/77, IIIa, 1: ‘v’ in pencil over *Cc.* ‘*prai-*’ (C)

/78, IIb, 1: phrase mark from previous bar over *Gsb* marked ‘<>’ beneath deleted in pencil ; IId, 1: ‘<>’ beneath *Gsb* ‘*praise*’ (G) ; IIIb, 1: no g.n.s *DqCq* after *Esb* ‘*praise*’ (Q)

/79, IIa, 1-2: '>' in pencil beneath *Fm.* marked 'tr.' *Ec* 'praise-' (C) ; IVa, 1-2: *Bm.* slurred to *Cc* 'praise-' (G) ; Org. B., 1: *Gsb* over *Bm* (K)

/80, Org. B., 2: 'Chos *Vivace*' over *c-rest* (F) ; IVb, 3: 'Chorus *Vivace*' over *G#c* 'The' (G) ; I, 3: '*Vivace*' over *Bc* 'The' (H) ; Org. Tr., 1i: pause deleted in pencil over *Em* ; Org. B., 1ii: pause deleted in pencil beneath *Cm* (K) ; Org. Tr., 3: 'Chorus' over *Bc* (L) ; II, 3: '*Vivace*' over *Ec* 'The' ; IVa, 3: 'Chorus *Vivace*' in pencil over *G#c* 'The' (O) ; Ib, 3: '*Vivace*' over *Bc* 'The' ; IIa, 3: 'Chos' in pencil over *Ec* 'The' ; IIIa, 3: 'Chos *Vivace*' over *Bc* 'The' ; IIIb, 3: 'Viva' over *Bc* 'The' ; IVa, 3: '*Vivace*' over *G#c* 'The' (Q) ; I, 3: '*Vivace*' over *Bc* 'The' (U)

/82, Ib, 1h, 1: *Bm* '-out' (C)

/83, IVa, IVb, 2-3: *Dc Dc* 'doth ac-' (G, O) ; IVa, 2-3: *Dc Dc* 'doth ac-' (Q)

/85, Id, 1-2: inked stokes over *Bm Bm* 'Fa-ther' (C)

/90, Ia, 3-4: *Dc Cc* '-rable' (C) ; Ia, 1-2: *Dc. Dq* 'honor-' ; 4: original *Dc* deleted in pencil and *Cc* inserted '-able' (Q)

/91, If: marked 'Dec.' in pencil (C)

/92, IIIb, 1: starching and correction in original hand creating *Bm* 'on-' (Q)

/94, IVa, 1: '#' in pencil before *Gm* '-so' (C)

/96, IV, 2: removed original '#' before *Gm* 'The' ; Org. B., 2ii: removed original '#' before *Gm* (B) ; IIIa, 1: 'Slow' in pencil over *m-rest* ; IVa, 2: 'Slow' in pencil over *Gm* 'the' (C) ; Ia, 2: 'Slow' over *Em* 'the' ; IVa, 2: '#' before *Gm* 'the' ; IVb, 2: '#' deleted in pencil

before *Gm*, *Em* in pencil beneath ‘*the*’ (**G**) ; Org. B., 2ii: original ‘#’ starched before *Gm* (**L**) ; IIIb, 2: ‘Soft’ over *Bm* ‘*the*’ ; IVb, 2: ‘Soft’ beneath *G#m* ‘*The*’ (**Q**)

/97, Org. Tr., 1i-iii: pause over *AsbEsbCsb* ; Org. B., 1: pause beneath *Fm* (**F**) ; Ia, Ib, Id, 1: pause over *Asb* ‘*com-*’ (**G**) ; IIb, IId, 1: ‘Slow’ over *Esb* ‘*com-*’ ; IVa, 1: pause over *Fsb* marked ‘*Com-*’ in pencil beneath where original text is omitted (**G**) ; IIa, 1: ‘Soft’ over *Esb* with pause ‘*Com-*’ ; IIb, 1: ‘Soft’ over *Esb* with pause ‘*Com-*’ ; IIIa, 1: ‘Soft’ in pencil beneath *Csb* with pause ‘*Com-*’ ; IVa, 1: ‘Soft’ in pencil beneath *Fsb* with pause ‘*Com-*’ (**Q**) ; I, 1: ‘Soft’ over *Asb* with pause ‘*Com-*’ ; Org. B., 1: ‘Soft’ under *Fsb* with pause (**U**)

/98, IVa, 1: text ‘*-for-*’ in pencil beneath *Fsb* where original text is omitted (**G**) ; IIa, 1: *Dsb* ‘*-for-*’ (**Q**)

/99, Org. Tr., 1i: *G#sb* with pause ; Org. B., 1i: *Bsb* with no pause (**F**) ; Ia, Ib, 1: pause over *G#m* ‘*-ter*’ (**G**) ; IId, 2: db lines after *m-rest* (**G**)

/100, IIIa, 1-2: pencilled strokes to text from *Em Dc* ‘*Thou art*’ ; 2: ‘*Dec.*’ in pencil over *Em* ‘*Thou*’ ; IIIb, 1: ‘Duet’ in pencil before tenor clef marked ‘*Dec.*’ and ‘Tenor’ in pencil beneath *m-rest* ; 2: ‘& Bass’ in pencil beneath *Em* ‘*Thou*’ (**C**) ; Org. Tr., 1: ‘Verse’ over *m-rest* (**F**) ; IId, 1: ‘*Largo*’ over *sb-rest* ; IIIa, 2: ‘Duett Slow’ over *Em* ‘*thou*’ ; IVa, 1: ‘Verse’ ‘*Largo*’ over *m-rest* (**G**) ; III, 2: ‘*Dec.*’ in pencil over *Em* ‘*Thou*’ (**H**) ; Org. Tr., 2: ‘*ad lib.*’ over *Em* with tie (**K**) ; Org. Tr., 1: ‘Verse *Largo*’ over *m-rest* (**L**) ; III, 1: ‘*Can.*’ in pencil beneath *m-rest* (**O**) ; IIIb, 2: ‘*Decani*’ over *Esb* ‘*Thou*’ ; IVa, 2: ‘*Decani*’ in pencil beneath *Cm* ‘*Thou*’ ; IVb, 2: no ‘*Largo*’, ‘*Dec.*’ over *Csb* suspended across bar to represent *Cm* tied to *Cm* ‘*Thou*’ (**Q**) ; Org. B., 2: ‘Voices Alone’ beneath *Cm* (**U**)

/101, IIb, 1: ‘*Largo*’ over *sb-rest* (**G**)

/102, If: marked '*Decani*' in pencil over inked original (C)

/104, IIIa, 1: g.n. Fq before Em. '*glo-*' ; IIIb, 1: marked 'Tenor' in pencil over Em. with note Cm. marked 'Bass' inserted in pencil beneath '*Glo-*' (C)

/105, Org. Tr., 2i: corrected original F#m to read F#c. over Cc. (B) ; Ie, 1: 'Full' in pencil over Cm with pause '*O-*' ; IIa, 1-2: Gm slurred to F#m '*O-*' ; IIb, 1-2: notes Gm F#m '*O-*' crossed out in pencil ; Org. Tr., 1i: 'Chos.' over Cm. ; Org. B., 1: 'Chos.' over Am. (F) ; IIb, 2: '#' inserted in ink of a later hand before Fm '*O*' ; IIIa, 2: 'tr.' over Cc. '*O*' ; IVb, 1: pause over Am. '*O*' (G) ; I, 1: 'Slow' in pencil over Cm with pause '*O*' (H) ; Org. Tr., 1i: 'Chorus' over Cm with pause marked '*O*' beneath Em (L) ; IIb, 1: pause over Gm '*O*' ; IVa, IVb, 1: pause over Am. '*O*' (Q) ; Org. B., 1: 'Organ' under Am. with pause (U)

/106, Ie, If, 1: marked '*Dec.*' in pencil over Bm '*Christ*' (C) ; Ie, If, 1: marked '*Dec.*' in pencil before inked original '*Duett*' over *c-rest* ; IIIb, 2: '*Dec.*' in pencil beneath '*Verse*' over *c-rest* (C) ; IVb, 3: '*Verse*' over Gc '*Thou*' (G) ; Org. Tr., 1iii: text '*Christ*' beneath Dm ; 3: '*Verse Tempo*' over Dc, marked '*Thou*' beneath ; Org. B., 3: no '*Tempo*' over Gc (L) ; III, 3: '*Tempo*' over Dc '*Thou*' (O) ; IIIa, 3: '*Verse Tempo*' over Dc. '*Fa-*' ; IIb, 3: '*Verse*' in pencil over Dc '*thou*' (Q) ; Org. B., 3: 'Voices Alone' under Gc (U)

/107, Org. B., 2ii: corrected original Gc to read Ec (B) ; Ie, 1: '1' over *sb-rest* '*art the ever-*' text of other voice (C)

/109, Org. B., 2i: corrected original Am to read as Cm (B) ; IIIa, 1: g.n. Cc slurred to Bm '*Son*' ; IVa, 2: g.n. Fc in pencil before Ec. '*of*' (C)

/110, Org. Tr., 1i: pause over Em (F) ; Org. Tr., 1: pause over Em (L) ; Org. Tr., 1i: pause over Em (P)

/111, Ia, 3: '*Can.*' in pencil over Ec '*when*' ; Ib, 3: '*Solo Can.*' before Ec '*when*' (Q)

/112, Org. Tr., 1i: '*Solo Treble*' over Cm (L) ; Ia, Ib, 2-3: Bc. Aq '*tookest up-*' (Q) ; Org. B., 1ii: '*Organ*' under Asb (U)

/113, Ia, 4: pencilled '~' over Cc '*de-*' (C)

/115, Id: no '*Verse 4 Voices Decani*' ; 2: Dm '*thou*' ; If: marked '*Decani*' in pencil over original ink ; Ih, 3: Cm '*didst*' (C) ; Org. Tr., 3i: '*Duett*' over Ec (F) ; Ia, Ib, 1: '*Andantino*' over *m-rest* (G) ; Org. Tr., 3ii: '*Duett Treble*', text '*Thou*' beneath Cc (L) ; Ia, 3i: '*Dec.*' in pencil over Ec '*Thou*'; 3: '*Decani*' over Ec with text '*Thou*' deleted in pencil and corrected to read '*Thou*' in pencil beneath (Q) ; Org. Tr., 3i: '*Duett*' over Ec (U)

/116, If, 1i-ii-2i-ii: pencilled slurs between top Fc to Ec and bottom Dc to Cc on '*did'st*' (C)

/119, Ia, 1: Am tied to Ac marked '*Solo Bass*' ; Id, 1: starching, original notation not visible, Am inserted in pencil '*womb*' ; 2: no *m-rest c-rest c-rest* ; Ie, 1: '*Can.*' over Am '*womb*' ; If: marked '*Cant.*' and '*Dec.*' in pencil before inked original '*Solo Bass*' ; IIa, 1: '*Can.*' in pencil beneath *c-rest*, '*when*', text of other voice ; IIIa, 1: '*Can.*' in pencil beneath *c-rest*, text '*when*' of other voice ; IVa, IVb, 3: '*Can.*' in pencil beneath Ec '*when*' (C) ; Org. B., 3: '*8ve*' beneath Ec (F) ; Org. Tr., 2: '*Solo Bass*' over *m-rest* (L) ; IVa, 3: '*Decani Smooth*' over Ec '*when*' (O) ; IVa, 3: '*Dec.*' in pencil over Ec '*when*' (Q) ; Org. B., 3: '*Solo*' with '*Voices Alone*' over and beneath Ec (U)

/120, IIIb, 1: '*Can.*' in pencil over *sb-rest*, '*thou hadst over-*', text of other voice (C) ; Org. B., 1-4: text '*Thou hast over*' over Ac Gc Fc Ec (L)

/122, Org. Tr., 2ii: removed '*ad lib.*' beneath Cm and inserted above symbol 2i: F#m (B) ; Org. Tr., 2i: no pause over F#m (F) ; IVb, 3: '*tr.*' over Ac. deleted in pencil '*of*' (G) ; Org.

Tr., 2i: pause over F#m marked 'p' beneath (**K**) ; Org. Tr., 2: pause mark over F#m (**L**) ;  
Org. B., 3ii: 'organ' under Am (**U**)

/123, Ia, Ie, 1: g.n. Dq before Cm. 'right' (**C, G**)

/124, IIIa, 1: 'Verse Mode[rato]' opposite m-rest marked 'Dec.' ; IIIb, 1: 'Dec.' in pencil  
over Em 'thou' ; IVb, 1: Cm note of other voice in pencil beneath m-rest ; 1: 'Dec.' in  
pencil beneath m-rest (**C**) ; Ib, 1: text of other voice '-ry' beneath m-rest ; IIIa, 1: marked  
'Verse Andantino' over m-rest ; IVa, 1: 'Verse Andantino' over m-rest (**G**) ; Org. Tr., 1:  
'Verse 4 Voices Andantino' over m-rest (**L**) ; II, 1: 'Cantoris' over m-rest ; III, 1: 'Can.' in  
pencil beneath m-rest ; IVb, 2: 'Can.' in pencil over Cm 'Thou' (**O**) ; I, 1: no 'Andantino'  
over m-rest (**P**) ; Ib, 2: 'Can.' in pencil before Cm 'Thou' ; IIa, IIb, 2: 'Cantoris' over Gm  
'Thou' ; IIIa, 2: 'Can.' in pencil over Em 'Thou' (**Q**)

/125, Ie, 1: original 'Dec.' deleted in pencil and 'Dec.' reentered in pencil over Dm 'O-' ' 3:  
erased penciled 'Can.' over Cm 'the' (**C**) ; IVa, 1: 'Cantoris' in pencil over Fm 'O' (**Q**)

/126, Ia, 1: penciled '~' over Fm. 'king-' (**C**)

/127, Ib, 2: '-ry' in pencil beneath Bm ; 3: text 'the' in pencil beneath Cm ; IVb, 2: after Am  
'to', custos anticipates Fm 'all' of next bar (**C**) ; IIIa, 1-2: Cm slurred to Bm 'heav'n' (**G**) ;  
IIIa, 1-2: Dm slurred to Bm 'heav'n' ; 3: original Bm starchy and Cm inserted 'to' (**Q**)

/129, Ia, Ib, Id, Ie, Ih, 2: Csb '-vers' (**C**) ; Ia, 2: Csb '-vers' (**G**)

/130, Org. B., 2: 'Voices Alone' beneath Cm (**U**)

/132, IVa, IVb, 2: '#' in pencil before Fc. 'hand' (**C**) ; Ia, Ib, 1: no g.n. Dc before Cm.  
'right' ; IIIa, 1: no g.n. Bc before Am. 'right' (**C, G**)

/133, Org. B., 3: corrected original *Gq* to read *Fq* (**B**) ; Ia, Ib, 2: g.ns *DqCq* before *Bm* 'God' (**C, G**) ; Org. Tr., 1iii: no *Dsb* beneath *CmAm* ; 3-4: *Gm* over *Gc Fq* deleted in pencil marked with asterisk in blue pencil (**K**) ; Ia, 1-2: no slur from *Cm* to *Bm* 'God' (**Q**) ; Org. B., 2ii: 'Voices Alone' beneath *Gc*. (**U**)

/134, Org. Tr., 1: '*Ral.*' in pencil over *Cm*. (**F**) ; IVa, 2: '#' before *Fc*. '*right*' (**G**) ; Org. Tr., 1-3: deleted pencil marked 'Out' in blue pencil ; Org. B., 1-3: deleted in pencil (**K**) ; Org. Tr., 1i: '*ad lib.*' in pencil over *Cm*. (**L**)

/135, Org. Tr., 4i: 'Cho.' in pencil over *Gm* (**F**) ; Org. B., 1: 'Organ' beneath *Gc*. (**U**)

/135-139, Org.: deleted in pencil marked 'Out' in blue pencil (**K**)

/136, Ia, 1: no phrase from *Cm* '*glo-*' (**Q**)

/138, Ia, 1: g.n. *Ec* in pencil before *Dm* '*of*' ; Ib, 2: phrase mark in pencil from *Gc* in previous bar to *Cm* '*of-*' (**C**)

/139, IIb, 4: '*ritard*' in pencil over *Gq* '*the*' ; IIId, 3: '*ritard*' over *Gc*. '*in*' (**G**) ; Org. B., 2ii: 'Voices Alone' beneath *Gc*. (**U**)

/140, Org. Tr., 1: '*Tutti*' in blue pencil over *Cm* (**K**)

/140-145, Org: deleted in pencil (**F**)

/141, Ib, If, 1: pause in pencil over *m-rest* ; Ie, 1: no pause over *m-rest* ; 3: original 'Chos' deleted in pencil over *Gc*. '*in*' ; IVa, 1: pause in pencil over *Ec*. '*in*' (**C**) ; Org. Tr., 1i: pause over *Gc*. deleted in pencil ; 4i: '*Tempo*' over *Gm* ; Org. B., 4: 'x' beneath *Gc*. (**K**) ; Ia, 2: pause over *m-rest* ; Ia, Ib, 3: 'Both Sides' over *Gc*. '*in*' ; IIIa, 1: pause in pencil over *Ec*.

'*glo-*' ; IVa, 3: 'Both Sides' over Gc. '*in*' (Q) ; I, 3: 'double voices' over Gc. '*in*' ; Org. B., 1: 'Organ' beneath Gc. (U)

/142, Ia, 3: g.ns DqEq after Cm '*Glo-*' (C) ; Org. Tr., 1i: '*Tempo*' over Cm (L) ; IIIa, IIIb, 2: 'Both Sides' in pencil over Gm '*in*' ; IVa, 1: no phrase from Em '*glo-*' (O)

/143, Ia, 1: '~' over Fm. '*Glo-*' (C)

/144, Ia, 1: g.n. Ec before Dm '*of*' ; 3: 'tr.' in later hand in ink inserted over Bm '*the*' (C) ; Ia, 1: g.n. Ec in pencil before Dm '*of*' marked '>' in pencil above ; IIb, 1: g.n. Gc in pencil before Fm '*of*' (G) ; Ib, 1: g.n. Ec before Dm '*of*' (Q)

/145, IVa, 1-2: original text omitted, '*fa-ther*' in pencil beneath Cm Csb (G) ; Org. Tr., 2i: no pause over Csb ; Org. B., 2: no pause beneath Csb (L)

/146, Org. Tr., 1i: '*Chos Largo*' over Ac. ; Org. B., 1: '*Chos Largo*' over Cc. (F) ; Org. Tr., 1i-2i: '*Chorus Largo*' over Ac. Aq (L) ; IVb, 1: no '*Largo*', '*Slow*' over Cc. '*We*' (O) ; IVa, 1: original '*Chorus Largo*' omitted, '*Chos Largo*' inserted in black ink of a later hand before Cc. '*We*' (Q)

/147, Ib, 4: pencilled quaver stems on Bc '*to*' ; IIb, 4: pencilled alteration to Ec to read *q-rest* Eq '*to*' (G) ; III, 1-4: accents over Dc Cc Bc G#c '*thou shalt come to*' (O) ; Org. Tr., 3ii: Ec beneath Dc ; 4ii: G#c beneath Bc (P)

/150, IIb, 2: double barlines after *c-rest* '*judge*' creating anacrusis on Ec ; IIIa, IIIb, 3i: '*Can.*' in pencil over G#c '*we*' ; IVa, 3: '*Can.*' in pencil above Ec '*we*' (C) ; Org. Tr., 1i: pause over G#m deleted in pencil ; Org. B., 2: '*Verse Slow*' over *c-rest* (F) ; II, 3: marked '*Staccato Decani*' over Ec '*we*' ; IVa, 3: 'Ver[se]' '*Dec.*' in pencil over Ec '*We*' ; IVb, 3:

'Dec.' in pencil over Ec 'we' (O) ; IIb, 3: 'Decani' over Ec 'we' ; IIIa, IIIb, 3ii: 'Dec.' in pencil under G#c 'we' (Q) ; Org. B., 3iii: 'Voices Alone' beneath Ec (U)

/151, IIIa, 1i-ii-2i-ii: 'Verse Slow' over CmAm CmAm 'therefore' (C) ; IVa, 1: 'Dec.' in pencil over Am 'there-' ; IVb, 1: 'Slow' in pencil over Am 'there-' (Q)

/152, IIIa, 1i: 'Cant.' in pencil over C#c 'pray' ; 2i-4i: pencilled strokes over C#c C#c C#c 'thee help thy' ; IIIb, 1: '#' in pencil before Cc 'pray' ; IVa, 1-4: inked stroke not staccato over Gc Gc Gc Gc 'pray thee help thy' (C) ; IId, 1-4: no staccato over Ec Ec Ec Ec 'pray thee help thy' ; IVb, 1-4: inked strokes over Gc 'pray thee help thy' (G) ; Org. Tr., 1i-4i: stress marks over Ec Ec Ec Ec (L) ; II, 1-4: staccato over Ec 'pray thee help thy' ; IVa, IVb, 1-4: accents over Gc 'pray thee help thy' (O) ; IIa, IIb, 1-4: inked stokes over Ec Ec Ec Ec 'pray thee help thy' ; IVa, 1-4: staccato over Gc Gc Gc Gc 'pray thee help thy' (Q)

/154, IIIb, 1i: 'nat.' sign in pencil before Bc 'whom' (C) ; Org. Tr., 1i-4i: inked strokes over Dc Dc Dc Dc (F) ; IVa, 1-4: pencilled strokes over Gc Gc Gc Gc 'whom thou hast re-' (G) ; IVb, 1-4: inked strokes over Gc 'whom thou hast re-' (O)

/156, IIb, 1: 'b' sign appears to have been entered by a later hand to Ec 'with' (C) ; Org. Tr., 1i: 'ppp' in pencil over Ebc ; 1-4: ornamented penciled figure over Ebc Ec Ec Ec (L) ; III, 1-4: no Ac beneath Cc 'with thy previous' (O)

/157, IIIb, 1: g.n.s BcDcCc deleted in pencil after Cm and above Gsb with pause 'blood' (C) ; IId, 1: after Ebm 'blood', no g.n.s DcFcEc (G) ; Org. Tr., 1i: pause over Ebm deleted in pencil ; 2i: pause over Dm deleted in pencil ; Org. B., 1: pause beneath Gsb deleted in pencil (K) ; III, 1i: pause in pencil over Csb 'blood' ; 2: pause in pencil over Bm 'blood' (O)

/158, Org. Tr., 1i: 'Faster' over Ec marked '*poco*' in pencil ; Org. B., 1: 'Faster' over Cc **(F)** ; Org. Tr., 1i: 'Faster' in pencil over Ec ; 2ii: 'Faster' in original hand under Gm **(K)** ; Org. Tr., 1i: 'Verse' over Ec, 'Faster' over Ec ; 1i-4i: text '*make them to be*' beneath Ec Dc Fc Ec **(L)** ; III, 1: 'Dec.' in pencil beneath Ec '*make*' **(O)** ; Ia, 1: 'Verse Dec.' over Ec '*make*', marked 'Verse' and 'Faster' in pencil ; Ib, 1: 'Verse Can.' before Ec '*make*' ; IIa, IIb, 1: 'Can.' in pencil beneath Gc '*make*' ; IIIa, IIIb, 1: 'Can.' in pencil beneath Ec '*Make*' ; IVa, IVb, 1: 'Can.' in pencil beneath Cc '*make*' **(Q)** ; IIIa, 1: 'Can.' in pencil under Ec '*Make*' ; IIIb, 1: 'Can.' in pencil under Ec '*Make*' **(Q)** ; Org. B., 1: 'Organ' over Cc **(U)**

/158-159, II, IV, 4-5: parallel 8ves '*be num-*' **(B)**

/159, II, 1-2: corrected original Fm Dm to read Am Gm '*num-bred*' to avoid quadruple parallel 8ves with vocal bass into following bar **(B)** ; Org. Tr., 1i: starched Dm ; 1-2: text '*numbered*' under starched Dm Cm **(L)**

/160, If, 1: original g.n. Ec deleted in pencil before Dm '*with*' ; 2: original g.n. Cc deleted in pencil before Bm '*thy*' **(C)** ; Ib, 2: no slur from g.n. Cc to Bm '*thy*' ; IIb, 1: no g.n. Gc before Fm '*num-*' ; 2: no g.n. Ec before Dm '*-bred*' **(Q)**

/161, IIa, 3: 'Lead' in pencil over Cc '*in*' **(C)** ; IIa, 3: 'Lead' in pencil over Cc '*in*' **(Q)**

/162, Ie, 1: Gm in blue pencil beneath *m-rest* ; IVb, 4: after Gc '*-ry*', *custos* anticipates Am '*ev-*' of next bar **(C)**

/163, IIa, 1: 'Slower' in erased pencil over Em. '*ev-*' **(C)**

/164, IIa, 1: 'Slow' in pencil over Gc '*las-*' ; IIIa, 1-2: 'Slow' in pencil over Cm slurred to Gm '*-last-*' ; IIIb, 1-2: '*Rall-*' in pencil over Cm Gm '*-las-*' **(C)** ; Ia, 1: no pause over Am '*las-*' ; 2: no 'tr.' over Bm ; Ib, 2: 'tr.' over Bm with pause '*las-*' ; IVa, 1: no pause over Fm

‘-last-‘ ; 2: ‘Slow’ over *Gm* ‘-last-‘ (G) ; Org. Tr., 1i: no pause over *AmGc* ; Org. B., 1ii: no pause beneath *Fm* (K) ; IIa, 1-6: ‘Slow’ in pencil over *Gc* with pause ‘-last-‘ ; IIb, 1-6: phrase from *Gc* ‘-las-‘ ; IVa, 2: ‘Slow’ over *Gm* ‘-las-‘ (Q)

/165, Org. Tr., 1i: pause over *Csb* ; Org. B., 1i: pause over *Gsb* (K)

/166, Id: marked ‘*Mode[rato]*’ (C) ; Org. Tr., 1i: ‘Chos’ over *Asb* (F) ; Org. Tr., 1: ‘#’ before *Cm* deleted in pencil marked ‘C# good’ in pencil (K) ; Org. Tr., 1i: ‘Chorus *Mod[erato]*’ over *Asb* (L) ; Ia, 1: ‘Semi Cho’, no ‘Chorus *Moderato*’ over *Asb* ‘O’ ; IIa, 1: no ‘*Moderato*’ over *Esb* ‘O’ (Q)

/167, IIIa, 1: C#*sb* ‘*Lord*’ (C)

/171, Ie, 1-3: Cc. Bq Bm ‘*heritage*’ last bar of insert in later hand (C) ; Org. B., 1: illegible blue penciled symbol beneath *Gc*. (K)

/175, IVb, 4: ‘#’ in original hand before *Gc* ‘*them*’ (C)

/176, IIIa, 2: Dc ‘*for*’ (C)

/177, Org. Tr., 2ii: placed ‘#’ before *Dm* originally omitted (B) ; IIa, 1-2: no slur from *Em* to D#*m* ‘-e-‘ (Q)

/178, If: marked ‘*Decani*’ in pencil (C) ; Org. B., 1ii-4: no Ec Bc Gc Ec beneath *BsbGsb* (F)

/179, Org. Tr., 1: ‘*ff*’ in pencil beneath *Cm*. (L) ; IIa, IIb, 1: ‘*fortis*’ over *Em*. ‘*Day*’ ; IIIb, 1: ‘*for*’ over *Cm*. ‘*day*’ ; IVa, IVb, 1: ‘*fortis*’ in pencil over *Cm*. ‘*Day*’ (Q) ; I, 1: ‘*fort[issimo]*’ over *Gm*. ‘*Day*’ (U)

/182, II, 2-3: corrected original *Ec. Eq* to read *Gc. Gq* 'thee we' to avoid parallel 8ves with vocal bass into following bar **(B)**

/184, III, 2: corrected original *Am* to read *Gm* in keeping with organ treble 'thee' **(B)** ; Ia: marked 'Can.' in pencil **(C)**

/185, Ia, Ib: marked 'All silent' with pause mark beneath *sb-rest* ; Ib: marked 'Cantoris' ; Id, 1: no 'I', pause over *sb-rest* ; Ie, 1: pause over *sb-rest* ; If, Ih: pause in pencil inserted over *sb-rest* ; Iib, 1: marked 'Silent' over *sb-rest* **(C)** ; Ib: marked 'Largo' over *sb-rest* **(C, G)** ; Ia, Ib, 1: 'Silent' over *sb-rest* with pause ; Iid, 1: 'Silent' over *sb-rest* with pause ; IIIa, 1: 'Silent' over *m-rest* ; IVa, 1: 'Silent' over *sb-rest* ; IVb, 1: 'Silent' over *sb-rest* with pause **(G)** ; Org. Tr., 1: 'Silent' beneath *sb-rest* **(L)**

/186, Ih, 1-2: 'ad lib.' over *Cm. Cc* 'and we' **(C)** ; Org. Tr., 1i: 'ad lib.' and pause deleted in pencil over *Cm.* **(F)** ; IIIa, 1: 'Slow' over *Cm.* 'and' ; IVa, 1: 'ad lib.' beneath *Abm.* 'and' ; IVb, 1-2: 'ad lib.' over *Abm. Gc* 'and we' **(G)** ; Org. Tr., 1i-iii: '4/2' in pencil before *Cm.Abm.Ebm.* marked 'Slow' **(K)** ; Org. Tr., 1i: 'ad lib.' over *Cm.* ; 1iii-2iii: text 'and we' beneath *Ebm. Ec* ; 1: 'ad lib.' under *Abm.* **(L)** ; Ia, 1: 'ad lib.' in pencil over *Cm.* ; IIa, 1: 'p' over *Ebm.* 'And' marked 'ad lib.' ; IIIa, 1: 'Slow' over *Cm.* 'And' ; IVb, 1: 'ad lib.' over *Abm.* 'And' **(Q)**

/187, Ib, 2-3: accents over *Dc Cc* '-ship thy' **(G)**

/188, IVb, 2i-3i: faded pencilled *Gc Gc* over *Ec Ec* 'ever' **(G)** ; Org. Tr., 2i: 'pia' in blue pencil over *Cc* ; Org. B., 2: *Em* **(K)** ; IIIb, 2: 'pia' over *Cc* 'ev-' **(Q)** ; I, 2: 'Soft' over *Cc* 'e-' ; Org. B., 2: 'Soft' beneath *Em* **(U)**

/189, IVb, 3-4: faded pencilled *Ec Dc* over *Cc* tied to *Ac* '-out' **(G)**

/191, IIIa, 1: no '3 Voices *Largo*' over *Cm* 'vouch-' marked 'Dec.' in pencil over *Cm* 'vouch-' ; IIIb, 1: marked 'Dec.' in pencil over *Cm* 'vouch-' ; IVa, 1: 'Dec.' in pencil over *Cm* 'vouch-' (C) ; Org. Tr., 1i: 'Verse *Largo*' over *Em* (F) ; Org. Tr., 1i-2i: 'Verse *Largo*' over *Em Ec* (L) ; II, 1: 'Can.' over *Em* 'vouch-' ; IVa, 1: 'Cantoris' in ink of a later hand over *Cm* 'vouch-' ; III, 1: 'Slow' over *Cm* 'vouch-' ; IVb, 1: 'Cantoris' over *Cm* 'vouch-' (O) ; IIa, 1: time signature  $3/2$  presented as a fraction before *Em* 'vouch-' marked 'Decani' ; IIIa, 1: 'Dec.' in pencil beneath *Cm* 'vouch-' ; IVa, 1: time signature presented  $3/2$  as a fraction before *Cm* 'vouch-' ; IVa, IVb, 1: 'Dec.' in pencil over *Cm* 'vouch-' (Q) ; Org. B., 1ii: 'Organ Bass Alone' beneath *Csb*. tied to following bar (U)

/191-195, IIa: evidence of original starching and correction in original hand 'Vouchsafe *O Lord to keep us this day this day without*' (C)

/192, IVa, 1: *Csb* 'Lord' (C) ; IVa, 1-2: *Csb Cm* 'Lord to' (G) ; Org. Tr., 1i-2i: 'Men's Voices' over *Am Gm* (L)

/193, IIIb, 1: time signature  $3/2$  presented as a fraction before *Cm* 'vouch-' marked 'Decani', no g.n. *Dsq* before *Dc* 'keep' (Q)

/194, III, 1: '>' in pencil over *Cm* 'day' ; IVa, 2: *Gm* with *Cm* in pencil beneath 'this' (O)

/195, Org. Tr., 3-4: *FcDc EcCc* deleted in pencil and *EmCm* inserted ; 5i-ii-6i-ii: *EcCc DcBc* deleted in pencil and *Dm Bm* inserted in pencil (F) ; IId, 3-4: no slur from *Fc* to *Ec* 'with' ; 5-6: no slur from *Ec* to *Dc* '-out', slur added in pencil (G) ; III, 1: '>' in pencil over *Ec* 'day' ; 3: '>' in pencil over *Dc* 'wi-' ; 5 '>' in pencil over *Cc* '-out' (O)

/196, Ib: pencilled accent over *sb-rest* (C) ; Org. Tr., 1i-ii: *DmBm* slurred to g.n. *D#c* ; 2: *m-rest* after *EmCm* ; Org. B., 1: *Csb m-rest* (K)

/197, IIa, 1: '2<sup>nd</sup> Contra' over Dm 'O' ; IIIa, 1: 'Can.' in pencil over *sb-rest*, text of other voice 'O Lord have' (C) ; Ib, 1: 'Verse' in pencil over Bm 'O' ; IIIa, 1: 'Verse' over *sb-rest* (G) ; Ia, 1: 'Can.' over Bm 'O' ; IIa, 1: 2<sup>nd</sup> Con[tra] Ten Cantoris' over Dm 'O' (Q)

/198, II, 1: '>' over Dc 'mer-' ; 3: '>' over Cc '-cy' ; 5: '>' over Bc 'up' (O)

/199, IVa, IVb, 1: 'Can.' in pencil over *sb-rest*, 'O Lord have', text of other voice (C)

/200, Ih, 1: text of other voice 'O Lord let thy' beneath *sb-rest* ; IIa, 1: 'First Contra' over Ec. 'O' ; 5: 'Decani' over Gc. 'let' ; IIIa, IIIb, 1-2: 'Dec.' in pencil beneath Cc. tied to Dq 'O' (C) ; IIa, 1: '1<sup>st</sup> Con[tra] Ten over Ec. 'O' ; IVb, 1: 'Dec.' in original hand over Cm 'O' (Q)

/201, IVa, 1: Gsb 'mer-' (C) ; IVa, 1-2: Gsb Gm 'mer-cy' (G) ; IIb, 5-6: no slur from Fc. to Gq '-cy' (Q)

/202, IVa, IVb, 1: 'Dec.' in pencil over Cm 'O' (C) ; Org. Tr., 1i: g.n. Fq before Ec ; 6i: no g.n. Gq before Fc. (F) ; Org. Tr., 1i: g.n. Fq before Ec. (K) ; Org. Tr., 1i: g.n. Fq before Ec. (L) ; II, 6-7: Fc. slurred to Eq 'up-' (O) ; Org. Tr., 1i: g.n. Fq before Ec. (P) ; IIa, 2: starched note visible after Dq 'ligh-' ; 5: barline deleted in original hand after Gq '-ten' (Q)

/203, Ia, 3: marked 'Treble' in pencil over Cc 'As' ; Ib, 3: marked 'Full' in pencil over Cc 'as' ; Id, 3: marked 'Chorus' in pencil over Cc 'as' ; Ie, 1-2: '-on us' text of other voice beneath *m-rest m-rest* ; 3: 'Full' in pencil over Cc 'As' ; 4-5: no slur from Dq to Eq 'our' ; IIa, 4: 'Tutti' in pencil over Gc. 'as' ; IIb, 4: 'Tutti' inserted in black ink of a later hand over Gc. 'as' ; IIIa, IIIb, 4-5: 'both sides' in pencil over Cc. Cq 'as our' ; IVa, 2: 'Chos' in pencil over Gm 'us' ; IVb, 3-4: evidence of original Fc. Gq 'as our' starched away and Ec. Eq inserted in later hand over 'as our', with 'Both Sides' in pencil overhead ; 4: after Eq

'*our*', *custos* anticipates note Fm '*trust*' of next bar (C) ; Org. Tr., 4i: 'Full' in blue pencil deleted in pencil over Cc (K) ; Ib, 3: '*double voi*' over Cc '*as*' ; IVa, 3: 'Both Sides' in pencil over Ec. '*as*' (Q) ; I, 3: 'Double Voices' over Cc '*as*' ; Org. Tr., 4ii: 'Organ' beneath Gm (U)

/204, Ia, 3: penciled 'tr.' over Bm '*in*' ; Ie, 1: g.n. Ec slurred to Dm '*trust*' (C) ; Ib, Id, 1: Dm. '*Lord*' (C, G)

/205, Ia, Ib, 1: pause over Csb. '*thee*' ; IVa, 1: pause over Csb. '*thee*' (G) ; Org. Tr., 1i: pause over Csb ; Org. B., 1: pause over Csb (K)

/206, Org. Tr., 1: 'Chos *Vivace*' over Csb (F) ; Ib, 1: 'Chorus *Mode[rato]*' over Csb '*O*' (G) ; Org. Tr., 1: 'Chorus' over Csb ; Org. B., 1: 'octaves' beneath Csb (L) ; IIa, 1i: '*fortis*' over Csb '*O*' ; IVa, 1: '*Moderato*' omitted over Csb '*O*' (Q) ; I, 1: '*forti[ssimo]*' over Csb '*O*' ; Org. B., 1: 'octaves' beneath Csb (U)

/207, Ie, 2: 'tr.' over Fm '*in*' ; IVb, 2: after Fm '*in*', *custos* anticipates Gsb '*thee*' of next bar (C) ; IVa, 1: '*Moderato*' in pencil over Em '*Lord*' (Q) ; I, 2: 'tr.' over Fm '*in*' (U)

/208, Ib: marked '*Can.*' in pencil (C)

/209, If: '*Decani*' in original hand deleted by pencil (C)

/210, If: marked '*Cantoris*' in pencil (C) ; Org. B., 2-3: Dc slurred to Cc (L)

/210-211, II, IV, 3-4: consecutive 5ths '*I trus-*' (B)

/215, IIa, 2: '#' before Gm '*con-*' (C) ; IIb, IId, 2: '#' in pencil before Gm '*con-*' (C, G)

/217, Ib: marked '*Tempo full*' (C) ; IIIa, 1-2: Dm Dm '*Lord in*' (Q)

/220, IIa, 2: 'Verse' over Dm '-ted' (C)

/221, IIa, 1: '2d Contra' over Em. 'Let' ; IIb, 1: 'Verse' over Em. 'Let' ; IIIb, 1: 'Can.' in pencil beneath *sb-rest* over text of other voice 'let me' ; IVa, IVb, 1: 'Can.' in pencil beneath *sb-rest*, 'let me' text of other voice (C) ; Org. Tr., 1i: 'Verse' over Cm. (F) ; Ib, 1: 'long' in pencil over Cm. 'let' (G) ; Org. Tr., 1i-2i: 'Verse Same Time' over Cm. Bc ; 1i-2i: text 'let me' beneath Em Gc ; Org. B.: g.n. Bq before Cm in pencil before Csb and g.n. Bq before Cm after Csb (L) ; II, 1: 'Can.' over Em. 'let' (O) ; Ib, 1: 'Same Time' over Cm. 'Let' ; IIa, IIb, 1: '2<sup>nd</sup> Con[tra] Ten Decani' over Em. 'Let' ; IVa, 1: 'Verse' in pencil over *sb-rest* (Q) ; I, 1: 'Same Time' over Cm. 'let' ; Org. B., 1: 'Verse Same Time' 'pia' over and beneath Csb tied to following bar (U)

/222, IIIa, 1: 'Can.' in pencil and highlighted in blue pencil over *sb-rest*, text of other voice 'never' (C) ; Org. Tr., 1i: 'Treble and Alto' in blue pencil over Bc (K)

/224, Ia, 1-2: Bc. Aq '-foun-' (Q)

/225, Ia, Ib, Id, 1: marked 'All Silent' with pause mark beneath *sb-rest* ; Ie, 1: pause beneath *sb-rest* ; If: penciled pause mark marked 'Silent' over bar ; IIa, 1: '1<sup>st</sup> Contra' over Fm. 'Let' ; IIIa, 1: 'Dec.' in blue pencil over Dm. 'Let' ; IIIb, 1: 'Dec.' in pencil deleted in pencil over Dm. 'let' ; 2: 'Dec.' in pencil over Cc 'me' ; IVa, IVb, 1: 'Dec.' in pencil beneath Gm. 'let' (C) ; Ia, 1: 'Silent' over *sb-rest* marked 'end' in pencil ; Ib, 1: 'Silent' over *sb-rest* with pause beneath (G) ; Org. Tr., 1i: 'Men's Voice' in blue pencil over Fm. (K) ; IVa, 1: 'Cantoris' in ink of a later hand over Gm. 'Let' (O) ; IIa, IIb, 1: 1<sup>st</sup> Con[tra] Ten' over Fm. 'Let' ; IIIa, 1: 'Can.' in pencil beneath Dm. 'Let' ; IVa, 1: 'Can.' in pencil over Gm. 'Let' (Q) ; Org. B., 1i-ii: GsbGsb tied to following bar (U)

/227, Org. Tr., 1i-ii: *FsbDsb* manipulated in pencil to read *FmDm* with barline deleted in pencil ; Org. B., 1i-ii-2i-ii: no *GmGm GmGm*, *GsbGsb* manipulated in pencil to read *Gm Gm* with barline deleted in pencil **(F)**

/228, IIa, 1: ‘*ad lib.*’ over *Esb* ‘*con-*’ **(Q)**

/229, IIa, 1: ‘tr.’ beneath *Ec.* with pause ‘*-foun-*’ marked ‘*ad lib.*’ above ; IIb, 1: ‘*ad lib.*’ beneath *Ec.* ‘*-foun-*’ **(C)** ; IIIa, 1: ‘*ad lib.*’ over *Cc.* ‘*-foun-*’ **(G)** ; Org. Tr., 1i: pause over *Ec.* deleted in pencil ; 3i: pause over *Dm* deleted in pencil ; Org. B., 1i: pause over *Gm* deleted in pencil **(K)** ; II, 1: ‘*ad lib.*’ over *Ec.* ‘*-foun-*’ **(O)** ; IIb, 1: ‘*ad lib.*’ over *Ec.* ‘*-foun-*’ **(Q)**

/230, Org. Tr., 1: ‘*Chos Tempo*’ over *Cm.* **(F)** ; Org. Tr., 1-2: ‘*Chorus Tempo*’ over *Cm. Ec* ; Org. B., 1-2: ‘*Octaves*’ beneath *Cm. Ec* **(L)** ; II, 1: ‘*Largo*’ over *Cm.* ‘*Lord*’ ; IVa, 1: ‘full’ in pencil beneath *Cm.* ‘*Lord*’ **(O)** ; Ib, 1: ‘*Chos Tempo*’ over *Cm.* ‘*Lord*’ ; IIa, 1: ‘*ff*’ over *Cm.* ‘*Lord*’ marked ‘*Tempo*’ ; IIb, 1: ‘*Tempo fortis.*’ over *Cm.* ‘*Lord*’ ; IIIa, IIIb, 1: ‘*Chorus Tempo*’ over *Cm.* ‘*Lord*’ ; IVa, 1: ‘Full’ in pencil over *Cm.* ‘*Lord*’ ; IVb, 1: ‘*for*’ over *Cm.* ‘*Lord*’ **(Q)** ; I, 1: ‘*Tempo*’ marked ‘*fortis[simo]*’ over *Cm.* ‘*Lord*’ **(U)**

/231, Org. Tr., 1: ‘*Tempo*’ over *Gm* **(K)** ; IIIa, 1-2: *Fm Fm* ‘*thee in*’ **(Q)**

/232, IVa, 1: ‘*Tempo*’ over *Gm* ‘*thee*’ **(C)** ; Org. Tr., 1-3: ‘*Gt Trumpet*’ over *Gm Ac. Bq* **(L)** ; IIIa, 1: *Fm* ‘*thee*’ ; IIIb, 3: crotchet stem on *Dq* ‘*I*’ **(Q)**

/233, Org. Tr., 1i-ii: *CmGm* **(P)**

/236, Org. Tr., 2i: no g.n. *Cc* before *Bm* **(F)** ; Org. Tr., 1: highlighting in pencil of g.n. *Ec* before starchy *Dm* ; 2: highlighting of g.n. *Cc* before starchy *Bm* followed by *Bc* in pencil **(L)**

/238, IIa, 1: pause over *sb-rest* ; IIb, 1: marked 'Silent' over *sb-rest* (C)

/238-242, IIb: deleted in pencil (C) ; IId: these bars do not feature '*Let me never be confounded*' following a bar of rest ; IVb: deleted in pencil marked 'end' (G)

/239, I, 1: corrected original 'Slow and *piano*' to read 'Slow and Soft' over *Cm* '*let*' (B) ; If: 'Without Organ' written in pencil after 'Slow' in original hand ; IIa, 2: '*piano*' over *Fm* '*me*' ; IIIa, 1-2: 'Slow *pia*' over *Am Am* '*Let me*' (C) ; Org. Tr., 1i: 'Slow *Piano*' over *Cm* ; Org. B., 1-2: *Fm Fm* deleted in pencil marked *Asb* above marked '6' in pencil beneath (F) ; Ia, 1: marked 'Slow and *piano*' over *Cm* '*Let*' ; Ib, 1: 'Slow and *piano*' over *Cm* '*Let*' ; IIIa, 1: 'Slow and *pia*' over *Am* '*Let*' (G) ; Org. Tr., 1i: '*ff*' in blue pencil over *Cm* ; 2i: 'Slow' in pencil over *Cm* ; Org. B., 1: '*ff*' in blue pencil over *Fm* (K) ; Org., 1: 'Slow and *piano*' over *Cm* (L) ; IVa, 1: marked 'Both sides' with '*pia*' in pencil over *Fm* '*Let*' (O) ; Ia, 1: 'Slow Ped.' over *Cm* '*Let*' ; Ib, 1: 'Slow and *pia*' in pencil over *Cm* '*Let*' ; IIb, 1: '*a piano*' omitted and inserted in pencil over *Fm* '*Let*' ; IVa, 1: 'Slow and *piano*' omitted, '*Slow pia*' in pencil over *Fm* '*Let*' (Q) ; I, 1: 'Diapason Great Organ' over *Cm* '*Let*' (U)

/239-242, Ia, Ib: deleted in pencil ; Ib: marked 'Out' in pencil (G)

/240, Org., 1-4: notation deleted in pencil (L) ; IVa, 1: 'Slow *pia*' in pencil over *Ec* '*ne-*' (Q)

/241, Org. Tr., 1i-iv: *CsbAsbFsbCsb* tied in pencil to following bar (F) ; Org.: notation deleted in pencil (L)

/242, I, 1: ends after *Csb* with pause '*-ed*' with db lines ; II, 1: ends after *Esb* with pause '*-ed*' with db lines ; III, 1i-ii: ends after *CsbGsb* '*-ed*' with db lines ; IV, 1: ends after *Csb* with pause '*-ed*' with db lines ; Org. Tr., 1i-iv: ends after *CsbGsbEsbCsb* with pause ; Org.

B., 1: ends after *Csb* with pause with db lines (**B**) ; Ia, 1: no pause mark over *Csb* ‘-ed’ ; Ib, 1: no pause mark over *Csb* ‘-ded’ ; Ib, Id, 1: pause mark over *sb-rest* at bar end, ‘-foun-ded-’, text of other voice ; Id: no pause over *Csb* ‘-ed’, triple barline at end, no signatory symbol ; Ie, 1: pause beneath *sb-rest* ‘-foun-ded’ text of other voice, ends after *Csb* with pause ‘-ed’ ; Ih, 1: ends after *Csb* with pause mark ‘-ed’ ; IIa, 1: ends after *Esb* with pause ‘-ded’ ; IIb, 1: ends after *Esb* ‘ed’ with double barline, no sig. ; IIIa, 1i: starching and correction in later hand to *Gsb* ‘-ded’ ; 1i-ii: ends after *CsbGsb* ‘-ded’ with double barlines ; IIIb, 1i-ii: ends with sig. after *CsbGsb* with pause ‘-ded’ ; IVa, 1: ends after *Csb* with pause ‘-ded’ ; IVb, 1: ends after *Csb* with pause ‘-ded’ with sig. (**C**) ; Org. Tr., 1i-iv: tie in pencil from previous bar to *Csb* over *GsbEsbCsb*, ends after *CsbGsbEsbCsb* with sig. ; Org. B., 1: ends after *Csb* tied in pencil to previous bar (**F**) ; Ia, 1: ends after *Csb* with pause ‘-ed’ ; Ib, 1: ends after *Csb* with pause ‘-ed’ ; IIb, 1: ends after *Esb* ‘-ed’ with double barline, no sig. ; IIIa, 1i-ii: ends after *CsbGsb* with pause ‘-ed’, ends after *CsbGsb* with sig. ; IVa, 1: ends after *Csb* with pause ‘-ded’ ; IVb, 1: ends after *Csb* with pause ‘-ed’ (**G**) ; Org. Tr., 1i-iv: ends after *CsbGsbEsbCsb* with pause and db lines ; Org. B., 1: ends after *Csb* with pause and db lines (**H**) ; Org. Tr., 1i-iv: ends after *CsbGsbEsbCsb* with pause ; Org. B., 1: ends after *Csb* with pause (**K**) ; Org.: whole bar deleted in pencil followed by db lines and signatory symbol of Mathias Crowley (**L**) ; III, 1i-ii: no pause over *CsbGsb* ‘-ed’ ; IVb, 1: ends after *Csb* with pause ‘-ed’ ; II, 1: ends after *Esb* with pause ‘-ed’ (**O**) ; Org. Tr., 1i-iv: ends after *CsbGsbEsbCsb* with pause with sig. of John Grey ; Org. B., 1: ends after *Csb* with pause and sig. of John Grey (**P**) ; Ia, 1: ends after *Csb* with pause ‘-ed’ with db lines ; Ib, 1: ends after *Csb* with pause ‘-ed’ and db lines ; IIb, 1: ends after *Esb* with pause ‘-ed’ with db lines ; IIa, 1: ends after *Esb* ‘-ed’ with no pause and db lines ; IIIa, 1i-ii: ends after *CsbGsb* with pause ‘-ded’ with db lines ; IIIb, 1i-ii: ends after *CsbGsb* with pause ‘-ed’ with db lines ;

IVa, 1: ends after *Csb* with pause ‘-ded’ ; IVb, 1: ends after *Csb* with pause ‘-ded’ with db lines (Q)

### ‘Jubilate in C’ (Royal)

/1, Ib: some pencilled commentary over title, illegible ; Id: ‘Chor’, no title, implying that this is a ‘run on’ of the ‘Te Deum’, no key stated (C) ; Ia, 1: no ‘Chorus’ over *Cm*. ‘O’ ; Ib, 1: no ‘Chorus’ over *Cm*. ‘O’ ; IVa, 1: no ‘Chorus’ over *Cm*. ‘O’ ; IVb, 1: ‘Chorus’ over *Em*. ‘O’, *Em*. deleted in pencil and *Cm* inserted ‘O’ (G) ; Org. Tr., 1ii-2iii: text ‘O be’ beneath *Gm*. *Gc* (L) ; I, 1: ‘ff’ over *Cm*. ‘O’ (U)

/2, If: pencilled mark over text ‘joy-’ beneath *Em* (C)

/4, Ie, 1: no ‘1’ beneath *sb-rest*, ‘joy-’ text of other voice ; IVa, 1: no notation of part beneath *sb-rest* ; ‘1’ beneath *sb-rest* ; IVb, 6i-ii: after *FqDq* in organ accompaniment, *custos* anticipates *Bc*. ‘in’ next bass note to sing (C) ; IId, 1-6: no phrase mark from *Gc* to *Fq* ‘joy-’ ; 6: *Fq* tied to following bar (G) ; III, 1-6: phrase from *Ec* ‘joy-’ (O) ; IIa, 7: *Ec* illogically placed here ‘joy-’ (Q)

/6, II, 2: placed ‘#’ before *Fc*. originally omitted ‘all’ (B) ; II, 1: ‘#’ in pencil before *Fc*. ‘all’ (O) ; IIa, IIb, 2: ‘#’ before *Fc*. ‘all’ (Q)

/7, Ia, 3i-ii: no ‘2 trebles’ over *DcBc* ‘be’ (C)

/8, Ih, 4ii: no ‘#’ on *Fc* ‘joy-’ (C) ; Ia, 4ii: ‘#’ in pencil before *F#c* (G) ; Ia, 1i-ii-6i-ii: no phrase from *DcBc* ‘joy-’ ; 4ii: no ‘#’ before *Fc* under *Ac* ‘joy-’ (Q)

/9, Ib, 3: ‘Unison’ over *Cc*. ‘in’ (C)

/10, IIIa, 3: Cq 'ye' (Q)

/12, Ie, 3ii: Ac manipulated in pencil to read Gc marked 'G' in pencil beneath 'Lord' (C) ; Org. B., 1ii-4 no Ac Gq Fc Ec beneath Asb (F) ; Ib, 3ii: starching and correction in original hand to give Ac beneath Dc 'Lord' ; IIIb, 3: starching after Fc 'Lord' (Q)

/13, IIIa, 1-4: no phrase mark over Fq Gq Fq Eq 'glad-' (C) ; Org. Tr., 1i-ii-4i-ii: no phrase over CqAq BbqGq CqFc GqEq ; Org. B., 2i-iii: AmFmBm (K)

/14, Id, 3ii: Ac 'Lord' deleted in pencil corrected to read Gc marked 'G' (C) ; Org. B., 1: Gsb (K)

/15, Org. Tr., 1i-ii-4i-ii: no phrase from GqEq ; 5: Cm under Em (P) ; Ib, 2ii: starching and correction in original hand to give Gm '-ess' (Q)

/17, Org. B., 2: Gm manipulated in pencil to read c-rest Gc (F)

/18, Ia, 1: 'Unis' over m-rest ; Ib, 2: 'Unison' over Em 'And' in original hand (C) ; Ia, 2: Dm 'and' ; Ib, 2: pencilled manipulation of original Em to read Cm 'and' (G)

/22, Org. Tr., liii: '>' in pencil beneath Ebsb (L)

/23, Ie, 1: 'Slower' in pencil over Cm 'with' ; IIb, 1: 'Slower' in heavy pencil over Gm. 'with' ; IIa, 1: 'Slower' in pencil over Gm. 'with' (C) ; Ia, 2: 'tr.' over Bc. 'with' ; IIIa, 1: 'Slow' over Dm. 'with, no 'ad lib.' ; 2-3: Enat.q slurred to Fq 'a' (G) ; Org. Tr., 3: 'nat.' before Eq (K)

/24, Ib, 1: pause over Csb 'song' (G)

/25, If, 1: 'Dec.' written in pencil over 'Recitative Facet' (C) ; IIIa, IIIb, 2: 'Dec.' in pencil over Aq. 'Be' ; IVa, 1: 'Can. Major' in pencil over *sb-rest*, 'Treble' above ; IVb, 1: 'Can.' in pencil beneath *sb-rest* (C) ; IVa, 1: 'Verse *Espressivo*' over *sb-rest* (G) ; IIIa, 2: 'Dec.' in pencil over Aq. 'Be' ; IIIb, 2: 'Decani' over Aq. 'Be' (Q) ; Org. B., 1ii: 'pp' beneath *Asb* (U)

/26, III, 1: '>' in pencil over Fc 'Lord' ; 4: '>' in pencil over C#c 'God' (O)

/28, IIIa, 2: g.n. Cq in blue pencil before Bc. 'he' (C) ; Org. Tr., 1ii: Ec deleted in pencil under Ac over Cc (F) ; IIIa, 1: pause over Cm 'Lord' (G) ; Org. Tr., 3ii: original F#m beneath Bm deleted in pencil and 'G' inserted (K)

/29, IIIb, 1: pause over Am 'God' (Q)

/30, Ia, 1: 'Decani' deleted in pencil ; Ie, 2: original 'Decani' starched away, 'Can.' in pencil over Cm 'it' ; If, 1: original 'Decani' deleted in pencil and corrected to read 'Can' ; IIIa, 1: 'Can.' in pencil above and 'alto' in pencil beneath *sb-rest* 'it is' text of other voice ; IIIb, 1: 'Can.' in pencil over *sb-rest* 'it is' (C) ; Org. Tr., 1: 'Expression' over *m-rest* (F) ; Ia, Ib, 1: 'Verse *Espressivo*' over *m-rest* ; Ia, 2: 'Lively' over Cm 'it' ; IIb, 1: no 'Cantoris' over *m-rest* ; 2ii-3ii: Cm Bm in pencil beneath AmGm 'it is' (G) ; I, 1: 'Verse *Espressivo*' over *m-rest* ; 2: 'Can.' in pencil over Cm 'it' (H) ; Org. Tr., 1: 'Andante *Espressivo*' over *m-rest* (K) ; Org. Tr., 1i-ii-2i-ii: 'Verse 4 Voices' over *m-rest* CmAm BmGm ; 2ii-3ii: text 'it is' beneath Am Gm ; Org. B., 1: 'Espressivo' before *m-rest* and *Asb*. (L) ; II, 2: 'Cantoris' over Am 'it' ; III, 1: 'Can.' in pencil beneath *sb-rest* (O) ; Ia, 2: 'Dec.' over Cm 'it' ; IIa, IIb, 1: time signature 3/2 presented as a fraction before *m-rest* ; IIa, 2: Am marked 'Decani' 'it' ; IIb, 2: '1<sup>st</sup> Con. Ten Decani' over Am 'it' (Q) ; Org. Tr., 1: 'Espressivo' over *m-rest* (U)

/31, Ia, 3: ‘*Can.*’ written in pencil over Bc ‘*hath*’ ; Ib, 1: ‘*Can.*’ in pencil over Dm. ‘*he*’ (C)  
; Org. Tr., 2i: Dc manipulated to read Cc marked ‘C’ in pencil over Ec ; 3i: Cc manipulated  
to read Bc marked ‘B’ in pencil over Dc ; 4i: Bc manipulated in pencil to read Ac marked  
‘A’ in pencil over Cc (F)

/32, Ia, 1: penciled ornament ‘~’ over Fm. ‘*made*’ (C) ; Ia, 3: g.n. Bc before Am ‘*and*’ ; Ib,  
1: penciled mordent over Fm. ‘*made*’ (G) ; Ib, 3: ‘X’ in pencil before Am. ‘*and*’ (Q)

/33, Ia, 1: penciled g.n. Ec before Dm. ‘*not*’ (C)

/34, IIIb, 2: ‘*Can.*’ in pencil over Cm ‘*it*’ (C) ; IVb, 2: ‘*Can.*’ over Am ‘*It*’ (O) ; IIa, IIb, 2:  
‘*Cantoris*’ beneath Em ‘*it*’ ; IIIa, 2: ‘*Can.*’ in pencil over Cm ‘*it*’ ; IIIb, 2: ‘*Can.*’ over Cm  
‘*it*’ ; IVa, 1: ‘*Dec.*’ in pencil erased over *m-rest* ; 2: ‘*Can.*’ in pencil over Am ‘*It*’ ; IVb, 2:  
‘*Can.*’ in original hand over Am ‘*It*’ (Q)

/35, II, 3: removed original ‘#’ before Fm ‘*hath*’ (B) ; IIIa, 2: ‘v’ in pencil over Ec ‘*that*’  
(C)

/36, Org. Tr., 2ii: inserted ‘#’ before Dc ; Org. B., 1i: corrected original *Asb* to read G#*sb*  
(B) ; IIIa, 3: ‘v’ in pencil over Bm ‘*and*’ (C) ; Org. Tr., 2ii: ‘#’ before Dc beneath Fc ; Org.  
B., 1ii: Dm deleted in pencil and manipulated to read Em. marked ‘E’ in pencil beneath (F)  
; Org. Tr., 2ii: ‘#’ before Dc beneath Fc (P)

/38, Org. B., 1i: ‘*Minor*’ over B*sb*. (F)

/39, IVa, 1: ‘*Minor*’ in pencil above Am. ‘*we*’ (C) ; II, 1: ‘*Minor*’ in pencil over Dm. ‘*we*’  
(H) ; Org. Tr., 1ii: ‘*Minore*’ beneath Cm. (K) ; Org. Tr., 1i: ‘*Minore*’ over Em. (L) ; III, 2:  
starching of original Bc ‘*are*’ (O) ; IIa, IIb, 1: ‘*Decani*’ beneath Em. ‘*we*’ ; IIIb, 1: ‘*Decani*’

over *Cm.* 'we' ; IVa, 1: 'Dec.' in pencil over *Am.* 'we' ; IVb, 1: 'Dec.' in original hand over *Am.* 'we' (**Q**) ; II, 1: '1<sup>st</sup> Side' over *Em.* 'We' (**U**)

/40, Ia, 3: 'Can.' over *Dc.* 'and' (**Q**) ; II, 3: '2<sup>nd</sup> Side' over *Fc.* 'and' (**U**)

/42, If, 1: original g.n. *Dc* deleted in pencil before *Cm* 'pas-' (**C**) ; IId, 1: g.n. *Fq* before *Em* 'pas-' (**G**) ; II, 1: g.n. *Fq* before *Em* 'pas-' (**O**)

/43, IIIa, 1: illegible faded pencilled commentary over *Cm.* 'we' ; 3: *Am* in pencil after *Am* 'his' ; IVa, 1: 'Full' over 'Both Sides' in pencil above *Am.* 'we' ; IVb, 1: 'Both Sides' in pencil over *Am.* 'we' (**C**) ; IIIb, 1: 'Dec.' over *Cm.* 'we' ; IVa, 1: 'Dec.' in pencil over *Am.* 'we' (**Q**) ; III, 1: '2<sup>nd</sup> Side' over *Cm.* 'we' (**U**)

/44, Org. B., Iii: *Dsb* deleted in pencil and manipulated to read *Esb* in pencil marked 'E' beneath (**F**) ; III, 1: '>' in pencil over *Am* 'peo-' (**O**)

/45, IIIa, 2: '>' in pencil over *Dc* with g.n. *Ec* in pencil before 'of' ; 3: g.n. *Cc* in pencil before *Bm* marked with '>' in pencil above 'his' (**G**)

/47, II, 3: inserted '#' before *Gm* 'his' (**B**) ; Ia, Id, If, 1: marked 'Chos' in pencil over *Cm.* 'We' ; Ib, Ih, 1: 'Chos' in pencil over *Em.* 'We' ; Ie, 1: 'Full' in pencil over *Em.* 'We' ; IIa, IIb, 1: 'Tutti' in pencil over *Em.* 'we' ; IIIa, IIIb, 1-2: 'Both Sides' in pencil over *Cm.* *Cc* 'we are' (**C**) ; Org. B., 2: *Bm* in pencil beneath *Em* (**F**) ; I, 1: 'Tutti' in pencil over *Em.* 'we' ; II, 3: '#' in pencil before *Gm* 'his' (**H**) ; IVb, 1: 'Chos' in pencil over *Am.* 'we' (**O**) ; Ia, 1: 'Both Sides' over *Em.* 'We' ; IIa, IIb, 1: 'Both Sides' over *Em.* 'we' ; IIIb, 1: 'Both Sides' over *Cm.* 'we' ; IVa, 1: 'Both Sides' in pencil over *Am.* 'we' ; IVb, 1: 'Both Sides' in original hand over *Am.* 'we' (**Q**) ; I, 1: 'Both Sides' marked 'cres.' over *Em.* 'We' (**U**)

/48, III, 4: corrected original *Eq* to read *Fq* ‘*the*’ (B) ; III, 4: *Eq* deleted in pencil and *Fq* inserted ‘*the*’ (H)

/49, If, 1: original mordent deleted in pencil over *Cm*. ‘*sheep*’, original g.n. *Cq* deleted in pencil before *Dc* ‘*of*’ ; 3: original shake deleted in pencil over *Bm* ‘*his*’ (C) ; Ib, 2: g.n. *Esq* before *Dc* ‘*of*’ ; 3: g.n. *Cq* in pencil before *Bm* ‘*his*’ ; IIb, 3: g.n. *Ac* in pencil before *G#m* ‘*his*’ (G) ; Ia, 1: no ‘~’ over *Cm*. ‘*sheep*’ ; 2: no g.n. *Eq* before *Dc* ‘*of*’ ; 3: ‘tr.’ over *Bm* ‘*his*’ ; IVa, 3: original *Gm* deleted by pencil stroke and *Em* inserted ‘*his*’ (Q)

/50, Org. Tr., 2i: no pause over *Asb* ; Org. B., 2: no pause over *Asb* (K)

/51, Id, 1: cut time before *m-rest* ; IVa, 1: ‘*Chorus Vivace*’ over *m-rest* (C) ; Org. Tr., 1: ‘*Chos Vivace*’ over *m-rest* inserted in pencil ; 2i-ii: pencilled barline after *EmGm* with pencilled tie to following bar ; Org. B., 1: no *Cm*, *m-rest* inserted in pencil ; 2i-ii: pencilled barline after *Cm*, no tie to following bar (F) ; Ia, Ib, 1: ‘*Chorus Vivace*’ over *m-rest* ; IIIa, 1: ‘*Chorus Vivace*’ over *m-rest* ; IVa, 1: ‘*Chorus Vivace*’ over *m-rest* (G) ; Org. Tr., 1: ‘*Chorus*’ and ‘*Vivace*’ over *m-rest* (L) ; III, 1: ‘*Chos*’ in pencil over *m-rest* (O) ; Ia, 2: *Esb* positioned across the bar to depict *Em* tied to *Em* ‘*O*’, marked ‘*Vivace*’ in pencil ; IIa, IIb, 2: *Gsb* positioned over the bar to depict *Gm* tied to *Gm* ‘*O*’ ; IIIb, 2: *Csb* positioned across the bar to depict *Cm* tied to *Cm* ‘*O*’ ; IVa, 1: ‘*Vivace*’ originally omitted inserted in pencil beneath *m-rest* ; IVa, IVb, 2: *Csb* suspended across the bar to represent *Cm* tied to *Cm* ‘*O*’ (Q) ; IIa, 1: *Gsb* positioned across the bar to convey *Gm* tied to *Gm* ‘*O*’ (Q)

/52, Org. Tr., 1i-ii: *EmGm* in pencil with pencilled tie to previous bar ; 2ii-3: *Fm* beneath *Dc*. *Bq* ; Org. B., 1: *Cm* in pencil, no tie to previous bar (F)

/54, III, 4: corrected original *Dc* to *Ec* ‘*his*’ (B)

/55, Org. Tr., 3: *Aq* manipulated in pencil to read *Bq* (F)

/56, Ia, 2: *Csb* positioned over the bar to depict *Cm* tied to *Cm* ‘-ing’ (Q)

/59, Org. Tr., 1i: inserted ‘#’ before *Fm* (B) ; Org. Tr., 1i: ‘#’ before *Fm* (K) ; Org. Tr., 1: ‘#’ in pencil before *Fm* (L)

/60, Org. B., 1i: corrected original *Bm* to read *Am* (B)

/63, IId, 1: text of other voice ‘*him*’ beneath *m-rest* (G)

/65, Org. B., 2: placed ‘*b*’ before *Bc* originally omitted ; 4i: removed ‘*b*’ before *Bc* (B) ; Org. B., 2: ‘*b*’ before *Bc* (F) ; IIIa, 2: ‘*b*’ deleted in pencil before *Bc* ‘-ful’ (G)

/67, I, 3: corrected original *Dq* to read *Cq* ‘*speak*’ (B) ; Ib, Ie, If, 1-3: original *Bm Cc. Cq* deleted in pencil and *Bc. Bq Cm* inserted for ‘*him and speak*’ ; Id, 1-3: original *Bm Cc. Cq* deleted in pencil and changed to *Bc. Bq Cm* in pencil with pencilled strokes to original text ‘*him and speak*’ (C) ; Ia, 3: *Cq* ‘*speak*’ (Q)

/68, IVb, 1-2: *Dc Dc* ‘*good of*’ (G)

/71, Ie, 2: *Cm* ‘*of*’ in later hand (C) ; Ia, 2: *Csb* positioned over the bar to depict *Cm* tied to *Cm* ‘*of*’ ; IVb, 1: *Fsb* ‘*of*’ (Q)

/74, III, 4: corrected original *Bq* to read *Cq* ‘*the*’ (B) ; If: ‘*Dec.*’ written in pencil over ‘*Verse – 3 Men’s Voices...*’ ; IIIa, IIIb, 3: ‘*Dec.*’ in pencil over *Cc. For* ; IVa, 1: *Asb* in pencil beneath *m-rest* marked ‘*Decani*’ in pencil beneath ; IVb, 1-2: ‘*Dec.*’ in pencil over *m-rest m-rest* (C) ; Org. Tr., 1: ‘*Verse 3 Voices*’ over *m-rest* (F) ; III, 4: original *Bq* corrected in pencil to read *Cq* ‘*the*’ marked ‘*C*’ above (H) ; Org. Tr., 1-2: ‘*3 Men’s Voices*’ over *m-rest m-rest* (L) ; II, 1: ‘*Moderato*’ over *m-rest* ; 3: ‘*Dec.*’ in pencil over *Ec. For* ;

III, 1: 'Dec.' in pencil over *m-rest* ; IVb, 1: 'Moderato' over *m-rest* ; 3: 'Dec.' in pencil over *Ac. 'For'* (O) ; IIa, IIb, 1: time signature 3/2 presented as a fraction before *m-rest* marked 'Con *express*' and 'Decani' beneath *m-rest* ; IIIb, 1: time signature 3/2 presented as a fraction marked 'Con *espress*' and 'Decani' ; IVa, 1: time signature 3/2 presented as a fraction before *m-rest* ; 3: 'Dec.' in pencil over *Ac. 'For'* ; IVb, 3: 'Dec.' in original hand over *Ac. 'For'* (Q) ; I, 1: 'Verse with expression' over *sb-rest* (U)

/76, Org.: consecutive 5<sup>ths</sup> between bass and alto strands (B) ; IIa, 3: 'nat.' sign in pencil before *Gm 'his'* (C)

/77, Org. Tr., 1ii: corrected original *Dsb* to read *Csb* (B) ; Org. Tr., 1: *Dsb* manipulated in pencil to read *Csb* (F) ; Org. Tr., 1ii: *Dm* manipulated in pencil to read *Cm* (K) ; Org. Tr., 1: *Dsb* manipulated in pencil to read *Csb* (L)

/79, IV, 3: inserted '#' before *Cc.* originally omitted 'and' ; Org. B., 3: inserted '#' before *Cm* originally omitted (B) ; IVb, 3: '#' before *Cc. 'and'* (G) ; Org. Tr., 1: illegible pencilled text beneath *Dc* ; 2-3: illegible pencilled text beneath *Ec. Aq* (L) ; IVb, 3: '#' in pencil before *Cc. 'and'* (O) ; IIIb, 1-2: no slur from *Ac.* to *G#q 'las-'* ; IVa, IVb, 3: '#' before *Cc. 'and'* (Q)

/80, Org. Tr., 1-3ii: illegible pencilled text beneath *Gm Dm Cm* (L) ; III, 3: original *Cm* deleted in pencil and *Dm* inserted in pencil above 'en-' (O)

/81, IIIb, 4: *Dm* inserted in heavy pencil of a later hand 'from' ; IVb, 1: original note starched away, *Gsb* entered in pencil 'truth' (C) ; IIIa, 4: original *Cm* manipulated in pencil to read *Dm* marked 'D' in pencil above 'from' (G) ; Org. Tr., 4ii: *Cm* under *Gm* deleted in

pencil and corrected to read *Dm* (H) ; IIIa, 4: original *Cm* manipulated in pencil to read *Dm* with 'D' in pencil above 'from' (G) ; IIb, 4: stretching beyond *Gm* 'from' (Q)

/84, IVb, 3: *Bm* 8ve below '-ne-' (G, Q) ; IIIb, 2: *Bm.* '-ner-' (Q)

/85, IVb, 2: 'p' in pencil over *Cm* 'his' (C) ; II: eight bars of inaccurate notation deleted in pencil ; 3: 'p' over *Em* 'his' (O) ; IIa, IIb, 3: 'pia' over *Em* 'his' ; IIIb, 3: 'pia' over *Cm* 'his' ; IVa, 3: original *Em* deleted in pencil 'to', *Cm* inserted in original hand 'his' marked 'pia' in pencil (Q) ; II, 3: 'pia' over *Em* 'his' (U)

/85-86, IVb: erroneously omitted (O)

/86, IIIa, 1: 'ppp' in pencil beneath *Cm* 'truth' (G) ; II, 2: g.ns *FqEq* before *Dc* 'truth' (O) ; IIa, 4-5: *Fc.* *Gq* 'en-'; IVa, 1: original *Fsb* deleted by pencil stroke and *Gsb* inserted in pencil 'truth' (Q)

/86-87, IVa: two bars of error in original hand deleted in pencil 'generation' (Q)

/88, II, 2: g.ns *FqGq* before *Ac* 'Ge-' ; III, 2: g.ns *DsqEsq* before *Fc* '-ne-' (O)

/90, IVb, 3: pause mark in pencil over *Gsb* '-a-' (C) ; IIb, 1: *Gc.* 'ge-' (Q)

/91, IIIa, 2: 'p' over *Cm* 'his' ; IVb, 1: pause mark in pencil over *Csb* '-tion' ; 1: after *Csb* '-tion', unfamiliar signatory symbol (C) ; Org. Tr., 1i: 'piano' over *Esb* (F) ; IIb, 1-2: original g.n. *Fc* and note *Em Em* '-ation' manipulated in ink to read g.n. *Ec Dm Dm* '-ation' ; IVa, 1-2: *Cm m-rest* '-tion' (G) ; Org. Tr., 1ii-2ii: faded pencilled text beneath *Cm Cm* ; 2i: 'pp' over *Em* ; Org. B., 2: no 'p' over *Cm* (L) ; IVb, 1: *Csb* blotched in pencil '-tion' (O) ; IIa, IIb, 1: g.n. *Fq* before *Em* '-a-' ; 2: *Em* '-tion' ; IIIb, 1-2: *Cm Cm* '-ration' ; IVa, 2:

'p' omitted over *Cm* 'his', 'pp' inserted in pencil by later hand (Q) ; II, 2: 'pp' over *Em* 'his' ; Org. B., 2: 'Voices Alone' beneath *Cm* (U)

/92, IIa, 2: g.n.s *FqEq* deleted in pencil before *Dc* 'truth' (C) ; IVb, 1: 'pp' in pencil under *Gsb* 'truth' (G) ; II, 2: g.n.s *FqEq* before *Dc* 'truth' ; 4-5: *Fc* slurred to *Gc* 'en-' (O) ; IIa, IIb, 2: g.n.s *FqEq* before *Dc* 'truth' ; IIIb, 2: g.n.s *DqCq* before *Bc* 'truth' ; IVa, 1: original *Fsb* deleted by pencil stroke and *Gsb* inserted in pencil 'truth' (Q)

/94, II, 2: g.n.s *FqGq* before *Ac* 'Ge-' (O) ; IIa, IIb, 2: g.n.s *FqGq* before *Ac* 'gen-' ; IIIb, 2: g.n.s *DqEq* before *Fc* 'gen-' (Q)

/95, Org. B., 2: corrected original *Bnat.m* to read as *Cm* (B) ; IIb, 1-3: starching of original text under *Ec* tied to *Dq Dm* and '-a-tion' inserted in original hand (C) ; IVb, 3: *Em* 'to' (G) ; IVb, 3: *Em* 'to' (O) ; IIIb, 1-2: no slur from *Cc.* to *Bq* '-a-' ; 4-6: no slur from *Cc* 'to' ; IVa, IVb, 3: *Em* 'to' (Q)

/96, IIb, IId, 2: pause over *Em* '-va-' ; 3: pause over *Dm* '-ra-' ; IVb, 1-3: *Fc.* *Fq Gsb* 'genera-' (G) ; Org. Tr., 3i-4i: pause over *Em Dm* (L) ; II, 3: pause over *Em* '-ne' ; 4: 'tr.' over *Dm* '-ra-' ; IVb, 1-2: *Fc.* *Fq* 'gene-' ; 3: *Gsb* '-ra-' (O) ; IIb, 3: pause over *Em* 'gen-' ; IIIb, 3: pause over *Cm* '-er' ; IVa, IVb, 1-2: *Fc.* *Fq* 'gene-' ; IVa, 3: notation omitted over '-ra-' ; *Gsb* with pause inserted in black ink of a later hand ; IVb, 3: *Gsb* '-ra-' (Q)

/97, IIIa, 1: pause over *Csb.* '-tion' ; IVb, 1: *Csb.* '-tion' (G) ; II, 1-2: *Cm Csb* '-ra-tion' ; 2: pause over *Csb* '-tion' (O) ; IIa, IIb, 1-2: *Cm Csb* '-ra-tion' ; IIIa, 1: pause over *Csb.* '-tion' ; IIIb, 1-2: *Cm Csb* '-ra-tion' ; IVa, 1: *Csb.* with pause '-tion' ; IVb, 1: *Csb.* '-tion' (Q)

/98, Ie, 1: 'Full' in pencil over *Cm.* 'Glo-' (C) ; Org. Tr., 1i: 'Chos *Maestoso*' over *Cm.* (F) ; Org. Tr., 1: 'Chorus *Vivace*' over *Cm.* 'Glo-' (H) ; Org. Tr., 1i: no 'Chorus *Maestoso*',

'Gloria Patri' 'Chorus' over *Cm.* (**K**) ; Org. Tr., 1i: 'Chorus *Maestoso*' over *Cm.* (**L**) ; II, 1: 'Vivace' over *Gm.* 'Glo-' ; III, 1: 'Vivace' over *Cm.* 'Glo-' (**O**) ; IIa, 1: no '*Maestoso*' over *Gm.*'Glo-' ; IIIa, 1: no '*Maestoso*', 'Vivace' over *Cm.* 'Glo-' ; IVa, 1: no '*Maestoso*', 'Vivace' in black ink of a later hand beneath *Cm.* 'Glo-' (**Q**)

/100, III, 2: removed original text '-ther' beneath *Bm* (**B**) ; IIb, 1-2: *Am.* *Gc* 'Fa-ther' (**Q**)

/100-101, III, 2-3: removed original tie from *Bm* to *Bc* (**B**)

/101, III, 1: corrected original *Bc* to read *Cc* and inserted text '-ther' beneath (**B**) ; IVb: *Cm* 8va in original hand over *Cm* '-ther' ; 2: after *m-rest custos* anticipates 'Bb' 'and' of next note to be sung (**C**) ; IIIa, 1: original *Bc* deleted in pencil with *Cc* in pencil before '-ther' (**G**) ; IIa, 1: *Gc* tied to previous bar '-ther' ; IIIa, 1: *Cc* '-ther' (**Q**)

/105, Org. Tr., 1iii-2iii: corrected original *Em.* *Ec.* to read as *Gm.* *Gc* (**B**) ; IV, 1-2: *Gm.* *Gc* in pencil over *Em.* *Ec* 'As it' (**H**)

/106, II, 4: corrected original *Fc* to read as *Gc* 'be-' ; Org. B., 2: corrected original *Gc* to read as *Ec* (**B**) ; II, 4: original *Fc* corrected in pencil to read *Gc* 'be-' (**H**) ; Org. Tr., 4: no *Cc* beneath *Ec* (**K**)

/107, Ie, 1-3: 'Sing out boys' over *Gc* *Gc* *Gm* '-ginning is' (**C**)

/111, Org. Tr., 1-3: 'Gt Trumpet' over *Cc.* *Cq* *Cm* (**L**)

/112, IVa, 2-3: *Fc* *Fc* 'world wi-' (**G**)

/113, Org. B., 1: *Cm* erroneously tied to following bar (**K**)

/117, Org. Tr., 2ii: no '#' before *Fm* under *Am* over *Dm* (**P**)

/121, IVa, 1-2: *Gc* slurred to *Fc* 'ever' (Q)

/124, IIIa, 2: *Asb* suspended across the bar to represent *Am* tied to *Am* 'A-' (Q)

/126, IVb, 1: *Asb* in erased pencil over *Am* '-men' (C) ; Org. B., 2: *m-rest*, no *CmAm* (L) ;  
IIa, 2: *Ac* 'it' (Q)

/127, IIb, 3: '#' inserted in black ink of a later hand before *Fc* 'the' (C)

/132, IIIa, 2: 'b' in pencil before *Bc* 'in' ; IIIb, 2: 'b' inserted before *Bc* in a later hand 'in'  
(C)

/133, Org. Tr., 3: no *Fm* beneath *Fc* (L) ; IIIa, 3: *Gm* 'is' (Q)

/134-135, I, 1-2: removed original tie from *Fsb* to *Fc* '-gin-' (B)

/140, Ib, 3: no phrase from *Bc* 'A-' (G)

/143, IIIa, 3: *Fsb* suspended across the bar to represent *Fm* tied to *Fm* '-out' (Q)

/144, Ia, Ib, Ie, 1-2: *Dc. Bq* 'world with-' (C, G) ; Org. Tr., 1: *Gm* beneath *Dc* not *Fm* (F)

/146, Org. Tr., 3ii: stem on *Cm* starched under *Gc* (F)

/147, IIb, 1-4: phrase from *Fc* 'A-' (Q)

/148, IIb, 2: phrase from *Cm* 'A-' (Q)

/149, IIIa, 2: *Fsb* suspended across the bar to represent *Fm* tied to *Fm* 'A-' (Q)

/150, Org. B., 2: *Dm* manipulated in pencil to read *Cm* marked 'C' in pencil above (F) ;  
Org. Tr., 1i: pause over *Bm* (P)

/153, I, 1: ends after *Csb* ‘-men’ with pause and sig. of John Grey ; II, 1: ends after *Gsb* with pause ‘-men’ and sig. of John Grey ; III, 1: ends after *Esb* ‘-men’ with pause and sig. of John Grey ; IV, 1: ends after *Csb* ‘-men’ with pause and sig. of John Grey ; Org. Tr., 1i-iii: ends after *CsbGsbEsb* with pause and sig. of John Grey ; Org. B., 1: ends after *Csb* with pause and sig. of John Grey (**B**) ; Ib: ends ; Ia: ends no sig. ; Id, 1: pause over *Csb* ‘-men’ ; triple bar line and no sig. ; Ie, 1: pause over *Csb* ‘-men’, ends with double barlines ; Ih, 1: ends after *Csb* ‘-men’ with sig. ; Iib, 1: ends with no sig. after *Gsb* with pause ‘-men’ ; 1: after and below double barline, there are two bars in pencil marked ‘to keep this’ with some blue pencil which are perhaps of no relevance ; IIIb, 1: ends after *Esb* with pause ‘-men’ ; Iia, 1: ends after *Gsb* with pause ‘-men’ with double barlines ; IIIa, 1: ends after *Esb* with pause mark ‘-men’ ; IVb, 1: after *Csb* with pause ‘-men’, ends with sig. ; IVa, 1: ends after *Csb* with pause ‘-men’ (**C**) ; Org. Tr., 1i-iii: no pause over *CsbGsbEsb*, ends ; Org. B., 1: ends after *Csb* with pause (**F**) ; Ia, 1: ends after *Csb* with pause ‘-men’ ; Ib, 1: pause over *Csb* ‘-men’ ; ends after *Csb* with pause ; Iib, 1: ends after *Gsb* with pause ‘-men’ ; Iid, 1: ends after *Gsb* with pause ‘-men’ with pause ; IIIa, 1: ends after *Esb* with pause ‘-men’ ; IVa, 1: ends after *Csb* with pause ‘-men’ ; IVb, 1: no pause over *Csb* ‘-men’, ends after *Csb* ‘-men’ with sig. (**G**) ; Org. Tr., 1i-iii: ends after *CsbGsbEsb* with pause and unidentified sig. consistent with entries into Source (**A**) and possibly dating from 1840s ; Org. B., 1: ends after *Csb* with pause and sig. of c.1840s (**H**) ; Org. Tr., 1i-iii: ends after *CsbGsbEsb* with pause ; Org. B., 1: ends after *Csb* with pause (**K**) ; Org. Tr., 1i-iii: ends after *CsbGsbEsb* with pause followed by db lines (**L**) ; III, 1: ends after *Esb* with pause ‘-men’ ; IVb, 1: ends after *Csb* with pause ‘-men’ ; II, 1: ends after *Gsb* with pause (**O**) ; Org. Tr., 1i-iii: ends after *CsbGsbEsb* with pause ; Org. B., 1: ends after *Csb* with pause (**P**) ; Ia, 1: ends after *Csb* with pause ‘-men’ ; Iib, 1: ends after *Gsb* with pause ‘-men’ ; Iia, 1: ends

after *Gsb* with pause ‘-men’ ; IIIa, 1: no pause beneath *Esb* ‘-men’, ends after *Esb* with sig.  
; IIIb, 1: ends after *Esb* with pause ‘-men’ ; IVa, 1: ends after *Csb* with pause ‘-men’ ; IVb,  
1: ends after *Csb* with pause ‘-men’ (**Q**)

### ‘Sanctus’ (1825)

/11, II, 3: corrected original *Fm* to read as *Gm* in keeping with organ treble ‘-sty’ (**B**)

/19, I, 1: ends after *Esb* with pause ‘high’ and db lines ; II, 1: ends after *Gsb* with pause  
‘high’ and db lines ; III, 1: ends after *Esb* with pause and db lines ‘high’ ; IV, 1i-ii: ends  
after *CsbCsb* with pause ‘high’ and db lines ; Org. Tr., 1i-iii: ends after *EsbCsbGsb* with  
pause and db lines ; Org. B., 1i-iii: ends after *CsbGsbCsb* and db lines (**U**)

### ‘Kyrie Eleison’ (1825)

/19, I, 2: ends after *Csb* ‘thee’ with db lines ; II, 2: ends after *Gsb* ‘thee’ and db lines ; III, 2:  
ends after *Esb* ‘thee’ and db lines ; IV, 2: ends after *Csb* ‘thee’ and db lines ; Org. Tr., 2i-iii:  
ends after *CsbGsbEsb* with db lines ; Org. B., 2i-ii: ends after *GsbCsb* with db lines (**U**)

## **5a. Morning Service in C**

‘Short Service for Holy days’

*c.1812-1815*

### **Composition**

The *Morning Service in C* comprises the ‘Responses’, the ‘Chant for Venite Exultemus Domino’, the ‘Te Deum’, the ‘Jubilate’, the ‘Chant for the Creed of Saint Athanasius’, the ‘Responses after the Te Deum and Jubilate’, the ‘Sanctus’, the ‘Kyrie Eleison’ (major) and (minor) and the ‘Creed’. It is often referred to as ‘Stevenson Short’ to distinguish it from the ‘Royal’ or ‘long’ *Morning Service in C*. The ‘Te Deum’ of the *Morning Service in C* (*Short*) is forty bars less than the ‘Te Deum’ of ‘Stevenson long’, and the ‘Jubilate’ (*Short*) is fifty bars shorter than the ‘Jubilate’ of ‘Stevenson long’.

### **List of Sources**

*Source 1: (B), (front)*, pp. 218-278

*Source 2: (K), ii, (reverse)*, pp. 13-19, pp. 78-93

*Source 3: (C), i, (front), pp. 69-71; ii, (front), pp. 68-71; iii, (front), pp. 9-19; iv, pp. 33-37, pp. 72-75; v, (front), pp. 34-39; vi, (front), pp. 33-38, pp. 74-75; vii, (front), pp. 32-38; viii, (front), pp. 45-49; pp. 72-77; ix, (reverse), pp. 51-55; pp. 75-83; x, (front), pp. 51-55, pp. 77-85; xi, (front), pp. 52-56; pp. 75-84; xii, pp. 45-49, pp. 72-78; xiii, (front), pp. 51-56, pp. 76-85; xiv, (front), pp. 49-54, pp. 75-84; xv, (reverse), pp. 52-56, pp. 76-86; xxiv, (reverse), pp. 285-286*

*Source 4: (J), v, (front), pp. 115-138*

*Source 5: (H), i, (front), pp. 274-320; ii, (front), pp. 157-199*

*Source 6: (E), ii, (front), pp. 25-28; iii, (front), pp. 26-29; iv, (reverse), pp. 25-30; vi, (reverse), pp. 25-30; vii, (front), pp. 24-29; viii, (front), pp. 23-28; ix, (front), pp. 23-28; xvii, (front), pp. 130-132; xviii, (front), pp. 129-133*

*Source 7: (F), ii, (front), pp. 38-62*

*Source 8: (G), i, (front), pp. 7-12; ii, (front), pp. 7-12; iii, (front), pp. 21-28; iv, (front), pp. 9-16; v, (front), pp. 6-12; vi, (front), pp. 9-16; vii, (front), pp. 8-14, pp. 20-21; ix, (reverse), pp. 8-15*

*Source 9: (L), ii (reverse), pp. 14-25*

*Source 10: (U), (front), pp. 1-27*

*Source 11: (O), i, (front), pp. 23-31; iii, (reverse), pp. 58-61; iv, (front), pp. 91-98; vii, (front), pp. 164-169; viii, (front), pp. 83-87, pp. 103-105; x, (reverse), pp. 74-87*

## Critical Commentary

### Scoring

The *Morning Service in C (Short)* is scored for treble, countertenor, tenor, bass and organ accompaniment. In this edition the voices are indicated thus: I = Tr. ; II= C.T. ; III = T. ; IV = B. ; Org. Tr. ; Org. B.

### Copy text

Source **1: (B)** is R.C.B. [uncatalogued] ‘Morning Services and Holy Communion Services composed by Sir John Stevenson (1762 [sic]-1833) for the choir of the Chapel Royal Dublin’ (1819). It is called Source **1** in the **List of Sources** and **(B)** in the **Textual Commentary**. It presents all parts of the *Morning Service in C* ‘Stevenson Short’ successively from pages 218-278. It is the copy text for this edition and all variants are consistent with it. The entire manuscript is in the hand of John Grey, transcribed at the request of George Dallas Mills. In the contents page it is numbered ‘V’ in the hand of John Grey with the following information: ‘Preces and Responses, Te Deum, Jubilate, Kyrie, Sanctus and Nicene Creed, Chants for Venite and Creed of S. Athanasius in key of C. Note: Two settings of the Kyrie Eleison – in C and A minor. This service was formerly known as the Royal Service.’ However, most sources refer to it as ‘Stevenson Short’.

## Variant readings and dating

Source **2: K ii** is St. Patrick's Cathedral Organ Book, Vol. 81. 'Sanctus in C' and the 'Kyrie Eleison' 'major' and 'minor' are presented from pages 13 to 15. They appear after the 'Te Deum' and 'Jubilate' of the *Morning Service in C (Royal)*. The 'Creed' follows on p. 15 where the following comment is made in the hand of Robert Prescott Stewart in purple pencil 'Sir John omitted some words here ('before all world') and jumbled others, and the Creed was so sung (1816 or 1812 'til 1852) under the very nose of 4 Archbishops and 4 deans and 20 choir men. No one was the wiser!' See **Musical Illustrations, Fig. 1** for Stewart's correction of Stevenson's text from bars 14-25. The 'Creed' ends on p. 19 with the signatory symbol of John Grey. A date for the 'Sanctus', 'Kyrie' and 'Creed' occurs after Stevenson's 'Nunc Dimittis' from the *Evening Service in C* on p. 59 where 'Examined by Mr. J. Mathews and paid thus far Nov. 17<sup>th</sup> 1812' is written after Grey's signatory symbol. The 'Responses before Te Deum' begin on p. 78 and are followed by the 'Chant for Venite Exultemus Domino' on p. 79 which ends on the same page with double bar lines. The 'Te Deum' (Short) begins on p. 79 and ends on p. 87 with the signatory symbol of John Grey. The 'Jubilate' begins on p. 87 and ends on p. 91 with the signatory symbol of John Grey. The 'Chant for the Creed of Saint Athanasius' begins on p. 91 and ends on p. 93 with double bar lines dated 'Paid Nov. 15 1815' in Grey's hand.

Source **3: (C)** refers to Christ Church Cathedral part-books **i-xv** and **xxiv**. In this edition the voices are indicated thus: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; Ic = Tr. [cant.] ; Id = Tr. [dec.] ; Ie = Tr. [cant.] ; If = Tr. [dec.] ; Ig = Tr. [cant.] ; Ih = Tr. [dec.] ; Ii = Tr. [dec.] ; Ik = Tr. [dec.] ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

Treble Decani R.C.B. C6/1/24/3/7 is **i** and is called 'Ib' in the order of parts and in the **Textual Commentary**. It presents the 'Sanctus in C' after the 'Te Deum' and 'Jubilate (*Royal*)' on p. 69. There are incidences of alteration in pencil to the original setting. 'Verse' is deleted by pencil and 'Chos.' entered. The 'Kyrie Eleison' 'major' and 'minor' begin and end on p. 70 with the signatory symbol of John Grey. The 'Creed' begins on p. 71 and ends with Grey's signatory symbol on p. 73. There is no further evidence for dating, but it can be suggested that this source possibly dates from c.1812 in that the 'Sanctus' is preceded by the 'Te Deum' and 'Jubilate' of Stevenson's '*Royal*' Service. Treble Cantoris R.C.B. C6/1/24/3/8 is **ii**. It is called 'Ia' in the order of parts and in the **Textual Commentary**. The 'Sanctus', the 'Kyrie' (major) and (minor) and the 'Creed' are presented from p. 68 following the 'Te Deum' and 'Jubilate' (*Royal*). There is the addition of mordents and ornamentation to some notation of the 'Creed'. It ends on p. 73 with the signatory symbol of John Grey. No further evidence for dating exists except to state that this likewise possibly dates from c.1812 in that it presents 'Te Deum' and 'Jubilate' (*Royal*) beforehand. Treble Cantoris R.C.B. C6/1/24/3/10 is **iii**. It is called 'Ic' in the order of parts and in the **Textual Commentary**. It presents the 'Sanctus', 'Kyrie Eleison' 'major' and 'minor' and 'Creed' after the 'Te Deum' and 'Jubilate' (*Royal*) from p. 9i. It should be noted that the first twenty pages are entered in a later hand and on inserts. The 'Santctus' [*sic*] begins on p. 9i where 'Verse' and 'Full' are entered in pencil. Although the signatory symbol is unidentified, it possibly dates from the 1840s. The flurry towards the end of the symbol is highlighted in pencil, suggesting the chorister is familiar with this copyist. The 'Kyrie Eleison' (major), which begins on p. 10i, presents an extra bar in pencil. It is an illogical entry as the bar is represented here in the original hand. The 'Kyrie Eleison' (minor) begins on p. 10i where the letter 'y' in 'key' is highlighted in pencil. It ends on p. 11i and is

followed by a statement in pencil: 'This is a beautiful service.' The 'Creed' begins on p. 11i. 'Creed' is entered in pencil above where the text 'belive'[sic] is misspelt. The time signature of 3|2 is deleted in the original hand, while 'Vs' *volto subito* is entered in pencil towards the end of pages. The original 'Dec.' is deleted in pencil and 'Cantoris' inserted. A bar is stashed with correction added in ink by a later hand over the notation. It ends on p. 14 without a signatory symbol. The 'Te Deum in C' begins on p. 14 without a title and 'Stevenson C Short' is entered in pencil above. It ends on p. 17 and is immediately followed by the 'Jubilate'. The 'Chant for the Creed of Saint Athanasius' begins on p. 19 and is incomplete, page 20 being a blank page of manuscript. Treble Decani R.C.B. C6/1/24/3/17 is iv. It is called 'Id' in the order of parts and in the **Textual Commentary**. It presents the *Morning Service in C* with Responses from p. 39 where there are a number of alterations made to the 'Te Deum'. Pause signs are highlighted in pencil while dynamics such as 'pp' and 'ff' are entered in pencil. Original dotted C minim is highlighted in pencil and 'Chorus left out' is entered in pencil while there is penciled mimicry of notation. It ends on p. 35 with an unidentified signatory symbol. The 'Jubilate' begins on p. 36 where there are pauses entered in pencil over minim beats. It ends on p. 37 with an unidentified signatory symbol and is followed by the 'Chant for the Creed of Saint Athanasius' on p. 37. There is penciled scribbling alongside four of the staves while two final staves have been inserted. These are initialed 'W.H.' before the text 'Lord have mercy upon us' and followed by some penciled notation and markings. It ends on p. 38 without a signatory symbol. The page numbers of the 'Sanctus' have been stashed away and the number '72' entered in ink. The 'Creed' is not presented until p. 72. The only evidence for dating is after Jackson's 'Te Deum' of the Morning Service in C on p. 44 where '1808 C. Doland' has been punctured through the page. This may suggest a composition date of pre-1808. The 'Sanctus in C Sir

J. Stevenson Conclusion of Service from page 30' is written onto p. 72 where 'Verse' is deleted in pencil and 'Chorus' entered. It ends on p. 72 with an unidentified signatory symbol. The 'Kyrie et Credo in C' begins on p. 72 where there are incidences of 'lead' in pencil and pauses are entered in pencil over semibreves. It ends on p. 72 with an unidentified signatory symbol and is followed by a series of minims in pencil. The 'Creed' begins on p. 72 where '*Cantoris*' is entered in pencil. It ends on p. 75 with an unidentified signatory symbol. The nearest evidence for dating occurs after Stevenson's 'Jubilate' of the *Morning Service in E* on p. 90 where after the signatory symbol of John Grey it is stated 'Feb. 1822 A.D.' Treble Decani R.C.B. C6/1/24/3/18 is v. It is called 'If' in the order of parts and in the **Textual Commentary**. The 'Short Service in C with Responses' begins on p. 34 and ends on p. 35 with an unidentified signatory symbol. The 'Jubilate' begins on p. 35 where 'Treble' is entered in pencil above. It is followed by 'Chant of Saint Athanasius' on p. 36 which ends on p. 38. The 'Sanctus in C' begins on p. 38 where 'not too fast' is entered in pencil. The 'Kyrie et Credo' is marked 'Stevenson in C Short' in pencil where some staves have been tampered with in pencil. Dotted semibreves are altered to read dotted minims and minim spaces are shaded in pencil. Time signatures 3|2 and 3|4 are entered in pencil where originally omitted, while pause signs are also entered in pencil. It ends on p. 38 with the signatory symbol of John Grey. 'Short' is written in pencil after the signatory symbol. The 'Creed in C' begins on p. 39 where bar lines and '*Cantoris*' are highlighted in pencil and there is penciled correction to notation with lettering entered in pencil above. It ends on p. 40 with the signatory symbol of John Grey. Evidence for dating occurs after Clarke's 'Creed' of the *Morning Service in D* on p. 133 where 'Mar. 1 1822 A.D.' is written, together with the signatory symbol of John Grey. Treble Decani R.C.B. C6/1/24/3/19 is vi. It is called 'Ih' in the order of parts and in the **Textual Commentary**.

The 'Morning Service in C with Responses Sir J. Stevenson' begins on p. 33. 'Short Service' is entered in pencil over the first stave while 'Short Service in C' is inscribed in pencil along the left margin of p. 33. The instruction 'Count your time my boys' and 'lead' is entered in pencil, while pause marks are deleted in pencil. It ends on p. 35 with an unidentified signatory symbol. The 'Jubilate' begins on p. 36 and ends on p. 37 followed by the 'Chant for the Creed of Saint Athanasius'. A comment in the original hand 'As at the first Morning Service in C' is crossed out in the same hand. It ends on p. 38. Evidence for dating occurs after Stevenson's 'Jubilate' of the *Morning Service in E* on p. 92 where 'Feb. 1822 A.D.' is written, together with the signatory symbol of John Grey. The 'Sanctus in C by Sir J. Stevenson' is on p. 74 where 'Verse' is deleted in pencil, while penciled 'lead' is entered. Notation is added in pencil over bars of rest, while grace notes are deleted in pencil. It ends on p. 74 with the signatory symbol of John Grey. The 'Kyrie et Credo in C' begins on p. 74. A mordent-like symbol is presented over notation marked 'Last Time' and pauses are entered in pencil. It ends on p. 74. The 'Creed in C' begins on p. 75. 'Chorus Brisk' and '*Cantoris*' is entered in pencil. Mordent-like symbols are entered over notation while penciled grace notes, '*Cant.*', 'keep up' and 'brisk' are also entered. The original notation is altered in pencil with penciled corrected lettering above. It ends on p. 77 with the signatory symbol of John Grey. Treble Cantoris R.C.B. C6/1/24/3/20 is **vii**. It is called 'Ie' in the order of parts and in the **Textual Commentary**. The 'Short Service in C with Responses Sir J. Stevenson' begins on p. 32. There is penciled commentary after the title with further illegible penciled commentary beneath. The text 'the' is inserted before 'priest' on three occasions. The 'Responses' end on p. 32. The 'Chant for Venite Exultemus Domino' also begins on p. 32 and is followed by 'Not used' in pencil. The 'Te Deum' begins on p. 33. 'Short' is entered in pencil followed by a number of penciled comments of

minor significance; for example ‘a’ before ‘verse’ etc. A section for countertenor, tenor and bass ending to the text ‘of Martyrs praise thee’, is deleted in pencil. It ends on p. 35 with the signatory symbol of John Grey. The ‘Jubilate’ begins on p. 35 where a number of penciled markings of minor significance include highlighting of note stems etc. It ends on p. 36 and is followed by the ‘Chant for the Creed of Saint Athanasius’. The ‘Sanctus in C’ follows on p. 38 and concludes with the signatory symbol of John Grey. The ‘Kyrie et Credo’ begins on p. 38 where ‘Jno’ is entered after ‘Sir’ for Stevenson’s Christian name. ‘*Cantoris*’ is entered in pencil while there is penciled correction to the text. There is also penciled deletion and correction signed by a ‘W. Dunne’ to the text ‘speaketh, he speaketh by the prophets’ which includes grammatical correction to the text ‘spake’. ‘Lead’ is entered in pencil. It ends on p. 40 with the signatory symbol of John Grey. No further evidence for dating exists. Treble Decani R.C.B. C6/1/24/3/29 is **viii**. It is called ‘Ii’ in the order of parts and in the **Textual Commentary**. It presents the ‘Te Deum’ and ‘Jubilate (*Royal*)’ beforehand. The ‘Sanctus’ begins on p. 45. ‘Chos.’ is entered in pencil with repeat signs. The ‘Kyrie Eleison’ ‘major’ follows with an instruction ‘repeat 8 times more’ in the original hand at the text ‘to keep this law’. The ‘Kyrie Eleison’ ‘minor’ begins on p. 46 and is followed by the ‘Creed’ where various penciled markings include ‘*p*’, ‘*Cantoris*’ and there are additions to the text mainly to pages 47 and 48. It ends on p. 49 with the signatory symbol of John Grey. Evidence for dating occurs after Stevenson’s ‘Te Deum’ of the *Morning Service in F* on p. 118 where ‘Paid Jan. 1820 J. G[ray]’ is written in pencil, together with the signatory symbol of John Grey. The ‘Morning Service with responses [*sic*] in C Sir J. Stevenson’ begins on p. 72 and ends on p. 73 followed by ‘Chant for Venite Exultemus Domino’. The ‘Te Deum’ follows and is marked in pencil ‘Stevenson in C Short’. Various penciled dynamics include ‘*pp*’ and ‘*f*’, mostly to page 74. The fourth stave

of page 75 is covered with an insert of music manuscript paper. It ends on p. 75 with the signatory symbol of John Grey. The 'Jubilate' begins on p. 76 and ends on p. 77. 'Chant for the Creed of Saint Athanasius' follows on p. 77 where 'Let us pray' is entered in pencil on p. 78. It is followed by 'Amen 'B'|'C' the same at end of each prayer' in pencil. Alto Decani R.C.B. C6/1/24/3/30 is **ix**. The 'Sanctus Sir J. Stevenson' begins on p. 51. 'Verse' is deleted in pencil while dynamic marking '*ff*' and *crescendo* signs are entered in pencil. It ends on p. 51 without a signatory symbol with double bar lines. The 'Kyrie Eleison' begins on p. 31. Notation of another part is entered in pencil over notation. Pause signs are also entered in pencil. It ends without a signatory symbol on p. 52 and is followed by the 'Creed'. A number of dynamic and performance markings such as '*pp*' and '*ritard.*' are entered in pencil. There is starching to notation and the text and correction in black ink by a later hand. 'Lead' and natural signs are entered in pencil before notation. '*Decani*' is entered in pencil with a penciled note 'Sometimes played in *Db*'. There are two bars inserted to the text 'And was crucified'. A further insert of three staves is marked 'Faster' in pencil where '*Can.*' and mordent-like symbols are entered in pencil over notation. There are nine staves without an original key signature. Three of these staves bear key signatures in pencil. It ends on p. 55 with the signatory symbol of John Grey. The 'Chant for Venite Exultemus Domino' begins and ends on p. 75. It is followed by the 'Te Deum' on p. 76 and is marked 'Called the Short Service – Short Stevenson' in pencil. Rests are deleted in pencil. '*Dec.*' and '*Decani*' are entered while sharps are highlighted in pencil. '*Tempo*' is deleted in pencil while there are numerous incidences of starching and correction in the original hand or in pencil. The original text is inserted in pencil where it had been omitted, while '*Tempo*' and '*Can.*' are entered in pencil over the notation. Lettering is entered in blue pencil over rests and deleted in pencil. '*Dec.*' is entered in pencil over deleted rests

while the instruction 'A little faster' is entered in pencil. Original rests are crossed out in the original hand, while some illegible comments are entered in pencil. 'Lead', 'Can.' and sharps are added in pencil over the notation. It ends on p. 80 with the signatory symbol of John Grey. The 'Jubilate' begins on p. 80 where 'Cantoris' is entered in pencil. The text is added in pencil where it was originally omitted and 'Lead' and 'Decani' are entered in pencil. It ends on p. 82 with the signatory symbol of John Grey. 'Sanctus p. 51' is entered in pencil after the signatory symbol. The 'Chant for the Creed of Saint Athanasius' begins on p. 82 where 'Let us pray' is added in pencil to the Priest's the text: '(G)(ends) "Amen" (DF). Same at end of each prayer' is also entered in pencil. It ends on p. 83 and there is no further evidence for dating. Tenor Decani R.C.B. C6/1/24/3/31 is x. The 'Sanctus Sir J. Stevenson' begins on p. 51 after the 'Te Deum' and 'Jubilate (Royal)'. Starching to the original commentary and pause marks are entered in pencil. It ends on p. 51 with the signatory symbol of John Grey. The 'Kyrie Eleison' begins on p. 51. 'Lead' and grace notes are entered in pencil and there are incidences of erased penciled markings to the notation. Pause marks and dynamics such as 'p' are also entered in pencil. A bar of chords employed by Stevenson over a number of bars is entered onto blank manuscript in pencil. It ends on p. 51 with the signatory symbol of John Grey and is followed by the 'Kyrie Eleison' (minor) which concludes with double bar lines on p. 52. The 'Creed' begins on p. 52 where 'Slow pp' is entered in pencil. There are some incidences of starching to the original with correction in the original hand. A sixteen-bar insert littered with blue pencil and correction reads: 'Verse Slow: And was crucified also for us ....to the scriptures.' The instruction 'Faster' is entered in red pencil while a number of other edits include starching of unnecessary natural signs in a change of key. 'Dec.' entered in pencil is later deleted by pencil and 'Can.' inserted. There is starching with correction in black ink by a later hand. It

ends on p. 55 with the signatory symbol of John Grey. The 'Morning Service with Responses in C' begins on p. 77. 'Amen 'B|C' for 'Absolution' and 'Lord's Prayer' is written in pencil above the title. It ends on p. 77 followed by the 'Chant for Venite Exultemus Domino'. The 'Te Deum' begins on p. 77. Part of the left margin is repaired with cream-coloured card where edits include '*Dec.*' in pencil. Correction is made to the original spelling of 'cherubim' and 'seraphim' where in both cases 'm' is altered to read 'n'. There is further alteration to the text in pencil while dynamics '*p*' and '*f*' and sharps are added to the notation in pencil. 'Verse' is inserted in pencil with the instruction 'a little faster' and there is evidence of starching to the original notation. It ends on p. 82 with the signatory symbol of John Grey. The 'Jubilate' begins on p. 82 where '*Cantoris*' and '*Dec.*' are entered in pencil. Part of the manuscript is repaired in cream-colored card. It ends on p. 4 with the signatory symbol of John Grey and is followed by the 'Chant for the Creed of Saint Athanasius on p. 84 where 'Let us pray' is entered in pencil to the Priest's notation to the text 'Amen'. Tenor clefs are entered in pencil with the instruction 'Same at end of each prayer.' There is starching to the original text with correction in a later hand. It ends without a signatory symbol with double bar lines on p. 85. The nearest evidence for dating occurs on p. 111 after Clark's 'Creed' of the *Morning Service in F* where 'Paid Nov. 1816' is written, together with the signatory symbol of John Grey. Bass Decani R.C.B. C6/1/24/3/32 is **xi**. The 'Sanctus' begins after the 'Te Deum' and 'Jubilate (*Royal*)' on p. 52. The 'Sanctus' is noted for its use of the *custos* or direct not normally employed by Grey and more identifiable with John Mathews (d. 1799). The 'Kyrie Eleison' (major) begins on p. 52 and ends on p. 53 with double bar lines. Its 'Last Time' is notable for the number of pause and *decrescendo* signs in pencil. The 'Kyrie Eleison' (minor) begins and ends on p. 53. The 'Creed' begins on p. 54 where originally no *custos* or direct is inserted onto the end

of every stave. However, it appears to have been entered in lighter ink perhaps suggesting another hand. Flats are added to the notation in pencil and then deleted. There is starching to the original notation and the text with correction in ink by a later hand. An insert of four staves is pasted over the original notation and the text and appears to have been entered in a different hand. The instruction 'Faster' is entered in pencil and there is some highlighting of the notation in pencil. Interestingly the *custos* or direct normally common in late 18<sup>th</sup> century copies by John Mathews is included here on the inserts. The 'Creed' ends on p.56 with double bar lines and without a signatory symbol. The nearest date occurs after Stevenson's *Morning Service in Eb* on p. 68 where 'Paid this far Nov. 1812' is written, together with the signatory symbol of John Grey. 'Morning Service with Responses in C' begins on p. 75 where 'Men for 'Confession' sing 'C'|'G''C' || For "Amen" 'GC' ||. Same for "Absolution" and "Lord's Prayer" ' is entered in pencil. There is some starching of the original notation with lettering in erased pencil and the correction in ink by a later hand. 'Chos.' and notation an octave below the original are entered in pencil while there is highlighting in pencil of the original '*pia*'. The *custos* or direct is inserted in pencil where space at the end of a page of manuscript is vacant. Notation is entered beneath rests in pencil while the penciled instruction 'A little faster' is also entered. 'Sym' and 'all' are inserted in pencil. It ends on p. 80 with the signatory symbol of John Grey. The 'Jubilate' begins on p. 80 where '*Dec.*' is entered and then deleted in pencil and '*Can.*' and 'all' are entered in pencil. There is starching of the original notation while some notation entered in pencil perhaps serves as a guide to the voice. Notation is entered over rests in pencil and there is starching of the original notation with correction in ink by a later hand. It ends on p. 82 with double bar lines. The 'Chant for the Creed of Saint Athanasius' begins on p. 82 where the text 'Let us pray' is entered in pencil before the Priest 'Lord have mercy on us'.

The text “Amen |‘G’ ‘C’|| above the end of each prayer’ is also entered in pencil. It ends with double bar lines on p. 84. The nearest evidence for dating occurs after Tallis’ ‘Responses’ on p. 115 where, together with the signatory symbol of John Grey, it is dated ‘Paid Jan. 1820’. Treble Cantoris R.C.B. C6/1/24/3/33 is **xii**. It is called ‘Ig’ in the order of parts and in the **Textual Commentary**. The ‘Sanctus’, ‘Kyrie Eleison’ and ‘Creed’ in C are presented after the ‘Te Deum’ and ‘Jubilate’ marked ‘Stevenson Long’ on p. 45. Alterations include penciled deletion of grace notes and penciled addition of notation. It ends on p. 45 with double bar lines. The ‘Kyrie Eleison’ begins on p. 45 where ‘Lead off in time’ is written in pencil over the title. There is penciled addition of notation beneath the original and pause signs are entered in pencil. It ends with double bar lines on p. 46. Some of the lettering of the composer’s name is highlighted in pencil. Dynamics such as ‘*p*’ are presented in pencil and there is penciled highlighting of the notation. ‘Verse’ is written in pencil while slurring is added and later deleted in pencil. There is penciled manipulation of the text to form a drawing of an eye, presumably by one of the choristers. Letters of the original notation are entered above the correction in pencil and there is penciled manipulation of bar lines. It ends with double bar lines on p. 49. The ‘Chant for Venite Exultemus Domino’ begins on p. 73 and ends with double bar lines. It is followed by the ‘Te Deum’ where ‘Short Service in C’ is written in pencil. There is starching and correction in the original hand. An insert of a stave is placed over the original notation on p. 74. ‘*Ad lib.*’ is highlighted in pencil and penciled natural signs are inserted before the notation. It ends on p. 75 with the signatory symbol of John Grey. The ‘Jubilate’ begins on p. 76. The instruction ‘Look here *ff*’ is inserted in pencil and highlighted in red pencil. Four bars of the original are starched and corrected in later hand in black ink on p. 76. There is some penciled blotching and faded penciled addition of the text, while there is further illegible

penciled commentary. It ends on p. 77 with the signatory symbol of John Grey. The 'Chant for the Creed of Saint Athanasius' begins on p. 77 where there is a three-bar insert with an unidentified signatory symbol. There are various penciled edits on this insert and there is deletion of the text in pencil. 'Chos' is inserted in pencil and there is penciled slurring. Lettering of notation is entered in pencil above the original while there is correction to the original text in pencil. There is a penciled instruction: 'Ends "ever and ever" ('B' & 'C') "Amen". The same at the end of each prayer.' It ends on p. 78 with double bar lines. Evidence for dating occurs after Stevenson's 'Creed' of the *Morning Service in F* on p. 122 where together with the signatory symbol of John Grey it is written 'Paid Jan. 1820.' Countertenor Cantoris R.C.B. C6/1/24/3/34 is **xiii**. The 'Sanctus', 'Kyrie Eleison' and 'Creed' begin after the 'Te Deum' and 'Jubilate (*Royal*)' on p. 51. The 'Sanctus' begins on p. 51 where the notation of another part is inserted beneath rests. The instruction 'Lead off' and dynamic '*ff*' is inserted in pencil. It ends with double bar lines on p. 51. The 'Kyrie Eleison' begins on p. 52 where there is an insert of notation over rests and a pause inserted in pencil. There is starching to the original with corrections in a later hand. In the 'Kyrie Eleison' (minor) there is evidence of a deleted penciled 'X' suggesting perhaps that the 'minor' was not always as popularly performed. It ends on p. 52 with the signatory symbol of John Grey. The 'Creed' begins on p. 53 where 'Lead' and '*p* slower' are written in pencil. There is evidence of starching and correction of the original notation and the text in the original hand. '*Dec.*' and the instruction 'Faster' is written in pencil onto the four-staved insert. This insert bears starching and correction in pencil. 'Slow' is inserted in brown pencil while 'Lead' and '*Can.*' are inserted in grey pencil. There is the deletion of the original grace notes while *crescendo* signs are inserted in pencil. It ends on p. 56 with the signatory symbol of John Grey. The 'Chant for Venite Exultemus Domino' begins on p.

77 and ends with double bar lines. It is followed by the 'Te Deum' where 'Short' is inserted in pencil. There is deletion in pencil of the notation of other voice parts beneath the rests. 'Dec.' is inserted in pencil and there is starching of the original notation. 'Cantus' and 'Cant.' are inserted in pencil. Original rests are crossed out in pencil while penciled *crescendo* and sharps are inserted. Penciled correction to the original is later erased. The instruction 'Faster' is inserted in pencil. It ends on p. 82 with the signatory symbol of John Grey. The 'Jubilate' begins on p. 82 where 'Can.' and 'Dec.' are inserted in pencil and an 'X' is inserted in pencil over the notation. It ends on p. 84 with the signatory symbol of John Grey. The instruction 'Go to page 53 for Creed' is inserted in pencil. The 'Chant for the Creed of Saint Athanasius' begins on p. 84 where the text 'Let us pray' is inserted in pencil. A penciled instruction reads: 'G (ends) "Amen" ('D' 'E')). Same at the end of each prayer.' It ends on p. 85 with double bar lines. Evidence for dating occurs after Jackson's 'Deus Misereatur' of the *Evening Service in E* on p. 165 where 'Paid 1824' is written, together with the signatory symbol of John Grey. Tenor Cantoris R.C.B. C6/1/24/3/35 is **xiv**. The 'Sanctus', 'Kyrie Eleison' and Creed occur after the 'Te Deum' and 'Jubilate' (*Royal*) on p. 49. The 'Sanctus' begins on p. 49 where 'Verse' is deleted in pencil. It ends on the same page with the signatory symbol of John Grey. The 'Kyrie Eleison' begins on p. 50 where there is a pause mark in blue pencil with some erased penciled marking. It ends with double bar lines on the same page. The 'Creed' begins on p. 51 where 'p Slow' is entered in pencil with some starching and correction in later hand. There is a four-staved insert pasted over the original on p. 52, where the original alto clef is changed to tenor in pencil. The performance marking '*accelerando*' is inserted in pencil and there is starching of the original key signature with correction in pencil. It ends on p. 54 with the signatory symbol of John Grey. The 'Morning Service with Responses in C' begins on p. 75 where

‘Unison’ is inserted in pencil with the instruction ‘For “Confession” Sing ‘C’|’B’|’C’|| “Amen” ||’B’ ‘C’||. It ends on p. 75. The ‘Chant for Venite Exultemus Domino’ begins on p. 76 followed by the ‘Te Deum’ where some original rests are deleted in pencil. There is some starching to the original notation in the original hand and starching and correction in pencil. There is some manipulation of the original stems in pencil. It ends on p. 80 with the signatory symbol of John Grey. The ‘Jubilate’ begins on p. 81 where slurring and ‘Dec.’ are inserted in pencil. It ends on p. 83 with the signatory symbol of John Grey. The ‘Chant for the Creed of Saint Athanasius’ begins on p. 83 where there is a penciled instruction ‘Let us pray “Amen”. Same at end of each prayer.’ There is some manipulation of the original text in pencil. It ends on p. 84 with double bar lines. ‘For Sanctus, turn back to p.49’ is inserted in the original hand followed by an illegible penciled comment. Evidence for dating occurs after Stevenson’s ‘Sanctus’ of the *Morning Service in F* where ‘Paid Jan. 1820’ follows the signatory symbol of John Grey. Bass Cantoris R.C.B. C6/1/24/3/36 is xv. The ‘Sanctus’, ‘Kyrie Eleison’ and ‘Creed’ are presented after the ‘Te Deum’ and ‘Jubilate’ (*Royal*) on p. 52. The ‘Sanctus’ begins on p. 52 where ‘Slow’ is inserted in pencil. The ‘Kyrie Eleison’ in the major and minor keys begins on p. 53 where there is a pause in pencil over the notation. There is starching and correction of the original notation in pencil and the penciled dynamic ‘*pia*’ is inserted. It ends on p. 53 with the signatory symbol of John Grey. Creed begins on p. 54 where ‘*P* slower’ is written in pencil. There is starching and correction of the original notation and the text in later hand. There is a four-staved insert placed over the original notation with penciled highlighting of stems and the performance mark ‘*diminuato*’ inserted in pencil. It ends with double bar lines on p. 56. The ‘Morning Service with Responses in C’ begins on p. 76 where the instruction ‘For “Confession” sing ‘C’|’G’|’G’||. For ‘Amen’ | ‘G’ ‘C’||. Same for “Absolution” and the “Lord’s Prayer” ’ is inserted in

pencil. It is followed by the 'Chant for Venite Exultemus Domino' and the *Te Deum* on p. 76. A number of penciled edits include '*Decani*' and '*Cantoris*' with dynamic markings '*p*' and '*f*'. There is starching to the original notation. It ends on p. 81 with the signatory symbol of John Grey. The 'Jubilate' begins on p. 81 where '*Cantoris*' and '*Dec.*' are inserted in pencil. There is starching and correction in pencil. It ends with the signatory symbol of John Grey. The 'Chant for the Creed of Saint Athanasius' begins on p. 85 with the penciled instruction 'Let us pray, "Amen" |'G''C''|. Same at end of each prayer'. It ends on p. 86 with double bar lines. Evidence for dating occurs after Stevenson's 'Creed' of the *Morning Service in F* on p. 117 where 'Paid Jan. 1820' is written, together with the signatory symbol of John Grey. Treble Decani R.C.B. C6/1/24/3/45 is **xxiv**. It is called 'Ik' in the order of parts and in the **Textual Commentary**. The 'Sanctus', 'Kyrie Eleison' and 'Creed' are presented after the 'Te Deum' and 'Jubilate' (*Royal*) on p. 285 where 'Verse' is written and deleted in pencil and penciled grace notes are deleted. The instruction 'lead off' is inserted in pencil and there is manipulation of the original text in pencil. It ends on p. 286 and is followed by the 'Kyrie Eleison' and the 'Creed' which ends on p. 289 with an unfamiliar signatory symbol, possibly that of Richard Mullen. This signatory symbol is common in copies dating from the mid nineteenth century. Evidence for dating occurs on p. 249 after Stewart's 'Jubilate' of the *Morning Service in Eb* where together with the signatory symbol possibly of Richard Mullen, it is written 'Oct. 1850.' Earlier evidence of this hand occurs after Arnold's 'Nunc Dimittis' of the *Evening Service in F* on page 139 where together with his signatory symbol, it is written 'R.M. 1849.' This signatory symbol is very similar to that of Joseph Mullen, composer of the 'Sanctus', 'Commandments' and 'Chants' in Castle Chapel 4 Alto Cantoris from page 157.

Source 4: (J) v is Christ Church Cathedral Organ Book, R.C.B. C6/1/24/7/1. 'Te Deum in C with Responses [*sic*]' marked 'the short service' in the original hand, begins on p. 115 where the letter 'c' is corrected to 's' in 'responses' and there is penciled insertion of figured bass. It ends on p. 116 with double bar lines. There are numerous penciled treble clefs, sharps, naturals and flats inserted in the original hand top of p. 116. The 'Chant for Venite Exultemus Domino' begins and ends with double bar lines on p. 116. It is followed by the 'Te Deum' where ties are highlighted in pencil and dynamic marking '*p*' is inserted over the notation. There is penciled correction of the notation with penciled lettering below. Sharps are inserted in pencil and there is penciled insertion of a key signature. Notation originally omitted is inserted in pencil while there is starching to the original notation. It ends on p. 128 with the signatory symbol of John Horan. It should be noted that pages 120-128 are inserts and pagination bears penciled numbering. These pages are clearly in a later hand. The 'Jubilate' begins on p. 128 where there is an insert of penciled the text above the notation and there is penciled notation inserted beyond dotted semibreves. It ends on p. 133 with an unfamiliar signatory symbol. The 'Chant for the Creed of Saint Athanasius' begins on p. 133 and ends on p. 130 as page numbering is incorrect. It is followed by the 'Sanctus' and 'Kyrie Eleison' on p. 131 where there is penciled correction to the original notation with the lettering of the corrected notation entered above. It ends on p. 132 and is followed by the 'Creed' on p. 133. Bars are crossed out in pencil while there is illegible penciled commentary top of p. 137 signed 'M[athias] Crowley.' There is penciled manipulation and correction in pencil with lettering above or below the corrected note. It ends on p. 138 with the signatory symbol of John Grey. There is no further evidence for dating.

Source **5: (H) i** is [Christ Church Cathedral Score Book] R.C.B. C6/1/24/1/27. In this edition the voices are indicated thus: I/1 = Tr. ; II/1 = C.T. ; III/1 = T. ; IV/1 = B. ; Org. Tr./1 = Org. Tr. ; Org. B./1 = Org. B.

It begins on p. 274 and is thoroughly consistent with the copy text in its presentation of the *Morning Service in C (Short)*. Like the copy text, this is also in the hand of John Grey. It ends on p. 334 with the signatory symbol of John Grey but unfortunately, no further evidence for dating exists. Source **(H): ii** is 'Sir John Stevenson's Services Christ Church', R.C.B. C6/1/24/1/28 Vol. 28. In this edition the voices are indicated thus: I/2 = Tr. ; II/2 = C.T. ; III/2 = T. ; IV/2 = B. ; Org. Tr./2 = Org. Tr. ; Org. B./2 = Org. B.

'Short Service with Responses [*sic*] in C Sir J. Stevenson' begins on p. 157. 'Responses' begin on p. 157 and end with double bar lines on p. 158. The 'Chant for Venite Exultemus Domino' begins on p. 159 and ends with double bar lines. It is followed by the 'Te Deum' which ends on p. 173 also with double bar lines. The 'Jubilate' begins on p. 173 and ends with triple bar lines. It is followed by 'Chant for the Creed of St Athanasius' on p. 180. This ends on p. 184 with double bar lines and is followed by 'Sanctus' which begins and ends on p. 184 with double bar lines. The 'Commandments (major key)' begin on p. 186 and end with double bar lines on p. 187. The 'Commandments (minor key)' are deleted in pencil. It ends on p. 188 with double bar lines. The 'Creed' begins on p. 189 and is partly presented on an insert measuring 29cm x 25cm. These leaves are page numbered 192 and 193. The 'Creed' ends on p. 199 with triple bar lines. No further evidence for dating exists except to state that an unidentified signatory symbol believed to date from the 1840s is written on p. 156 after Stevenson's 'Jubilate' from the *Morning Service in E*, the page before the *Short Service in C* begins.

Source **6: (E)** refers to Trinity College Chapel part-books **ii-iv**, **vi-ix** and **xvii-xviii**. In this edition the voices are indicated thus: I/1 = Tr. ; I/2 = Tr. ; Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIa = C.T. [cant.] ; IIIa = T. [cant.] ; IIIb = T. [dec] ; IVa = B. [cant.] ; IVb = B. [dec.]

Trinity College Chapel First Treble MS 4758 MUN /V/90e/15 is **ii**. It presents ‘Short Te Deum in C’ on p. 25. It ends on p. 27 with the signatory symbol of John Grey and is followed by the ‘Jubilate’. This ends on p. 28 with the signatory symbol of John Grey. No evidence for dating exists. Trinity College Chapel Second Treble MS 4759 MUN/V/90e/16 is **iii**. The ‘Short Te Deum in C’ begins on p. 26 and ends on p. 28 with the signatory symbol of John Grey. It is followed by the ‘Jubilate’ which ends on p. 29 with the signatory symbol of John Grey. No evidence for dating exists. Trinity College Chapel First Countertenor MS 4760 MUN/V/90e/17 is **iv**. The ‘Short Te Deum in C’ begins on p. 25 and ends on p. 28 with the signatory symbol of John Grey. The ‘Jubilate’ begins on p. 29 and ends on p. 30 with the signatory symbol of John Grey. The only evidence for dating refers occurs after Travers’ ‘Jubilate in F’ on p. 66 where the date ‘Oct. 1845’ is written together with an unidentified signatory symbol. Trinity College Chapel First Tenor MS 4756 MUN/V/90e/13 is **vi**. The ‘Short Te Deum in C’ begins on p. 25. Trinity College Chapel Second Tenor MS 4757 MUN/V/90e/14 is **vii**. It is called ‘IIIb’ in the order of parts and in the **Textual Commentary**. The ‘Short Te Deum in C’ begins on p. 25. A number of ink blotchings have been made to the score. It ends on p. 28 with the signatory symbol of John Grey. No evidence for dating exists. Trinity College Chapel First Bass MS 4754 MUN/V/90e/11 is **viii**. The ‘Short Te Deum in C’ begins on p. 23 and ends with the signatory symbol of John Grey on p. 26. It is followed by the ‘Jubilate’ which ends on p. 28

with the signatory symbol of John Grey. No further evidence for dating exists. Trinity College Chapel Second Bass MS 4755 MUN/V/90e/12 is **ix**. The ‘Short Te Deum in C’ begins on p. 23 and ends with the signatory symbol of John Grey on p. 26. It is followed by the ‘Jubilate’ which ends on p. 28 with the signatory symbol of John Grey. No further evidence for dating exists. Trinity College Chapel Treble [Primo] MS 4769 MUN/V/90e/26 is **xvii**. It is called ‘I/1’ in the order of parts and in the **Textual Commentary**. The ‘Short Te Deum in C’ begins on p. 130 and ends on p.131 with an unidentified signatory symbol. It is followed by the ‘Jubilate’ on the same page which ends on p. 132 with an unidentified signatory symbol. The only evidence for dating occurs after Tallis’ ‘Venite’ on p. 155 where it is written in ink ‘J.C. Mahaffy Jan. 14 1887’. Trinity College Chapel Primo MS 4770 is **xviii**. It is called ‘I/2’ in the order of parts and in the **Textual Commentary**. The ‘Short Te Deum in C’ begins on p. 129 and ends on p. 131 with an unidentified signatory symbol. It is followed by the ‘Jubilate’ on the same page which ends on p. 133 with an unidentified signatory symbol. No evidence for dating exists.

Source **7: (F) ii** refers to Trinity College Chapel Organ Book MS 4750 MUN/V/90e/2. Its recordings are referred to as Org. Tr./1 and Org. B./1. The ‘Short Te Deum in C’ begins on p. 38 marked ‘203’ in brown pencil. It presents variant bars from 51-53, 56-58 and bars 61 and 138. See **Musical Illustration, Fig. 2 i-iv**. It ends on p. 43 with double bar lines and is followed by the ‘Jubilate’. This is marked ‘204’ in brown pencil and ends on p. 44 with the signatory symbol of John Grey. Another copy appears further on p. 54. The ‘Te Deum in C’ is marked ‘another copy at page 38’ in pencil. Its recordings are referred to as Org. Tr./2 and Org. B./2. This copy is also numbered in brown pencil with ‘207’. It ends on p. 59 with the signatory symbol of John Grey and is followed by the

‘Jubilate’ which is marked ‘208’ in brown pencil. This ends on p. 62 with the signatory symbol of John Grey.

Source **8: (G) i-vii** and **ix** refer to St. Patrick’s Cathedral part-books. In this edition the voices are indicated thus: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

Castle Chapel 2 Treble Cantoris is **i**. The ‘Short Te Deum in C’ begins on p. 7 and ends with the signatory symbol of John Grey on p. 10. It is followed by the ‘Jubilate’ which ends on p. 11 also with the signatory symbol of John Grey. The ‘Sanctus’ begins on p. 12 and ends with the signatory symbol of John Grey and is followed by the ‘Commandments’ but no Creed. It ends with the signatory symbol of John Grey on p. 12. No further evidence for dating exists. Castle Chapel 1 Treble Decani is **ii**. The ‘Short Te Deum in C’ begins on p. 7 and ends with the signatory symbol of John Grey on p. 10. It is followed by the ‘Jubilate’ which also ends with the signatory symbol of John Grey on p. 11. The ‘Commandments’ begin and end on p. 12 with double bar lines. There is no ‘Creed’. The evidence for dating is a performance date entered after Arnold’s ‘Te Deum’ of the *Morning Service in C* on p. 32 where it is stated in pencil ‘Sung by F.W.S. and J.M. 12<sup>th</sup> May 1861.’ Castle Chapel 4 Alto Cantoris is **iii**. The ‘Short Te Deum in C’ begins on p. 21 and ends on p. 26 with double bar lines. It is followed by the ‘Jubilate’ which ends with double bar lines on p. 28. No further evidence for dating exists. Castle Chapel 10 Alto Decani is **iv**. The ‘Short Te Deum in C’ begins on p. 9 and ends with the signatory symbol of John Grey on p. 13 and is followed by the ‘Jubilate’ which ends on p. 15 also with the signatory symbol of John Grey. The ‘Sanctus in C’ begins on p. 15 and bears a penciled performance date ‘Thurs 15 Dec. 1836 R.O.M.’. It ends with double bar lines on p. 15 and is followed by the

‘Commandments’ on p. 16 where it ends with the signatory symbol of John Grey. No further evidence for dating exists. Castle Chapel 15 Tenor Cantoris is **v**. The ‘Short Te Deum in C’ begins on p. 6 and ends with an unidentified signatory symbol on p. 10. It is followed by the ‘Jubilate’ which also ends with the same unidentified signatory symbol on p. 12. The ‘Sanctus’ and ‘Commandments’ also end with this unidentified signatory symbol on p. 35. No further evidence for dating exists. Castle Chapel 16 Tenor Decani is **vi**. The ‘Short Te Deum in C’ begins on p. 9 and ends with the signatory symbol of John Grey on p. 13. It is followed by the ‘Jubilate’ which ends on p. 15 also with the signatory symbol of John Grey. The ‘Commandments’ begin on p. 15 and end on p. 16 with the signatory symbol of John Grey but no ‘Creed’ is present. No further evidence for dating exists. Castle Chapel 19 Bass Cantoris is **vii**. ‘A Short Te Deum in C’ begins on p. 8 and ends on p. 12 with an unidentified signatory symbol. The ‘Jubilate’ begins on p. 13 and ends with the same signatory symbol on p. 14. The ‘Sanctus in C’ begins and ends on p. 20 with the same signatory symbol. It is followed by the ‘Commandments’ which end on p. 21 with the same unidentified signatory symbol. No further evidence for dating exists. Castle Chapel 21 Bass Decani is **ix**. ‘A Short Te Deum in C’ begins on p. 8 and ends on p. 12 with the signatory symbol of John Grey on p. 12. It is followed by the ‘Jubilate’ on p. 13 which ends on p. 14 with the signatory symbol of John Grey. The ‘Sanctus in C’ begins on p. 15 and ends with double bar lines. It is followed by ‘Commandments’ which end on p. 15 with the signatory symbol of John Grey. There is no ‘Creed’. No further evidence for dating exists.

Source **9: (L) ii** is D4 12 Castle Chapel Organ Book. ‘Short Te Deum in C’ begins on p. 14 and ends with double bar lines on p. 21. It is followed by the ‘Jubilate’ which ends on p. 24 with the signatory symbol of John Grey and also signed in later hand with the

signatory symbol of Mathias Crowley. The ‘Sanctus in C’ begins on p. 25 and ends with double bar lines. It is followed by the ‘Commandments’ which also end with double bar lines on p. 25. A penciled performance date occurs after Stevenson’s ‘Te Deum’ of the *Morning Service in F* at the top of p. 40 where ‘10<sup>th</sup> April [18]36’ is written. No further evidence for dating exists.

Source **10: (U)** refers to the printed edition *Morning and Evening Services and Anthems* (1825). It presents the ‘Responses’ on p. 1 entitled ‘Short Service for Holy Days.’ It provides the instruction: ‘These Responses may be performed without the Organ.’ The ‘Chant for Venite Exultemus Domino’ is presented on p. 2 followed by the ‘Te Deum Laudamus’ on p. 3. It ends on p. 14 and with the exception of extra slurring, phrasing, dynamic and performance markings. It is consistent with the copy text. The ‘Jubilate’ begins on p. 15, ends on p. 20 and similarly includes extra slurring, phrasing, dynamic and performance markings. It is consistent with the copy text. The ‘Chant for the Creed of Saint Athanasius’ begins on p. 21 and is followed by the ‘Responses after the Te Deum and Jubilate’. These end on p. 23 and are followed by the ‘Sanctus’ on p. 24 and ‘Kyrie Eleison’ (major key) on p. 25. The ‘Kyrie Eleison’ (minor key) is presented on p. 26 and is followed by the ‘Nicene Creed’ on p. 27. This ends on p. 35. All are consistent with the copy text with the exception of added slurring, dynamic and performance markings.

Source **11: (O) i, ii-iv and vii-viii** refer to Cashel Cathedral part-books. In this edition the voices are indicated thus: II = C.T. ; IIIa = T. ; IIIb = T. ; IVa = B. ; IVb = B. ; Org. Tr. ; Org. B.

Tenor Cashel Cathedral is referred to as **i** and 'IIIa' in the order of parts and in the **Textual Commentary**. The 'Short Service with Responses in C' begins on p. 23 and is followed by the 'Chant for Venite Exultemus'. The 'Te Deum' begins on p. 24 where there is penciled deletion of bars of rest while '*Decani*' and '*Cantoris*' are inserted in pencil. It ends on p. 28 with an unidentified signatory symbol. It is followed by the 'Chant for the Creed of Saint Athanasius' which ends on p. 29 with an unidentified signatory symbol. It is followed by the 'Kyrie Elieson' [*sic*] on p. 29 where it ends with an unidentified signatory symbol. It is followed by the 'Nicene Creed' in p. 30 where some bars are deleted in pencil and '*Dec.*' is inserted in pencil. It ends on p. 31 with the same unidentified signatory symbol. The only evidence for dating occurs on p. 49 after Blow's *My God My God* where the date '20/3[18]47' occurs, together with the signatory symbol identified as being that of John Magrath. [Cashel] Cathedral Bass is **iii** and called 'IVa' in the order of parts and in the **Textual Commentary**. The 'Te Deum by Sir John Stevenson in C' begins on p. 58 and ends with double bar lines on p. 60. It is followed by the 'Jubilate' which ends on p. 61 with a Mathews' signatory symbol signed 'F.M.', possibly referring to Cashel organist Francis Mathews. The 'Sanctus' begins and ends on p. 61 with double bar lines. There is no 'Creed'. There is no further evidence for dating. Cashel Cathedral Tenor is **iv** and is called 'IIIb' in the order of parts and in the **Textual Commentary**. The 'Short Service with Responses in C' begins on p. 91 and ends with an unidentified signatory symbol followed by the 'Chant for Venite Exultemus Domino' and the 'Te Deum' which end on p. 93 with the same unidentified signatory symbol. The 'Jubilate Deo' begins and ends on p. 94 with an unidentified signatory symbol. The 'Chant for the Creed of Saint Athanasius' begins and ends on p. 95 followed by the same unidentified signatory symbol. The 'Sanctus' follows and ends with double bar lines on p. 95. The 'Kyrie Eleison' (major) and (minor) begin and

end on p. 96 with double bar lines. The 'Creed' entitled '*vivace*' begins on p. 96 and ends on p. 98 with an unidentified signatory symbol. There is no further evidence for dating. Countertenor Cashel Cathedral is **vii** and called 'II' in the order of parts and in the **Textual Commentary**. It begins on p. 164. 'A Short Service with Responses in C' begins on p. 164. There are numerous penciled edits which include '*Decani*', '*Can.*', '*Cantoris*' and '3 voices *Decani*' in pencil. There are penciled strokes over the notation. It ends on p. 167 with a Mathews' signatory symbol. The 'Jubilate' begins on p. 167. '*Decani*', '*Cantoris*' and '4 voices' is written in pencil. There is starching and correction in the original hand. It ends on p. 168 with a Mathews' signatory symbol. The 'Chant for the Creed of Saint Athanasius' begins on p. 168 and ends on p. 169 with a Mathews' signatory symbol. It is followed by the 'Sanctus' which begins and ends on p. 169. There is starching to the original with correction in the original hand. It ends on p. 169 with a Mathews' signatory symbol. The 'Kyrie Eleison' (minor) begins and ends on p. 170 with a Mathews' signatory symbol. It is followed by the 'Nicene Creed' where there are incidences of deletions in pencil. '*Cantoris*' and '*Decani*' are entered in pencil. There is starching to the original notation with correction inserted in pencil. It ends on p. 172 with a Mathews' signatory symbol. Cashel Cathedrl Bass is **viii**. It is called 'IVb' in the order of parts and in the **Textual Commentary**. The *Morning Service in C* begins on p. 83 and ends with a Mathews signatory symbol. It is followed by the 'Jubilate Deo' on p. 86 which ends on p. 87 with a Mathews' signatory symbol. The 'Responses in C' begin on p. 103 and end with double bar lines on p. 104. It is followed by the 'Sanctus' which also ends on p. 104 with double bar lines. The 'Kyrie Eleison' (major) and (minor) begin on p. 104 and end with double bar lines on p. 105. The 'Creed' begins on p. 105 and ends on p. 106 with a Mathews' signatory symbol. The only evidence for dating occurs on an insert measuring 30cm X

24cm. This insert presents Blake's *I Have Set God*. J. Magrath's signatory symbol with the date and signature '19/7/[18]67 J.M.' is written on its reverse. No further evidence for dating exists. [Cashel Cathedral Organ Book] is x. Its recordings are referred to as Org. Tr. and Org. B. 'Morning Service Dr. Stevenson' is the title given to the 'Responses in C'. It begins on p. 74 and ends on the same page with an unidentified signatory symbol. The 'Te Deum' begins on p. 75 where 'Sir J. Stevenson' is inserted in pencil over the title. It ends on p. 83 with the same unidentified signatory symbol. The 'Chant for the Creed of Saint Athanasius' begins and ends with the same unidentified signatory symbol on the same page. 'Composed D. Short' is written in pencil top of p. 83. It ends on p. 85 and is followed by the 'Sanctus'. This concludes with double bar lines on p. 86 and is followed by the 'Kyrie Eleeson [*sic*]' which concludes on the same page with the same unidentified signatory symbol. The 'Kyrie Eleison' (minor key) begins on p. 86 and ends with the same unidentified signatory symbol on p. 87. The only evidence for dating is a penciled performance date after Kent's 'Jubilate' of the *Morning Service in C* on p. 17, where 'Sunday 6 Minutes for Jubilate July 30 1865 D.H.L.H.E.L.' is written. This copy was written in the same hand and concludes with the same unidentified signatory symbol. No further evidence for dating exists.

## Textual Commentaries

### 'Responses in C' (*Short*)

/1, If: cut time symbol here ; Ii: Before title 'Morning Service', marked 'For "Confession" sing to "Amen", G "Absolution," Lord's Prayer, "Amen" G' in pencil ; IIIa, 1: *Gsb* below *m-rest*, note of other part (C)

/3, Org. B., 2-3: '6-' beneath *Bc Bc* in pencil (J) ; Org. Tr., 1i-iv: 'do not play' in original ink over *EmCmGmEm* ; 2i-iii: 'do not play' in original ink over *DcGcDc* ; 3i-iii: 'do not play' in original ink over *DcGcDc* (K) ; Org. B., 2: '6' beneath *Bc* (O)

/4, Org. B., 1-2: '7 6' in pencil beneath *Am Am* (J) ; Org. B., 1-2: '7 6' beneath *Am Am* (O)

/5, Id: no pause over *Bsb 'praise'* ; Ih, 1: no pause on *Bsb 'praise'* (C) ; IV/2, 1: no pause over *Gsb 'praise'* ; Org. Tr./2, 1i-iii: pause over *BsbGsbDsb* ; Org. B./2, 1: pause under *Gsb* (H) ; IVb, 1: no pause over *Gsb 'praise'* (O)

/8, Org. Tr., 1iii: corrected original *Bm* to read *Dm* (B) ; Org. B., 1: '6' in pencil beneath *Dm* (J) ; IIIb, 2: '#' in pencil before *Dm 'make'* ; Org. B., 1: '6' beneath *Dm* (O)

/9, IIa, 1: original text starchy away and text '*haste*' inserted in pencil beneath *Em*. (C) ; Org. B., 1-2: '7 6 6' beneath *Cm Cm* in pencil (J) ; Org. Tr., 1i-iii: 'do not play' in original ink over *BmGmEsb* ; 2-3: 'do not play' in original ink over *Ac. A#q* (K) ; Org. B., 1-2: '7 6' beneath *Cm Cm* (O)

/10, IIa, 1: original notation starchy away and *D#sb* inserted in pencil '*help*' (C) ; Org. B., 1: '5#/3#' in pencil beneath *Bsb* (J) ; Org. B., 1: '#' beneath *Bsb* (O)

/11, II: no '#' before *Dsb* 'us' (O)

/13, I/1, 1: 'Cho.' over *Cm.* 'As' (H)

/14, IIIb, 1: original *Dsq* deleted and *Ec* inserted in pencil 'was' (O)

/15, Org. Tr., 3i-iii: 'do not play' in original ink over *CmAmFm* (K)

/16, Org. Tr., 1i-iii: 'do not play' in original ink over *Cm.Gm.Em.* ; 2i-iii: 'do not play' in original ink over *CcGcEc* (K)

/17, Org. B., 1: '6/4/2' in pencil beneath *Bbc* (J) ; Org. B., 1: '4\2' beneath *Bbc* (O)

/18, Org. B., 1: '6' beneath *Asb* (O)

/19, Org. B., 3: '6/4' beneath *Gm* (O)

/20, IIb, 1: pause mark entered over *Gsb* 'end' in a later hand (C) ; Org. B., 1: '5/4' beneath *Gsb* with pause (O)

/22, I/2, 1: pause over *Csb* '-men' ; II/2, 1: pause over *Gsb* '-men' ; III/2, 1: pause over *Esb* '-men' ; IV/2, 1: pause over *Csb* '-men' ; Org. Tr./2, 1i-iii: pause over *CsbGsbEsb* ; Org. B./2, 1: pause over *Csb* (H)

/24, Ih, 1: 'Chorus before *m-rest* (C)

/25, Org. Tr., 2: 'do not play' in original ink from *Gc* (K) ; Org. B., 1i-ii: '6-' beneath *Cm.Am.* (O)

/26, Org. Tr., 1i-ii: 'do not play' in original ink over *AmCm* ; 2i-ii: 'do not play' in original ink over *BmFm* (K) ; Org. B., 1i-ii: '5\3-' beneath *AcFc* ; 3i-ii: '6' beneath *FmDm* (O)

/27, Ig: Cm slurred to EqDq ‘prai-’ ; IIb, 2-3: evidence of starching to notes Gq Fq inserted in a later hand ‘prai-’ (C) ; Org. Tr., 2-3: original Dq Cq manipulated in pencil to read Ec Cc ‘prais-’, text of voice (J)

/28, I, 1: ends after Csb ‘-sed’ with db lines ; II, 1: ends after Esb ‘-sed’ with db lines ; III, 1: ends after Gsb ‘-sed’ with db lines ; IV, 1: ends after Csb ‘-sed’ ; Org. Tr., 1i-ii: ends after CsbGsb with db lines ; Org. B., 1i-ii: ends after GsbCsb with db lines (B) ; Id, 1: no pause over Csb ‘-sed’ ; If, 1: no pause over Csb ‘-ed’ ; Ih, 1: no pause over Csb ‘-sed’ ; IVa, 1: ends with double bar line after Csb ‘-sed’ ; IIa, 1: no pause mark over Esb ‘praise-’ ; IIIa, 1: ends after Gsb ‘-sed’ with double barlines (C) ; Org. B., 1i-ii: ends after GsbCsb with double barlines followed by the ‘Chant for Venite Exultemus Domino’ (J) ; Org. Tr., 1i-ii: ends after CsbEsb with db lines ; Org. B., 1i-ii: ends after GsbCsb with db lines (K) ; I/2, 1: pause over Csb ‘-ed’ ; II/2, 1: pause over Esb ‘-ed’ ; III/2, 1: pause over Gsb ‘-ed’ ; IV/2, 1: pause over Csb ‘-ed’ ; Org. Tr./2, 1i-ii: pause over CsbEsb ; Org. B./2, 1i-ii: pause under GsbCsb (H) ; IIIa, 1: ends with Gsb with pause ‘-ed’ ; IIIb, 1: pause over Gsb ‘-sed’ ; IVb, 1: pause over Csb ‘-sed’ (O) ; I, 1: pause over Csb ‘-sed’ (U)

### ***‘Chant for Venite Exultemus Domino’***

/1, I-IV, Org.: omitted text ‘the’ from original title ‘Chant for the Venite Exultemus Domino’ (B) ; IIb: title ‘Chant for Venite Exultemus’ - ‘Venite’ unclear as binding hinders visibility (C)

/2, Org. B., 2: ‘6’ beneath Ac. (O)

/3, Org. Tr., 1ii: Esb beneath Gsb (U)

/4, Org. B., 1: '6' beneath *Bsb* (**O**)

/5, I, 2: corrected original *Ac* to read *Gc* (**B**) ; IIIa, 2-3: *Bc* slurred to *Dc* ; Org. B., 1: '6' beneath *Am* (**O**)

/10, IV, 1i: amended *Csb* to read as an *ossia* (**B**)

/12, IIa, 4: original notation starchy and *Gc* inserted in original hand (**C**)

/13, If, 2: no 'tr.' over *Bm* (**C**) ; I, I/1&2, 2: no 'tr.' over *Bm* (**H, U**) ; Org. B., 2: '7' beneath *Gm* (**O**) ; Org. B., 1-2: *Fc. Eq* ; 3: *Dm* (**U**)

/14, I, 1: ends after *Csb* with db lines ; II, 1: ends after *Esb* with db lines ; III, 1: ends after *Gsb* with db lines ; IV, 1: ends after *Csb* with db lines ; Org. Tr., 1i-ii: ends after *CsbEsb* with db lines ; Org. B., 1: ends after *Csb* with db lines (**B**) ; IIa, 1: notation starchy and *Esb* inserted in original hand ; IIIa, 1: ends after *Gsb* with double barlines ; IVb: ends after *Csb* with double barlines and no sig. (**C**) ; Org. Tr./2, 1i-iii: ends after *CsbGsbEsb* with db lines ; Org. B./2, 1: ends after *Csb* with db lines (**H**) ; Org.: ends with double barlines (**J**) ; Org. Tr., 1i-ii: ends after *CsbEsb* with db lines ; Org. B., 1i: *Fsb* over *Csb* ; 1ii-iii: ends after *GsbCsb* with db lines (**K**) ; II, 1: ends after *Esb* with db lines (**O**)

### **'Te Deum in C' (Short)**

/1, Ih, 1: 'Chorus' over *Csb* 'we' ; Ie: 'Chorus', 'Short' in pencil ; Ii: Before title 'Short' in pencil and 'Stevenson in C Short' after Christ Church stamp ; IIIa, 1: 'Chorus *Vivace*' over *Esb* 'We' (**C**) ; IVa, IVb, 1: 'Chorus' over *Csb* 'We' (**E**) ; Org. Tr./2, 1i: 'Chorus *Vivace*' over *Csb* (**F**) ; IIIb, 1: 'Chorus *Vivace*' over *Esb* 'We' (**G**)

/2, I/1, 1-2: no slur from *Ec* to *Dc* 'praise' (E) ; Ib, 1-4: 'Lead off with' in pencil over *Ec* tied to *Dc Cc Bc* 'praise thee O' ; IIIa, 1-2: no slur from *Gc* to *Fc* 'praise' (G) ; Org. Tr., Iii-3ii: *Am Gm* deleted in pencil ; Org. B., 1-2: figured bass beneath *Fm Gm* (L)

/3, IIa, 1: 'Dec.' in pencil over *Gsb* 'To' (C)

/5, Ic, 2: a barline in original hand after *Dq* '-ledge' (C) ; IIIa, 1: no g.n. *Cq* before *Bc*. 'know-' (E) ; IIIa, 1: no g.n. *Cq* before *Bc*. 'know-' (G) ; IIIb, 1: no g.n. *Cq* before *Bc* 'know-' (O)

/7, IVb, 1: text 'Lord' torn perhaps due to pencil deletion beneath *Gsb* (C) ; I/1, 1-2: penciled slur from *Cm* to *Bm* 'Lord' (E)

/10, I, 3: tie from *Bm* 'thee' highlighted in pencil (J)

/11, IVa, 1: inked stroke over *Em* with pause 'thee-' (C) ; IVa, 1: no pause over *Em* 'thee' ; IVb, 1: inked stroke over *Em* with pause 'thee' (G) ; Org. B., 2: 'p' in pencil over *Cm* (J) ; Org. Tr., 1i: pencilled stroke with pencilled pause and text 'thee' in pencil over *Bm* ; Org. B., 1: pencilled stroke over *Em* (K) ; IVb, 1: no pause over *Em* 'thee' ; Org. Tr., 1i: no pause over *Bm* ; Org. B., 1: no pause over *Em* (O)

/12, IVb, 1: 'Slow' in pencil over *Gm* 'Fa-' (O)

/13, Id, 1: *Csb* highlighted in pencil 'ev-' (C)

/15, Org. Tr./1, 1i-iii: pause over *CsbGsbEsb* ; Org. B./1, 1: pause over *Csb* (F)

/17, If: marked Verse 3/2 '16' 'Continually do cry' ; Ie: marked '3/2' 'Verse' '16' 'bars' in pencil, ends 'continuously do cry' (C) ; Org. Tr./1, 1i: no pause over *Csb* ; Org. B./1, 1: no pause over *Csb* (F) ; IVb, 1: 'Dec.' in pencil over *Csb* '-ing' (O) ; I, 1: no pause over *Csb* '-'

*ing* ; II, 1: no pause over *Gsb* ‘-ing’ ; III, 1: no pause over *Esb* ‘-ing’ ; IV, 1: no pause over *Csb* ‘-ing’ ; Org. Tr., 1i-iii: no pause over *CsbGsbEsb* ; Org. B., 1: no pause over *Csb* (**U**)

/17, IIa, 1: *Csb* note of other part beneath *m-rest* deleted ; IIb, 1-2: *m-rest m-rest* deleted in pencil ; 3: ‘*Dec.*’ in pencil over *Gm* ‘*To*’ ; IIIb, 2: ‘*Dec.*’ in pencil over *m-rest* ; IVa, 1: ‘*Decani*’ in pencil beneath *m-rest* (**C**) ; IIIa, IVb, 1: ‘*Moderato*’ over *m-rest* (**E**) ; Org. Tr./1, 1: ‘*Verse 3 Voices Moderato*’ over *m-rest* ; Org. Tr./2, 1: ‘*Verse Moderato*’ over *m-rest* (**F**) ; IIb, 2: ‘*Dec.*’ in pencil over *m-rest* ; IIIa, 3: ‘*Verse Moderato*’ over *Em* ‘*To*’ ; IVa, IVb, 1: ‘*Verse Moderato*’ over *m-rest* (**G**) ; I/2, 1: ‘*Moderato*’ over *sb-rest* ; II/1, 1: ‘*Moderato*’ over *m-rest* (**H**) ; Org. Tr., 1: ‘*Moderato*’ over *m-rest* (**K**) ; II, 1: ‘*Decani*’ in pencil over *m-rest* (**O**)

/19, IVa, IVb, 2: original *Gm* highlighted in pencil to read *Am* ‘-gels’ (**E**)

/24, IV, 1-2: removed original slur from *Fm* to *Gm* ‘*pow-ers*’ (**B**) ; IVb, 1-2: no slur from *Fm* to *Gm* ‘*powers*’ (**E**) ; Org. Tr./1&2, 4i: ‘tr.’ over *Dm* (**F**) ; Org. Tr./1, 4i: ‘tr.’ over *Dm* (**H**) ; Org. Tr., 4i: ‘tr.’ over *Dm* (**K**) ; II, 1: ‘tr.’ over *Dm* ‘*there-*’ ; Org. Tr., 4i: ‘tr.’ over *Dm* (**O**) ; Org. Tr., 4i : ‘tr.’ over *Dm* (**U**)

/25, Org. B., 2: ‘*Voices Alone*’ beneath *Cm* (**U**)

/28, IIIa, 2: g.n. *Fq* before *Ec* ‘*Se-*’ (**E**)

/30, IIb, 2: ‘#’ highlighted in pencil beside *Fq* ‘-nual-’ (**C**) ; Org. B., 2ii: ‘*Organ*’ beneath *Bm* (**U**)

/31, IVa, IVb, 3-4: *Dc* slurred to *Cc* ‘-ual-’ (**E**)

/32, Org. Tr. 2ii-3: corrected original *Cq Bc* to read *Dq Cc* (**B**) ; IIIa, 1: 'tr.' over *Ec*. 'cry';  
1: phrase from *Ec*. 'cry' ; IVa, 1-2: *Cm* slurred to *Dm* 'cry'; IVb, 1: *Csb* 'cry' (**E**)

/32-39, Id, If: this source omits these three bars of notation (**C**)

/33, If, 1: 'p' in pencil over *Gm* 'Ho-' ; Ig, 2: 'pppp' in pencil over *Gsb* with pause '-ly' ; Ii,  
1: 'pp' in pencil over *Gm* 'Ho-' ; IVa, 1: 'p' in pencil before *Gm* 'Ho-' (**C**) ; Org. Tr./1&2,  
1i: 'Cho' over *Gm* ; Org. B./1, 1i-ii: 'for' beneath *BmGm* ; Org. B./2, 1iv: 'ff' beneath *Bm* ;  
Org. B./1&2, 2v: pause under *Gsb* (**F**) ; Org. B., 2: pause under *Gsb* (**L**)

/34, II, III, 1-6: removed phrase from dotted crotchet to crotchet 'Ho-' (**B**) ; IIa, 1: 'Dec.' in  
pencil over *Ec*. 'Ho-' ; IIIa, 'Verse' over *Cc*. 'Ho-' (**C**) ; IIIa, 1-6: phrase from *Cc*. to *Cc* ;  
2-4: pencilled slur from *Bq* to *Dc* ; 5-6: *Ec* slurred in pencil to *Cc* 'Ho-ly' (**E, G**) ; Org.  
Tr./1&2, 1i: 'Verse' over *Ec*. (**F**) ; IIIb, 1: 'Verse' over *Cc*. 'Ho-' (**O**) ; Org. Tr., 1ii: 'Voices  
Alone' beneath *Cc*. (**U**)

/35, II, III, 1: removed unnecessary text 'Ho-' beneath minims ; Org. Tr., 1ii-iii: corrected  
original *GmEm* to read as *AmFm* over *Cm* ; 2ii-iii: corrected original *GsbEsb* to read as  
*AsbFsb* over *Csb* (**B**) ; IIIa, 1: 'Chorus' over *Fm* 'Ho-' ; IIIb, 1: 'p' in pencil beneath *Fm*  
'Ho-' ; IVa, 1: 'p' in pencil before *Fm* 'Ho-' (**C**) ; Org. Tr./1&2, 1i: 'Chor' over *Cm* ; Org.  
B./1, 1iv: 'for' beneath *Fm* ; Org. B./2, 1iv: 'ff' beneath *Fm* (**F**) ; Org. B., 2: pause under *Fsb*  
(**L**)

/36, IIb, 1: text 've-' over *Ac*. 'Ho-' ; 1-2: *Ac*. *Gq* highlighted in pencil 'Ho-', original  
starched away (**C**) ; IIIa, 1-6: phrase from *Fc*. 'Ho-' (**E**) ; Org. Tr./2, 1i: 'Verse' over *Ac*.  
marked 'p' beneath (**F**) ; IIa, 1: 'Verse' over *Ac*. 'Ho-' (**G**) ; Org. Tr., 1i: 'pia' over *Ac*. (**K**)  
; IIIb, 1: 'Verse' over *Fc*. 'Ho-' (**O**) ; Org. Tr., 1ii: 'Voices Alone' beneath *Fc*. (**U**)

/37, II, 1ii: removed unnecessary text 'Ho-' beneath Dm ; III, 1: removed unnecessary text 'Ho-' beneath Bm (**B**) ; Ie, 1: 'A' before 'Chorus' over Bm 'Ho-' ; If, 1: 'p' in pencil over Bm 'Ho-' ; Ii, 1: 'pp' in pencil over Bm 'Ho-' ; IIIa, 1: 'Cho' over Bm 'Ho-' ; IVa, 1: 'p' in pencil before Gm 'Ho-' (**C**) ; Org. Tr./1&2, 1i: 'Chor' over Bm ; Org. B./1, 1iv: 'for' beneath Gm (**F**) ; Org. B., 2: pause under Gsb (**L**)

/38, I/1, 1-2: original text 'Holy' deleted in pencil with text 'Lord God' inserted under Cm Dm (**E**) ; Org. Tr./1&2, 1i: 'Tempo Pr'mo' over Cm (**F**) ; Org. Tr., 1i: 'Tempo' over Cm ; Org. B., 1ii: 'Tempo' beneath Cm (**K**) ; Org. Tr., 1: 'Tempo' over Cm (**L**)

/40, Id, 1: 'ff' in pencil over Esb 'heav'n' ; If, 1: 'ff' over Esb 'Heav'n' ; Ii, 1: 'f' in pencil over Esb 'Heav'n' (**C**) ; Iib, 1: '7' 'Tempo' in pencil over Gsb 'Heav'n' ; IIIb, 1: 'f' in pencil before Em. 'Heav'n' (**C**)

/42, III, 4: corrected original Ec to read Dc 'the' (**B**)

/43, IIIa, 1-2: Em slurred to Dc 'Ma-' (**E**)

/45, Id, Ie, 3: pause over Gm '-ry' ; Ih, 3: no pause over Gm '-ry' ; Ii, 3: a blotch – perhaps original pencil writing erased away and a faded x after Gm '-ry' ; Iia, 2: g.ns FqEq before Dm '-phim' (**C**) ; I/1, 3: no pause over Gm '-ry' ; IIIa, 1-2: Dc. slurred to Cq 'Glo-' (**E**) ; Ia, 3: no pause over Gm '-ry' ; IVa, 1-2: starched Cm Am beyond Gm Gm with pause 'glory' ; 2: no db lines, single line in pencil after Gm with pause '-ry' (**G**) ; Org. B., 2iii: pause beneath Gm, no double barline ; 3: 'pia' under Gm ; Org. Tr., 3i-ii: no double barline after GmBm with pause (**K**) ; Org. B., 3: 'pia' under Gm (**L**)

/46 (Up bt.), Ih: '15' here: implying sect of other voice (**C**) ; Org. Tr./2, 1: 'Verse' over m-rest ; Org. B./2, 1: 'pia' beneath Gm (**F**) ; Iia, Iib, 1: 'Verse *Maestoso*', '3/2', marked 'Can'

in pencil over *m-rest*, 'the', text of other voice ; IVa, 1: 'Can.' in pencil over *m-rest* in pencil (G) ; II, 1: 'Verse *Maestoso*' marked 'Can.' in pencil over *m-rest* ; Org. Tr., 1: 'Maestoso' over *m-rest* (O) ; IV, 1: 'Cantoris' over *m-rest* ; Org. B., 1: 'Organ' beneath Gm (U)

/46 (Up bt.)-61, Ie: these bars are omitted here ; Ig: these bars were inserted onto a separate strip of manuscript pasted over original notation in original hand ; Ii: these bars were inserted onto a separate strip of manuscript just before text beginning 'The Holy Church' (C) ; Ib, these bars are omitted here (G)

/46, If: marked 'Verse 3 Men's Voices 3/2 '15' ends '...of Martyrs praise thee' ; IIa, 3: 'Verse' over Em 'The' ; IIb, 1: 'Can.' in pencil over *m-rest* ; IIIa, 1: Bsb note of other part beneath *m-rest* not Csb ; 1-2: *m-rest m-rest* deleted in pencil (C) ; Org. Tr./1, 1-2: 'Verse' over *sb-rest* (F) ; IVb, 1: 'lead' in pencil opposite Cc 'Glo-' (G) ; II, 3: 'Maestoso' over Em 'The' (U)

/48, IIa, IIb, 1: 'tr.' over Dc. 'glo-'; 5-6: Fc slurred to Gc '-rious' (G) ; II, 1: 'tr.' over Dc. 'glo-' (O, U)

/49, IIIa, 1-2: inked blotching over Dc. Cq 'com-' (E)

/50, IIIa, 2: g.n. Dq before Cc '-pos-' (E) ; Org. Tr./1&2, 2i: g.n. Bq before Ac (F) ; Org. Tr., 2: g.n. Bq before Ac (K) ; Org. Tr., 2: g.n. Bq before Ac (L) ; IIIb, 2: g.n. Dq before Cc '-pos-' (O)

/51, Org. Tr./1, 1i: 'Chorus' over Gm ; Org. B./1, 1: 'for' beneath Gm (F) ; IIa, 1: 'Chos.' in pencil beneath Gm 'praise' ; IVa, IVb, 1: 'Chorus' in pencil over Gm 'praise' (G) ; Org.: this bar does not exist in this source (L)

/52, IIIa, 1ii: original *Csb* beneath *m-rest* deleted in pencil ; 3: 'Verse' over *m-rest*, 'The' text of other voice part; IIIb, 1-3: starching evident here particularly beneath *Esb* beneath the text ; IVa, 3: 'Solo' over *Bm* 'the' (C) ; IIa, 3: 'Dec.' in pencil beneath *Gm* 'the' ; IIb, 1: 'Dec.' in pencil over *m-rest* ; IIIb, 1: 'Dec.' in pencil over *m-rest* (G)

/53, III, 5: inserted '#' before *Fc* 'good-' (B) ; IIIb, 5: '#' in pencil before *Fc* '-ly' (C) ; IIIa, 2: '#' in pencil before *Cq* 'good-' ; 5: '#' in pencil before *Fc* '-ly' (G)

/54, IVb, 1-3: no phrase from *Em* 'of' (O)

/55, Org. B., 3: original *Am* manipulated to read *Bm* marked letter 'B' in pencil beneath (J)

/56, IIIb, 1: 'f' in pencil beside 'Chorus' over *Em* 'praise' ; IVa, 1: 'Chorus' over *Em* 'praise' ; 2: original stem on *Em* starched to form *Esb* 'thee' ; 3: 'Verse' over *m-rest* 'The' ; IVb, 1: 'Cho' in pencil over *Em* 'praise' (C) ; Org. Tr./1, 1: 'Chorus' over *Em* (F) ; IIa, 2: pause in pencil over *Em*. 'thee' ; IIa, IIb, 4: 'Can.' in pencil over *Gc* 'The' ; IIIa, 1: 'Chos' in pencil over *Em* 'praise' ; 2: minim stem on *Em* starched to create *Esb* 'thee' followed by barline in pencil ; 3: *m-rest* marked 'Verse', *m-rest c-rest* before *Ec* 'the' thus creating a new bar ; IVa, 1: 'Chor' in pencil over *Em* 'praise' ; IVb, 1: 'Chos' in pencil over *Em* 'praise' (G) ; I/2, 2i-ii: *EmGm* with pause 'thee' (H)

/57, IVb, 1-3: *Cm* with *m-rest*, *m-rest*, *m-rest*, text 'the' of other voice separately taped onto stave by a later hand (C) ; IIIa, 5-6: no slur from *Dc* to *Ec* '-ble' ; IVb, 3: 'Can' in pencil over *Cm* 'The' (G)

/58, Org. B., 6: 'b' before *Bc* (L)

/59, IIa, 1i-ii-5: '<' in pencil over *AmGc* slurred to *Fc Gc* slurred to *Ac* '-my of' (C)

/61, IIa, 1: 'Chorus' over Fc. marked 'for' over 'praise' ; IIIa, : 'pia' over Dc. with pause marked 'Chor' beneath 'praise' ; IVa, 1: 'for' beneath Ac. with pause 'praise', 'Chorus' after Ac. 'praise' ; IVb, 1: 'Cho.' in pencil over Ac. with pause 'praise' (C) ; Ia, Ib, 3: 'Vivace' over C#c 'The' (E) ; Org. B./1, 1: 'for' beneath Am with pause (F) ; Ia, Ib, 1: 'Chorus Vivace' over c-rest (G) ; I/2, 2i: pause over Cm 'Thee' (H) ; Org. Tr., 1: pause over Fc. ; 3: pause over Em (L) ; I, 3: 'Moderato' over C#c 'The' (U)

/62, IVb, 1: 'Vivace' over Am. 'ho-' (G) ; Org. Tr., 1i: 'Vivace' over C#m. (K) ; II, 1: 'Vivace' over Am. 'Ho-' ; IVb, 1: 'Vivace' over Am. 'Ho-' (O)

/64, Org. Tr., 1i: g.n. F#c before Em. (L)

/67, Org. B., 3i: corrected original Bc to read Ac (B)

/69, Org. B./1, 4: '#' before Ac (F)

/70, Org. B., 2: '#' inserted beside Dc in pencil (J)

/71, IIb, 4: 'Lead' in pencil over Ec 'Thine' (C) ; Org. B., 3: Ec c-rest (F)

/72, IIIa, 3: '#' in pencil before Cq '-or' (G)

/77, Org. B., 1i: F#sb tied to following bar (F) ; IIIa, 1: no '#' before Cm tied to previous bar 'Ghost-' (G)

/78, IVb, 2: 'pia' highlighted in pencil over Fm 'the' (C) ; IVa, 2: 'pia' over Fm 'the' (E) ; Org. B./1, 4: '#' before Fc marked 'p' and 'ad lib.' (F) ; Ib, 2: 'pp' in pencil over F#m 'the' (G)

/79, Ic, 1: '*pia*' in original hand before E#c. '*com-*' ; Ig, 1: '*ad lib.*' highlighted in pencil over G#c. marked '*pia*' beneath '*com-*' ; IIa, 1: '*piano*' beneath G#c. '*com-*' ; IVa, 1 pause over C#c. marked '*pia*' beneath '*Com-*' ; 3: pause over Cm '*-ter*' (C) ; Org. Tr., Org. Tr./1&2, 1i: '*ad lib.*' over E#c. (F, K) ; Ia, 1: '*pp*' in pencil beneath E#c. '*Com-*' ; IIa, 1: '*pp*' in pencil beneath G#c. with pause '*Com-*' ; IVa, 1: '*pp*' in pencil over C#c. '*Com-*' marked with pause ; IVb, 1: '*pp*' in pencil opposite C#c. '*Com-*', marked with pause and '*ad lib.*' (G) ; I, 1: '*pianiss ad lib.*' over E#c. '*Com-*' ; Org. Tr., 1ii: '*ad lib.*' beneath G#c. ; Org. B., 1: '*pianniss*' beneath C#m (U)

/80, Ie: marked 'Verse 20 "6" ends *to all believers*', no 'Verse 3 Voices Facet' ; IIa, 1: '*Dec.*' in pencil opposite *m-rest*, *Am* beneath *m-rest*, note of other part ; IIb, 1: *m-rest* deleted in pencil with '*Dec.*' in pencil overhead ; IIIa, 1: *Am* below *m-rest* ; IIIb, 1: 'Verse' in pencil beneath *m-rest* ; 2: '*Dec.*' in pencil over Cm '*Thou*' ; IVa, 1 'Verse *Largo Espressivo*' opposite *m-rest*, '*Decani*' in pencil beneath *m-rest* ; IVb, 2: '*all*' in pencil over *Am* '*Thou*' (C) ; Org. Tr., Org. Tr./1&2, 1: 'Verse 3 Voices *Largo Espressivo*' over *m-rest* (F, K) ; IIb, 2: '8-' with '*Dec.*' in pencil over *Em* '*Thou*' ; IIIb, 1: '*Dec.*' in pencil beneath *m-rest* ; 2: no '*ad lib.*' over Cm ; IVb, 1: '*Larghetto*' over *m-rest* (G) ; II, 1: '*Largo Espressivo*' marked '3 Voices *Decani*' in pencil over *m-rest* ; IIIb, 1: '*Decani*' in pencil beneath *m-rest* ; IVb, 2: 'Verse *Largo*' and '*Dec.*' in pencil over *Am* '*Thou*' ; Org. Tr., 1: '*Largo Espressivo*' over *m-rest* (O) ; II, 2: '*Largo Espress.*' over *Em* '*Thou*' (U)

/81, IVb, 2: '*all*' in faded pencil before *Ac* '*the*' (C)

/82, IIIa, 2: 'tr.' over *Bc*. '*-ry*' (C) ; IIIb, 2: 'tr.' over *Bc*. '*-ry*' (G) ; Org. B., 2: '#' in pencil beside *Gm* (J)

/84, II, 4-5: *Fq* slurred to *Esq* '*-er*' (O)

/87, IIb, 1-2: evidence of starching and correction inserted in original hand on Cc. tied to Bq 'Fa-' (C)

/89, Org. Tr., 1: g.n. Bc in pencil before Am (L)

/94, Org. Tr., 2: '#' inserted in pencil before Dc (J)

/96, Org. B., 2i: no Bm over Gm (L)

/97, IIa, 2: '#' in pencil beside Cc 'the' (C)

/98, III, 2-3: corrected original G#c Gc to read Ac Ac '-ness of' (B) ; IIIb, 2: '#' deleted in pencil before Ac '-ness' (G)

/99, IIa, 2: double barlines after Bm 'death' (C) ; IIIb, 1: '#' deleted in pencil before Am 'death' (G)

/100, IIb, 2-3: 'A Little Faster' in pencil over *m-rest* Em Em 'Thou didst' ; IIIb, 2: 'Verse' and 'a little faster' in pencil over Em 'Thou' (C) ; IVa, 1: 'a little faster' over *m-rest* (E) ; Org. Tr./1&2, 1: 'Verse' over *m-rest* (F) ; IVa, 1: Cm note of other part beneath *m-rest* with 'Can' above (G) ; II, 1: 'Verse' over *m-rest* ; IIIb, 1: 'Decani' in pencil over *m-rest* ; Org. Tr., 1: 'Verse' in pencil over *m-rest* (O)

/102, IVa, 3-4: Ec. slurred to Dq 'of' (E)

/104, IVa, 3: 'tr.' over Em 'be-' (G)

/105, IIIa, 2: pause over Am '-vers' (C) ; IIb, 2: pause over Asb '-vers' (G) ; IIIb, 2: Am '-vers' (O)

/106, IIIa, 1: 'Chorus *Vivace*' over *m-rest* (C) ; IVa, 2: original 'b' manipulated to read '#'  
in pencil before *Dm* 'of' (E) ; Org. Tr./2, 1: 'Chorus *Vivace*' over *m-rest* (F) ; IIIb, 1:  
'Verse' in pencil beneath *m-rest* (O)

/107, IIa, IIb, 1: 'nat.' sign before *Fm* 'sit-' (G)

/109, Ie, 1: original minim on the 2<sup>nd</sup> space starched away – no original stem on *Am* – just a  
blotch remains 'hand' (C)

/110, IIb, 2-3: 'Lead' in pencil over *Ec. Cq* 'in the' (C)

/110-118, Ii: pencilled *cresc.* and *decresc.* signs over each bar (C)

/112, Org. Tr., Iii: no tie from *Gsb* (O)

/115, IVa, 1-4: phrase from *Fm* 'glo-' (E)

/119, If: marked Verse 3 voices, '19', ends 'with thy precious blood' ; IIa, IIb, 1: 'Can' in  
pencil over *Fm.* 'We' ; IIIb, 1: 'Can.' in pencil over *Am.* 'we' ; IVa, 1: 'Cantoris' in pencil  
over *Dm.* 'We' ; IVb, 2: marked 'all' in pencil over *Dc* 'be-' (C) ; Org. Tr./1, Ii: 'Verse  
Three Men's Voices' over *Fm.* marked 'Slow' ; Org. Tr./2, Ii: 'Verse Slow' over *Fm.* (F) ;  
IIb, 1: 'Can.' in pencil over *Fm.* 'We' ; IVa, 1: 'Can.' over *Dm.* 'We' (G) ; II, 1: 'Cantoris'  
in pencil over *Fm.* 'We' (O) ; IVb, 1: 'Can.' in pencil over *Dm.* 'We' (O) ; Org. B., Iii:  
'Voices Alone' beneath *Dm.* (U)

/122, Org. B., 3: 'pia' beneath *Ac* (U)

/123, III, 1: corrected original *Bm* to read *Am* 'be' (B) ; IIa, IIb, 1-2: '<' over *Fm G#m* 'be  
our' (G) ; II, 2: 'tr.' over *G#m* 'our' (O)

/124, Org. Tr./1, 2i: 'Trumpet Stop over Ac ; Org. Tr./2, 2ii: 'Trumpet Stop' with 'Sym.' beneath Fc **(F)** ; IIIb, 2i-ii-3i-ii notes of 'Sym.' AcFc AcFc deleted in pencil **(G)** ; Org. Tr./1, 2ii: 'Trumpet' beneath Fc **(H)** ; Org. Tr., 2: 'Trumpet Stop' over Cc **(K)** ; Org. Tr., 1i: 'Swell' in pencil over Am ; 2ii-3ii: 'Open Diapason, Great Organ' in pencil beneath Fc Fc **(L)** ; Org. Tr., 2ii: 'Organ' beneath Fc **(U)**

/124-28, IIb: marked in pencil 'This symphony left [out]' with symphony parts deleted in pencil **(G)**

/127, Org. Tr., Org. Tr./1&2, 1i: 'tr.' over Em. **(F, H, K)** ; IIb, 1: no 'tr.' over Em. in symphony **(G)** ; Org. Tr. 1i: 'tr.' over Em. **(O, U)**

/128, IIa, 3: no sharps in key sig before Ec 'We' **(C)** ; IIIa, 1: no *sb-rest* beneath AcFc **(C)** ; Org. Tr., 3i: 'p' over Ec **(L)**

/132, IIIb, 1-2: no slur from Dc. to Cq 'Ser-' **(O)**

/133, IVa, 1-4: staccato over Fc 'whom thou hast re-' **(E)** ; IIb, 1: no text of other voice beneath *sb-rest* **(G)**

/135, IIb, 3 '#' in pencil before Fc 'with' **(C)** ; IIa, 3: '#' in Fc 'with' ; IIb, 3: '#' on Fc originally in pencil is highlighted of a later hand 'with' ; Org. Tr., 1-5: pencilled phrasing over EcCc GcEc FcDc AqFq GqEq ; Org. B., 1-4: pencilled phrasing over Ac A#c Bc Gc **(L)** ; II, 3: '#' in pencil before Fc 'with' ; IIIb, 2: pencilled Dc before Ec 'with' ; 4-5: no slur from Fq to Eq 'thy' **(O)**

/136, IVa, 2: 'tr.' over Ac. '-cious' **(E)** ; IIa, 1: '#' on Fm 'pre-' ; IIb, 1: '#' before Fm originally in pencil, is highlighted in ink of a later hand 'pre-' ; 2: 'tr.' in ink over Ec. '-'

*cious* ; IIIa, 2: pause with 'tr.' over Cc. '-cious' (G) ; III/1, 2: 'tr.' over Cc. '-cious' ; IV/1, 2: 'tr.' over Ac. '-cious' (H) ; IVb, 2: 'tr.' over Ac. '-ci-' (O)

/137, Ih, 1: no '*Vivace*' over Dc '*make*', before bar 'Verse 3 Voices "19"', no 'Facet ends' but includes text of other voice (C)

/138, Org. Tr./1, 1i: '*Chorus Vivace*' over Dc ; Org. Tr./2, 1: '*Chorus Vivace*' over *m-rest* ; Org. B./1, 1: '*for*' beneath Gc (F) ; IIIa, 1: 'nat.' sign before Bc '*Make*' (G) ; Org. Tr., 1i: g.n. Dc in pencil before Dc ; 1-2: an extra bar added in pencil reads [*m-rest*] Dm ; Org. B., 1-2: Gm Gm 8ve above (K)

/141, IVb, 1: before Gc '*Make*', original notation starched away ; 1: stem of Gc '*Make*' highlighted in pencil (C)

/142, If: phrase in pencil over all notes '*glo-*' (C) ; IVa, 1-4: phrase from Em '*glo-*' (E)

/143, IIIb, 1: 'nat.' sign in pencil before Fm '*glo-*' (G)

/144, IVb, 1: phrase from previous bar over Csb to following bar '*Glo-*' (G)

/145, /145, IIIb, 4: phrase mark to Dc '*glo-*' ; 5-6: Cq slurred to Bq '-ry' ; IVa, 1-3: no phrase over Dc Cc Bc '*Glo-*' ; IVb, 1-3: phrase to Bc '*Glo-*' (G) ; Org. Tr., 2-4: pencilled illogical marking around Dq Cc Bc ; 4-5: Em in pencil beneath Ac Gc (L)

/151, III, 3: corrected original Bc to read Dc '*and*' ; Org. B., 2-3: corrected original Bc Cc to read Ac Bc to avoid consecutive 8ves (B)

/152, IIIa, 1-3: Bc slurred to Cc '*bless*', Am '*thine*' (G)

/156, IVb, 1: '#' before Fc '*lift*' (O)

/160, Id, Ih: marked 'All Silent' over *sb-rest* ; Ie, 1: 'Silent' over *m-rest* marked with pause ; If, 1: marked 'Silent' over *sb-rest* (C) ; Ia, 1: 'Silent' over *sb-rest* ; Ib, 1: 'Silent' over *sb-rest* with pause (G)

/161, IVa, 2: no stress over Dm 'thee' (E) ; I/1, 3: accent under Dm 'thee' ; II/1, 2: accent over Dm 'thee' ; III/1, 3: accent over Fm 'thee' ; IV/1, 2: accent over Fm 'thee' ; Org. Tr., 2: accent over Dm ; Org. B., 3i-iii: accent under AmFmDm (H) ; Org. Tr., 3: inked stroke over Dm ; Org. B., 3i-iii: inked stroke over AmFmDm (K)

/162, IIa, 1: 'All Silent' above *sb-rest* with pause mark (C) ; IVa, 1: 'Silent' over *sb-rest* (E) ; Org. Tr./1&2, 1: 'Silent' beneath *sb-rest* with pause (F) ; IIa, IIb, 1: 'Silent' beneath *sb-rest* ; IIIa, 1: 'Silent' over *sb-rest* with pause ; IIIb, 1: 'Silent' over *sb-rest* ; IVb, 1: 'Silent' over *sb-rest* with pause (G) ; Org. Tr., 1: 'All Silent' beneath *sb-rest* with pause (K)

/163, IIa, 1: '*fortis*' in pencil over Gm. 'And' (C) ; Org. Tr./1&2, 1i: 'Slow' over Gm. ; Org. B./2, 'Slow' beneath Bm. (F) ; IIb, 1: 'Slow' beneath Gm. 'And' (G) ; Org. B., 1: 'All Silent' over *sb-rest* with pause (L)

/166, IVb, 2: '*Largo*' in pencil over Fc 'ev-' (O) ; I, 2: 'Soft' over Cnat.c 'e-' ; Org. B., 2: 'Soft' beneath Fc (U)

/167, Id, 1: 'nat.' sign in pencil before Bm 'world' ; Ig, 1: 'nat.' sign in pencil beneath g.n. Cc before Bm 'world' (C)

/170, IIa, IIb, 1: '*Decani*' in pencil over Gm 'vouch-' ; IIIb, 2: '*Dec.*' in pencil over Ec 'safe' ; IVa, 1: '*Decani*' in pencil beneath Cm 'vouch-' (C) ; Org. Tr./1&2, 1i: 'Verse *Largo Espressivo*' over Gm (F) ; IIa, 1: no *espressivo* before Gm 'vouch-' ; IIb, 1: no '*espressivo*'

over Gm 'vouch-', 'Dec.' in pencil over Gm 'vouch-' ; IVa, 1: 'Dec.' over Cm 'vouch-' ; IVb, 1: 'Verse Largo Espressivo' over Cm 'vouch-' (**G**) ; I/1, 1: 'Largo espressivo' over sb-rest ; I/2, 1: 'Verse Largo Espressivo' over sb-rest ; II/1, 1: 'Decani' in pencil over Gm 'vouch-' (**H**) ; Org. Tr., 1i: 'Largo espressivo' over Gm (**K**) ; II, 1: 'Largo Espressivo' over Gm 'vouch-' marked 'Decani' in pencil ; IIIb, 1: 'Decani' in pencil beneath Ebm 'vouch-' ; IVb, 1: 'Dec.' in pencil over Cm 'vouch-' (**O**) ; I, 1: 'Largo espressivo' beneath sb-rest (**U**)

/172, IIb, 2: black inked smudge to right of Ac 'us' (**C**)

/173, Org. B./1, 2i: 'b' before Bm ; Org. B./2, 2i: 'b' before Bm over Bbm (**F**) ; Org. B., 2i: 'b' before Bm (**K**)

/174, IIa, 1: g.n. *Abc* slurred to Gm. 'sin' (**C**) ; Org. Tr./1&2, 1i: g.n. Fc beneath *Abc* before Gm.Ebm. ; 1ii: no 'b' before Em. (**F**) ; Org. Tr. 1ii: g.n. Fc beneath g.n. *Abc* before Gm. (**K**)

/176, Org. Tr./1&2, 2ii: no 'b' before Ec under Gc (**F**) ; Org. Tr., 2ii: 'b' before Ec (**K**)

/178, IVa, 1-2: Cm. slurred to Bc 'O' (**E**) ; IVb, 2: 'nat.' in pencil before Bc 'O' (**G**)

/179, IVb, 2: 'nat.' sign in pencil before Gc 'Lord' (**G**)

/180, IIIa, 2-3: no slur from Cc to Bc '-cy' (**G**) ; Org. Tr., 1: g.n. Gc before FmDm (**L**) ; IIIb, 1: no g.n. Ec to Dm 'mer-' (**O**)

/184, IIb, 2: 'nat.' sign in pencil before Fc 'trust' (**G**)

/185, III, 1: corrected original Bm to read Am 'in' (**B**) ; II, 2: mordent, 'tr.' over Bm 'in' (**O**)

/187, Id: marked 'Vivace' and 'Sym.' ; Ie, 1: 'Chorus Vivace' over *sb-rest* (C) ; Org. Tr./1, 1: 'tr.' over *Cm.* marked 'Sym.' beneath ; Org. Tr./2, 1: 'Chorus Vivace' over *Cm.* marked 'Sym.' and '*ff*' ; Org. B./1, 1: 'tr.' over *Cm.* marked 'Sym.' (F) ; Ib, 1 'Sym.' over *Cm.* Bq Cq beneath *sb-rest* ; IIa, 1: 'Sym.' over *Cm.* (G) ; Org. B., 1: 'tr.' and 'Sym.' over *Cm.* (K, U) ; Org. Tr., 1: 'Sym.' beneath *Cm.* marked 'tr.' (L) ; Org. Tr., 1: 'tr.' over *Cm.* (U)

/188, IVb, 1: 'Sym.' in pencil above *sb-rest* ; 2: '*all*' in pencil over *Gm* 'O' (C) ; Org. Tr., 2-3: 'Trumpet' in pencil beneath Bq Cq ; Org. B., 1: 'tr.' over *Cm.* (L)

/190, Org. B./2, 3-4: Fc Dc (F) ; Org. B., 3-4: F#c Dc (K)

/191, III, 3: corrected original Eq to read Dq 'I' (B)

/193, Org. B./2, 1ii: 'tr.' over *Gsb* (F) ; Org. Tr., 1ii: 'tr.' over *Cc.* ; Org. B., 1i: 'tr.' over *Ec.* (K)

/194, Org. Tr., 1ii: 'tr.' over *Cc.* (L)

/197, Org. Tr./2, 2iii: no 'b' before *Em* (F)

/199, IIIa, 1: 'b' manipulated in pencil to read 'nat.' before *Esb* 'be-' (G)

/201, Org. B., 2: corrected original Bc to read Cc (B) ; Ic, 1: this bar was originally omitted and reentered in original hand at the end of the stave ; 2: after *Am* with pause '-ther', double barline parallel lines quite uneven (C)

/201-202, I, 1-2: removed original slur from *Csb* to *Bm* 'be' (B)

/205, I, 1: ends after *Csb* with pause '-ed' and sig. of John Grey ; II, 1: ends after *Gsb* with pause '-ed' and sig. of John Grey ; III, 1i-ii: ends after *EsbCsb* with pause '-ed' and sig. of

John Grey ; IV, 1: ends after *Csb* with pause and sig. of John Grey ; Org. Tr., 1i-iii: ends after *CsbCsbCsb* with pause and sig. of John Grey ; Org. B., 1i-iv: ends after *CsbGsbEsbCsb* and pause and sig. of John Grey (**B**) ; Ic, 1: double barline after *Csb* with pause, no sig. handwriting very unsteady ; Id, 1: no long around *Csb*, ends with sig. ; Ie, 1: *Csb* with pause ‘-ed’ with long, ends with sig. ; If, 1: no long, just *Csb* ‘-ed’, ends with sig. ; Ig, 1: ends after *Csb* with pause ‘-ed’ ; Iia, 1: ends after *Gsb* with pause, no long ‘-ded’ ; IIIa, 1i-ii: ends after *EsbCsb* with pause ‘-ed’ ; IIIb, 1i-ii: ends with sig. after *EsbCsb* with pause ‘-ed’ ; IVa, 1: ends after *Csb* with pause ‘-ed’ ; IVb, 1: after *Csb* with pause ‘-ed’ (**C**) ; Org. Tr., 1i-iii: ends after *CsbEsbCsb* with pause and db lines ; Org. B., 1i-iv: ends after *CsbGsbEsbCsb* with pause and db lines ; Org. Tr./2., 1i-iii: ends after *CsbEsbCsb* with pause ; Org. B./2, 1iv: ends after *CsbGsbEsbCsb* with pause (**F**) ; Ia, 1: ends after *Csb* with pause ‘-ed’ ; Ib, 1: ends after *Csb* with pause ‘-ed’ ; Iib, 1: ends after *Gsb* ‘-ed’ with sig. ; Iia, 1: starching after *Gsb* with pause ‘-ded’, ends after double barlines ; ; IIIa, 1ii: no *Csb* beneath *Esb* ‘-ed’, ends after *Esb* with pause ‘-ed’ ; IIIb, 1i-ii: ends after *EsbCsb* with pause ‘-ed’ ; IVa, 1: ends after *Csb* with pause ‘-ed’ ; IVb, 1: ends after *Csb* with pause ‘-ed’ (**G**) ; Org. Tr., 1i-iii: ends after *CsbEsbCsb* with pause and sig. of John Grey ; Org. B., 1i-iv: ends after *CsbGsbEsbCsb* with pause and sig of John Grey (**H**) ; Org., 1: ends with sig. (**J**) ; Org. Tr., 1i-iii: ends after *CsbEsbCsb* with pause ; Org. B., 1i-iv: ends after *CsbGsbEsbCsb* with pause (**K**) ; Org. Tr., 1: ends with pause and db lines ; 1iii: ‘nat.’ on *Em* ; Org. B., 1i: ends after *Csb* above *Gsb* with pause and db lines (**L**) ; II, 1: ends after *Gsb* with pause ‘-ed’ ; IIIb, 1i-ii: ends after *EsbCsb* with pause ‘-ed’ ; IVb, 1: ends after *Csb* with pause ‘-ed’ ; Org. B., 1i-iii: ends after *CsbEsbCsb* with no pause (**O**)

### **‘Jubilate in C’ (Short)**

/1, Ia, 1: cut time before *Em.* ‘*O*’ ; Ie, 1: cut time before *Em.* ‘*O*’ begins ; Id: marked cut time ; If: marked cut time ; Ih, 1: marked cut time before *Em.* ‘*O*’ ; IIIa, 1: ‘*Chorus Vivace*’ over *Em.* ‘*O*’ (**C**) ; Org. Tr./1, 1i-iii: ‘*Chorus Vivace*’ over *EmCmGm* ; 2ii: no *Gc* beneath *Fc* (**F**) ; I/1, 1: no ‘*Chorus Vivace*’ over *Em.* ‘*O*’ ; I/2, 1: no ‘*Vivace*’ over *Em.* ‘*O*’ (**H**) ; Org. Tr., 1i-iii: ‘wait until they get up’ in pencil over *Em.Cm.Gm.* ; 2ii: no *Gc* under *Fc* (**K**) ; Org. Tr., 1i: ‘*Chorus Allegro*’ over *Em.* (**L**)

/2-3: Org: consecutive 5<sup>th</sup>s in bass and alto strands (**B**)

/4, II/2, 2: ‘nat.’ sign in pencil before *Bm* ‘*all*’ (**H**)

/5, If, 2-4: *Dc* slurred to *Cc* slurred to *Bc* ‘*ye-*’ (**C**) ; Ib, 2-4: phrase mark over *Dc Cc Bc* ‘*ye*’ ; IIIa, 3-4: no slur from *Ec* to *Dc* ‘*ye-*’ (**G**)

/9, Id, 1: pause in pencil over *Em* ‘*-ness*’ ; IIa, 1: accent over *G#m* with pause mark ‘*-ness*’ ; IVa, 1: inked stroke over *Em* with pause ‘*-ness*’ (**C**) ; Org. Tr./1&2, 1i: pause over *Em*; 2i: ‘*Slow*’ over *Ec* ; Org. Tr./2, 2iii: no ‘#’ before *Gm* ; Org. B./1, 1: pause beneath *Em* ; 2: ‘*Slow*’ over *Em* ; Org. B./2, 1: pause with inked stroke beneath *Em* ; 2: ‘*Slow*’ beneath *Em* (**F**) ; Ia, 2-3: *Ec* slurred to *Dc* ‘*and*’ ; IIIa, 1: pause over *Bm* ‘*-ness*’ ; 2: ‘*Slow*’ over *Bm* ‘*and*’ ; IVa, 1: no pause over *Em* ‘*-ness*’ ; IVb, 1: pause in pencil over *Em* ‘*-ness*’ (**G**) ; Org. Tr., 1i: pause in pencil over *Em* ; 2i: ‘*Slow*’ erased over *Ec* ; Org. B., 1: pause in pencil over *Em* ; 2: ‘*Slow*’ in pencil over *Em* (**K**) ; Org. Tr., 2i: ‘*Slow*’ over *Ec* (**L**) ; IIIa, 2: ‘*Slow*’ in pencil over *Bm* ‘*and*’ ; IIIb, 1: pause over *Bm* ‘*-ness*’ ; IVb, 1: pause over *Em* ‘*-ness*’ ; 2: ‘*Largo*’ in pencil over *Em* ‘*and*’ (**O**)

/12, Org. Tr./2, 1i: g.n. Fc before Em (**F**) ; Org. Tr., Org. Tr./1, 1i: g.n. Fq before Em (**F, K**)  
; Org. Tr., 1: g.n. Fc before Em (**L**)

/13, Org. Tr., 1-2: Cm Bm ; Org. B., 1-2: Gm Gm (**L**)

/14, IVb, 1: after Csb with pause text 'Song' with double bar lines and a pencilled chord, perhaps chorister's study of the harmony within this service (**C**) ; Org. Tr./1, 1i: pause over Csb ; Org. B./1, 1: pause over Csb, no Gsb (**F**) ; Org. Tr., 1i: pause over Csb ; Org. B., 1: pause over Csb (**L**) ; Org. Tr., 1i: no pause over CsbEsb ; Org. B., 1: pause under Csb (**O**)

/15, IIb, 1: 'Cantoris' in pencil over *m-rest* ; IIIb, 2: 'Cantoris' in pencil over Cc 'Be' ; IVa, 1: 'Cantoris' in pencil beneath *m-rest* (**C**) ; Org. Tr./1, 1: 'Verse Slow' over *m-rest* ; Org. Tr./2., 1: 'Chorus Slow' over *m-rest* (**F**) ; IIa, 1: no 'Slow' before *m-rest*, Fm beneath *m-rest* ; IIb, 1: no 'Slow' over *m-rest* ; 1: Fm beneath *m-rest* marked 'Dec.' in pencil above ; IIIa, 1: 'Decani' in pencil over *m-rest* ; IIIb, 1: Fm note of other part beneath *m-rest* (**G**) ; II, 2: 'Decani' in pencil over Ac 'Be' ; IVb, 1: 'Dec.' in pencil over *m-rest* (**O**)

/16, IIb, 1: '>' in pencil over Ac 'sure' (**G**)

/16-17, III, 1-2: removed original slur from Dsb to Cm. 'that' (**B**)

/18, IIIa, IIIb, 1: 'b' before Bc 'Lord' (**O**)

/27, IVa, IVb, 1-2: Dm Em 'and the' (**E, G**)

/28, IVa, IVb, 1: Fm 'sheep' ; 1: phrase from Fm 'sheep' (**E, G**)

/30, IIIb, 2: 'b' in pencil before Bq 'sheep' (**O**)

/34, IIIa, 1: *Am* not *Asb* '-ture' (G) ; II, 1: pause over *Fsb* '-ture' ; III, 1: pause over *Asb* '-ture' ; IV, 1: pause over *Fsb* '-ture' ; Org. Tr., 1: pause over *Fsb* ; Org. B., 1i: pause over *Asb* (U)

/35, Ia, 1: no 'Vivace' over *m-rest*, *Fm* of organ or other voice under *m-rest* ; Ig, 1: cut time before *m-rest* ; If, 1: marked 'Verse *Decani*' (C) ; Org. Tr./1&2, 1: 'Chorus *Vivace*' over *m-rest* (F) ; IVa, 1: 'Can.' in pencil over *m-rest* (O)

/36, III, 1-2: removed original slur from *Ac* to *Cc* (B)

/38, If, 2: *Cc* 'his' (C)

/39, Org. Tr., 1ii: *Cm* under *Am* (O)

/40, IIIb, 1-2: no slur from *Cc.* to *Dq* 'gi-' (O)

/40-41, Ic: these bars are squeezed in as if originally omitted, entries made in original hand (C)

/42, Org. Tr., 2ii: *Gm* under *Em* (O)

/45, IIb, 2: 'lead' in pencil over *Cm* 'be' (C)

/46, Org. B., 2: corrected original *Fm* to read *Am* (B)

/47, I, 2-3: removed original slur from *Dc* to *Cc* '-ful' ; II, 2-3: removed original slur from *Bc* to *Ac* '-ful' (B)

/48, Org. Tr., 1-4: *Gc Fc Ec Dc* beneath *Bc Ac Gc Fc* (L)

/50, IIa, 1: 'unto' text of bass voice beneath *sb-rest* (C)

/51, Ie, 1: no phrase from Cm 'speak' ; 2-3: Bc slurred to Ac 'speak' (C)

/52, Org. Tr., 2i-iii: text 'good' in pencil over AmFcCm (K)

/55, IIb, 1: Fsb 'name' (G)

/56, Ic, 1: 'Dec.' over *m-rest* ; Ie, 1: 'Verse *Decani*' over *m-rest* ; Ig, 1: 'Decani' opposite *m-rest* ; IIa, 1: 'Dec.' in pencil opposite *m-rest* ; IIIb, 3: 'Dec.' in pencil over Ec. 'For' ; IVb, 1-2: beneath *m-rest*, *m-rest*, 'Dec.' in pencil with erased pencilled comment ; 1-2: beneath *m-rest*, *m-rest*, starching ; 4: text 'all' in pencil over Cq 'the' (C) ; IVa, 1: 'espressivo' over *m-rest* (E) ; Org. Tr./1&2, 1: 'Verse *Larghetto Espressivo*' over *m-rest* (F) ; Ia, Ib, 3: 'Can.' in pencil over Ec. 'For' ; IIb, 1: no 'Espressivo' over *m-rest*, Csb beneath *m-rest*, 'Can.' in pencil over *m-rest* ; IIIb, 1: 'Verse *Larghetto*' over *m-rest* ; IVa, 1: Cm note of other part beneath *m-rest* ; 3: 'Tutti' in pencil over Cc. 'For' ; IVb, 1: 'Verse *Larghetto Espressivo*' over *m-rest* (G) ; Org. Tr., 1: 'Larghetto Espressivo' over *m-rest* (K) ; Org. Tr., 1: 'Verse *Larghetto Espressivo*' over *m-rest* (L) ; II, 1: 'Larghetto Espressivo' marked '4 Voices *Cantoris*' in pencil over *m-rest* ; IIIa, 1: 'Larghetto Espressivo' marked 'Cantoris' in pencil over *m-rest* ; IVb, 1: 'Can.' in pencil over *m-rest* ; Org. Tr, 1: 'Larghetto Espressivo' over *m-rest* (O) ; I, 1: 'Larghetto Espressivo' over *m-rest* (U)

/57, Ib, 1: '>' in pencil over Em 'Lord' (G)

/58, Ib, 1: '>' in pencil over Cc. 'gra-' (G)

/59, Ia, 1: the (1) is bracketed under *sb-rest* 'mer-', text of other voice (C)

/62, Org. B., 2i: 'pia' beneath Bc. (U)

/63, IIIa, 1: stem on Gm 'truth', deleted in pencil to read Gsb (G)

/64, I, 3: '*pia*' over Gc '*from*' (U)

/65, Ih, 1: '<' in pencil over Csb. '-ra-' slurred to next bar ; IIb, 2: 'lead' in pencil over Cm '*be*' (C) ; Ia, 1: '<' in pencil over Csb. '-a-' (G) ; III, 4-5: '*ge-nes-*' in pencil over Gc Gc (J)

/66, IIa, 1-3: phrase mark over Fm Em Am '-ra-' ; IIIa, 1: tie in pencil from Csb '-ra-' to following bar (G) ; I, 1: '*cresc.*' over Csb. '-ra-' (U)

/67, Ih, 1: '>' in pencil over Cm, text '-ra-' slurred from previous bar ; IIIa, 1: g.n. Eq before Dm '-ra-' (C)

/69, IIIa, 1: 'nat.' sign over Esb '*ge-*' (G)

/70, IVa, IVb, 2: pause mark in pencil over Csb '-tion' (C) ; IVa, 2: no pause over Csb '-tion' (E) ; IVa, 1: pause in pencil over Csb '-tion' (O)

/71, IIa, 1: '*Vivace*' opposite Gc. '*Glo-*', marked 'Lead off' beneath (C) ; Org. Tr./1&2, 1i: '*Chorus Vivace*' over Gc. (F) ; IIb, 1: '*Vivace*' over Cc. '*Glo-*' ; IIIa, 1: '*Chorus Vivace*' over Ec. '*Glo-*' ; IVb, 1: '*Chorus Vivace*' over *sb-rest* (G) ; I, 1: '*Vivace*' over *sb-rest* (H, U) ; Org. Tr., Org. Tr./1, 1i: '*Vivace*' over Gc. (K) ; II, 1: '*Vivace*' over Gc. '*Glo-*' ; IIIb, 1: original Fc. corrected in pencil to read Ec. '*glo-*' ; 4: original Ec corrected in pencil to read Dc '*glo-*' ; IVb, 1: '*Vivace*' over *sb-rest* ; Org. Tr., 1i: '*Vivace*' over Gc. (O)

/73, IVa, 1: original note starchy with Fm entered in later hand '*be*' (E)

/75, IVa, 3: Em '*to*' (O)

/76, IIIa, 2: Ec '*the*' ; IVa, 1: '*Moderato*' over *m-rest*, '*Dec.*' in pencil beneath (O)

/77, Org. B./1, 4: *Ac* (**F, L**) ; Org. B., 4: ‘Trumpet’ in pencil over *Ac* (**L**) ; IVa, 3: ‘#’ before *Dc* ‘and’ (**O**)

/79, Ii: after sig. a pencilled attempt to copy signatory symbol resembling letter ‘G’ (**C**) ; IIIa, 1-2: no slur from *Gc* to *Dm* ‘ho-’ (**G**)

/86, IIb, 1: ‘Lead’ in pencil beneath *Ac*. ‘world’ (**C**)

/87, III, 2: corrected original *Cq* to read *Dq* to avoid consecutive 5ths with vocal bass ‘world with-’ (**B**) ; IVa, 3-4: *Ec Dc* entered in pencil beneath original *Fc Ec* ‘-out’ (**E**)

/90, II, 2-4: removed original phrase from *Fc* to *Ac* ‘A-’ (**B**)

/91, II, 1: corrected original *Fsb* to read *Gsb* (**B**)

/91-92, I, II, 1-2: consecutive 8ves ‘A-’ (**B**)

/92, IVa, 2: phrase from *Fc* ‘a-’ (**E**)

/94, IIa, 1-4: phrase mark from previous bar over *Fc Gc Ac Gc* ‘A-’ (**C**)

/95, IVa, 2: phrase from *Cm* ‘a-’ (**E**)

/98-99, III, 1-2: removed original slur from *Csb* to *Bsb* ‘A-’ (**B**)

/100, I, 1: ends after *Esb* with pause ‘-men’ ; II, 1: ends after *Gsb* with pause ‘-men’ ; III, 1: ends after *Csb* with pause ‘-men’ ; IV, 1: ends after *Csb* with pause ‘-men’ ; Org. Tr., Ii-iiii: ends after *EsbCsbGsb* with pause ; Org. B., Ii-ii: ends after *GsbCsb* with pause (**B**) ; Ia, 1: after *Esb* with pause ‘-men’, double barline, no sig. ; Ie, 1: ends after *Esb* with pause ‘-men’, with sig. ; Id, 1: ends with sig. after *Esb* ‘-men’ ; If: ends with sig. ; Ih, 1: after *Esb* with pause ends with sig. ; Ig, 1: ends after *Esb* with pause ; IIb, 1: ends with sig. after *Gsb*

with pause ‘-men’, marked ‘Sanctus p. 51’ in pencil referring to ‘Sanctus in C *Royal*’ ; IIIb, 1: ends with *Csb* with pause ; IVb, 1: after *Csb* with pause mark ‘-men’, ends with double barline ; IIa, 1: ends after *Gsb* with pause mar ‘-men’. marked ‘Go to page 53 for Creed’ in pencil ; IIIa, 1: no pause on *Csb* ‘-men’ ; 1: ends after *Csb* ‘-men’ with sig ; IVa, 1: ends after *Csb* with pause, no double barlines (**C**) ; Org. Tr./1, 1i-iii: ends after *EsbCsbGsb* with pause ; Org. B./1, 1i-ii: ends after *GsbCsb* with pause ; Org. Tr./2, 1i-iii: ends after *EsbCsbGsb* with pause ; Org. B./2, 1i-ii: ends after *GsbCsb* with pause (**F**) ; Ia, 1: ends after *Esb* with pause ‘-men’ ; Ib, 1: ends after *Esb* with pause ; IIa, 1: ends after *Gsb* with pause ‘-men’, ends with double barlines ; IIb, 1: ends after *Gsb* with pause ‘-men’ ; IIIa, 1: ends after *Csb* with pause ‘-men’ ; IIIb, 1: ends after *Csb* with pause ‘-men’ ; IVa, 1: ends after *Csb* with pause ‘-men’ ; IVb, 1: ends after *Csb* with pause ‘-men’ (**G**) ; Org. Tr./1, 1i-iii: ends after *EsbCsbGsb* with pause and db lines ; Org. B./1, 1i-ii: ends after *GsbCsb* with pause and db lines ; Org. Tr./2, 1i-iii: ends after *EsbCsbGsb* with pause and db lines ; Org. B./2, 1i-ii: ends after *GsbCsb* with pause (**H**) ; Org., 1: ends with sig. (**J**) ; Org. Tr., 1i-iii: ends after *EsbCsbGsb* with pause ; Org. B., 1i-ii: ends after *GsbCsb* (**K**) Org. Tr., 1i-iii: ends after *EsbCsbGsb* with pause ; Org. B., 1i-ii: ends after *GsbCsb* with pause (**L**) ; IIIa, 1: ends after *Csb* with pause ‘-men’ ; IIIb, 1: ends after *Csb* ‘-men’ with pause ; II, 1: ends after *Gsb* ‘-men’ ; IVb, 1: ends after *Csb* with pause ‘-men’ ; Org. Tr., 1i-iii: ends after *EsbCsbGsb* with pause ; Org. B., 1: ends after *Csb* with pause (**O**)

## ‘Chant for the Creed of Saint Athanasius’

/1, Ic, 1: no *custos* symbol beneath *Csb* ; Id: cut time followed by key signature, no intonation symbol, 1: ‘Chorus’ over *Csb* ‘*And*’ ; If: cut time with no *custos* ; Ih, 1: after treble, cut time and then key signature before *Csb* ; 1: no *custos* symbol beneath *Csb* ; Ie, 1: cut time before *Csb*, no *custos* (C)

/2, Ic, 1: g.n. *Eq* slurred to *Dm* (C)

/4, Ic, If, Ih, 1: *Cm* ; Id, If, 2: *Cc* ‘*have*’ ; Ie, 1: *Cm* (C)

/4-12, Ih: notation for these bars has been pasted in on an insert (C)

/6, Ic, 1-2: no *custos* beneath *Gm Fm* ; Id, 1-2: *Cm Cm* ‘*-on us*’ ; If, 1-2: *Cm Cm* ‘*-on us*’ (C)

/7, Ie, 1: no g.n. *Fq* before *Esb* ; no *custos* (C) ; IIIb: this bar is omitted here (O)

/10, IVa, 1: starching around *Fsb* (C)

/11, If, 1: no *custos* under *Cm*. ; 2: no *custos* under *Bc* (C)

/12, Org. Tr., 1i: g.n. *Bc* before *Am* (K) ; Org. Tr./1, 1i: g.n. before *Am* ; 2i-3i: *Gc. Fq* over *Dm* (H) ; IIIa, 2-3: *Bc.* slurred to *Aq* (O) ; III, 2-3: *Bc.* slurred to *Aq* (U)

/14, I, 1: ends after *Fsb* with db lines ; II, 1: ends after *Csb* with db lines ; III, 1: ends after *Asb* with db lines ; IV, 1: ends after *Fsb* with db lines ; Org. Tr., 1i-ii: ends after *FsbCsb* with db lines ; Org. B., 1i-ii: ends after *AsbFsb* with db lines (B) ; Ic, 1: no symbol under *Fsb*, no text “Priest: ‘*The Lord be with you*’ ” ; Id, 1: no intonation symbol ; If, 1: no *custos* under *Fsb* ; Ih, 1: no *custos* symbol beneath *Fsb* ; Ie, 1: no *custos*, ends with sig. (C) ; Org. Tr./1, 1i-ii: ends after *FsbCsb* with db lines ; Org. B./1, 1i-ii: ends after *AsbFsb* with db

lines ; Org. Tr./2, 1i-ii: ends after *FsbCsb* with db lines; Org. B./2, 1i-iii: ends after *AsbFsbFsb* with db lines (**H**) ; IIIa, 1: ends after *Asb* ; II, 1: ends after *Csb* with db lines ; Org. Tr., 1: ends after *Fsb* with db lines ; Org. B., 1: ends after *Fsb* with db lines (**O**)

### **‘Responses after the Te Deum and Jubilate’**

/1, IVa, 1: starching of key sig. ‘*b*’ before *Csb* ‘*And*’ (**C**)

/2, Id, Ie, 1: ‘Chorus’ over *Csb* ‘*And*’ ; If, 1: no ‘Chorus’ over *Csb* ‘*And*’ ; Ih, 1: no ‘Chorus’ over *Csb* ‘*And*’ (**C**)

/4, Ii, 2: *Aq* ‘-i-’ marked ‘*p*’ above in pencil ; IIb, 1: tearing to note *Fm*, highlighted in pencil ; IIIa, 2: after *Cm* with pause ‘-rit’ with double barlines Priest: ‘*Let us pray*’ in pencil ; IVb, 2: after *Fm* with pause mark ‘-rit’, ‘Priest’ ‘*Let us pray*’ in pencil before priest’s ‘Lord have mercy upon us’ (**C**) ; Org. Tr., 2: ‘Don’t play’ over *Bbm Gm Cm* ‘*thy*’ (**K**)

/6, Ig, 1: begins Priest: ‘*Christ have mercy upon us*’ followed by Chorus on a 3-bar insert with sig., Priest’s ‘*Christ*’ is deleted in pencil and ‘*Let us pray Lord*’ inserted in pencil above, ‘Chos’ in pencil above *Bm* with text ‘*Christ*’ deleted in pencil beneath ; Ii: before Chorus ‘*Christ have mercy upon us*’, the priest’s entry ‘*Lord have mercy upon us*’ has a pencilled insert of ‘*Let us pray*’ preceding ; IIIb: after barline Priest: ‘*Let us pray*’ in pencil before ‘*Lord have mercy...*’ (**C**) ; I/1, 1: ‘Priest: *Let us pray*’ in pencil before *Bm*. ‘*Lord*’, text ‘*Lord*’ corrected in pencil to read ‘*Christ*’ ; I/2, 1: text ‘*Lord*’ deleted in pencil and ‘*Christ*’ inserted under *Bm*. ; II/1, 1: text ‘*Lord*’ corrected in pencil to read ‘*Christ*’; II/2, 1: text ‘*Lord*’ deleted in pencil and ‘*Christ*’ inserted beneath *G#m*. ; III/1, 1: text ‘*Lord*’

corrected in pencil to read '*Christ*' ; III/2, 1: text '*Lord*' deleted in pencil and '*Christ*' inserted beneath *Em.* ; IV/1, 1: text '*Lord*' corrected in pencil to read '*Christ*' ; IV/2, 1: text '*Lord*' deleted in pencil and text '*Christ*' inserted over *Em.* ; Org. Tr./1, 1ii: no '#' before *Gm.* under *Bm.*, '#' inserted in pencil ; Org. B./2, 1: '#' beneath *Em.* (**H**) ; Org. Tr., 1i: 'Chorus over *Bm.* '*Lord*' (**K**)

/6-11, Org: notation for these bars has been pasted in on an insert (**K**)

/10, Id, 1: 'Chorus' over *Cm.* '*Lord*' ; If, 1: 'Chorus' over *Cm.* '*Christ*' (**C**)

/10-11, I/1-IV/1, Org./1: crossed out in pencil marked 'Omit this' (**H**)

/10-12, I/2-IV/2, Org./2: deleted in pencil (**H**)

/11, Org. B., 2: *Bm* in pencil over *Gm* (**K**)

/12, Id, 2: pause over *Cm* '*us*' ; Ie, 2: pause over *Cm* '*us*' ; If, 2: pause over *Cm* '*us*' ; Ih, 1-2: *Cm Cm* '*-on us*' ; 2: pause over *Cm* '*us*' ; IIb, 2: after *Gm* with pause '*us*', marked Priest: 'The Lord's Prayer – Our Father & C. (G) (ends) "Amen" (DE) - same at end of each prayer in pencil' (**C**)

/14, Org., 1: Priest: '*O Lord show thy mercy upon us*' marks return to standard organ book (**J**)

/15, II, III, 1-2: parallel 5ths '*And grant*' (**B**) ; Id, Ie, If, Ih, 1: 'Chorus' over *Esb* '*And*' ; IIa, 1: no 'Chorus' over *Esb* '*And*' (**C**)

/16, Org. Tr., 3i-4i: 'Don't play' over *Fc Dc* (**K**)

/19, Id, Ih, 1: 'Chorus' over *Esb* '*And*' (**C**)

/19-24, Org.: an insert pasted over original (**K**)

/20, Org. Tr., 2i: 'Don't play' over Dc (**K**)

/22, Org. Tr., 1: 'Play' over Gm. (**K**)

/24, Id, 3: pause over Gm 'thee' (**C**) ; Org. Tr., 1: 'cres.' beneath Cc (**K**) ; Org. B., lii: pause beneath Gm (**U**)

/26, Ie, 1: 'Chorus' marked 'us' inserted in pencil over Csb 'And' (**C**)

/27, IIIb, 2: beneath Ec 'thy' the 'y' has been starched and 'y' entered in ink of a later hand (**C**)

/28, Org. Tr., 1i: 'Don't Play' over Cm (**K**)

/29, IIa, 3: pause mark on Gm '-ful' (**C**)

/31, Id, If, Ih, 1: 'Chorus' over Csb 'And' (**C**) ; Org. Tr., 1i-iv: 'Don't play' over CmGmEmCm (**K**)

/33, I-IV, 3: corrected original text '-tage' to read '-tance' beneath minims (**B**)

Org. Tr., 1i: 'Don't Play' over Cm (**K**) ; IIIa, 3: pause over Cm '-tage' ; IIIb, 3: pause over Cm '-tance' ; IVb, 3: pause over Fm '-tage' ; Org. Tr., 3i-ii: text '-tance' beneath AmFm with pause (**O**)

/35, Id, Ih, 3: 'Chorus' over Cc 'Be-' ; Ie, 3: 'Chor' over Cc 'Be' ; If, 1: 'Cho.' over *m-rest* ;  
IIa, 1: Cm, note of other part beneath *m-rest* (C) ; Org. Tr., 1: 'Cho.' over *m-rest* ; Org. B.,  
1: '3/5/8' beneath Cm (K)

/36, IIb, 1-2: Em. Ec with evidence of starching and correction in original hand '-cause  
*there*' (C)

/36-44, Org. Tr: marked 'Dont [sic] play' (K)

/37, IIb, 1-2: Em Gm with evidence of starching and correction in original hand '*is none*'  
(C)

/38, IV, 1-3: corrected stemming to position upwards on Cc Cm Cc '*oth-er that*' (B)

/43, Ie, 1: pause over Csb '*God*' (C)

/44, Org. B., 1: removed original *sb-rest* and inserted Gsb in keeping with vocal bass (B)

/45, Ie, Ih, 1: 'Chorus' over Csb '*And*' (C) ; Org. Tr., 1i-iii: 'Chorus' over CsbGsbEsb  
'*And*', phrase from CsbGsbEsb ; Org. B., 1: phrase from Csb (K)

/45-49, Org. Tr.: marked 'Dont [sic] play' (K)

/49, I, 2: ends after Bm. '*us*' and db lines ; II, 2: ends after Gm. '*us*' and db lines ; III, 2:  
ends after Dm. '*us*' and db lines ; IV, 2: ends after Gm. '*us*' and db lines ; Org. Tr., 2i-iii:  
ends after Bm.Gm.Dm. with db lines ; Org. B., 1: ends after Gm. with db lines (B) ; Id: after  
barline: 'Sanctus and C page 72' as at the first morning service in C ; Ih: ends ; Ii: after  
'Sanctus and turn back to page 45' "Aria" + end of prayer Bc ; IIb, 2: ends with double  
barline but no sig. after Gm. '*us*' with instruction 'Sanctus in C turn back to page 51' ; IVb,

2: after *Gm.* ‘*us*’ with double barlines, ‘*Amen*’ at end of each prayer in pencil, below this pencilled ‘*Amen*’, two illogical references in pencil ‘*account*’ and ‘*deliver*’ in pencil ; Ig, 2: ends after *Bm.* ‘*us*’ with double barline marked ‘*Sanctus & C turn back to page 45*’ ; IIIa, 2: ends after *Dm.* ‘*us*’ with double barlines ; IVa, 2: after *Gm.* ‘*us*’ with double barlines ‘*Sanctus & C. turn back to page 52*’, ‘*Amen* at end of each prayer’ in pencil (**C**) ; Org., 2: ends with double barlines (**J**) ; Org. Tr., 2i-iii: phrase to *Bm.Gm.Dm.* ; Org. B., 2: phrase to *Gm.* ; Org. Tr., 2i-iii: ends after *BmGmDm* with db lines ; Org. B., 2: ends after *Gm* with db lines marked ‘*Paid Nov. 15 1815*’ (**K**)

### ‘*Sanctus in C*’

/1, Ia: marked ‘*Full ad lib.*’ ; Ib: ‘*Full ad libitum*’ in original hand ; Id, Ie, 1: marked ‘*Full ad lib.*’ over *Csb* ‘*Ho-*’ ; If, 1: marked ‘*Full ad lib.*’ over *Csb* ‘*Ho-*’ with pause above ; Ig, 1: ‘*Full*’ before *Csb* with pause ‘*Ho-*’ ; Ih, 1: ‘*Full*’ over *Csb* ‘*Ho-*’ ; Ii: direction at beginning illegible, perhaps ‘*Full*’ ; Ik, 1: ‘*Full*’ opposite *Csb* with pause ‘*Ho-*’ ; IVa, 1: ‘*ad lib.*’ above *Csb* with pause ‘*Ho-*’ ; Ik, 1: ‘*full*’ opposite *Csb* with pause ‘*Ho-*’ (**C**) ; Ia, 1: ‘*ad lib.*’ over *Csb* with pause ‘*Ho-*’ ; Ib, 1: ‘*ad lib.*’ over *Csb* with pause ‘*Ho-*’ (**G**) ; Org. Tr., 1: no ‘*ad lib.*’, 1iii: ‘*forte*’ beneath *Esb* (**K**) ; Org. Tr., 1i: ‘*ad lib.*’ with ‘*for*’ over *Esb* (**L**)

/2, Id, 1: pause over *Csb* ‘*-ly*’ ; If, 1: pause over *Csb* ‘*-ly*’ (**C**) ; IIIa, 1: pause over *Esb* ‘*-ly*’ ; IVb, 1: pause under *Csb* ‘*-ly*’ (**G**) ; Org. Tr., 1i: pause over *Csb* ; Org. B., 1i: pause over *Csb* (**K**) ; Org. Tr., 1: pause over *Csb* ; Org. B., 1: pause beneath *Csb* (**L**)

/3, If, 1: pause over *Esb* ‘*Ho-*’ (**C**) ; IIa, 1: pause over *Am* ‘*Ho-*’ (**G**)

/4, If, 1: pause over *Esb* ‘*Ho-*’ ; Ih, 1: no pause over *Esb* ‘*-ly*’ (C) ; Iib, 1ii-iv: note *GsbEsbCsb* in pencil beneath *Csb* with pause ‘*-ly*’ ; IIIa, 1: pause over *Csb* ‘*-ly*’ ; IVb, 1: pause under *Asb* ‘*-ly*’ (G) ; Org. Tr., 1i: pause over *Esb* ; Org. B., 1: pause over *Asb* (K) ; Org. Tr. 1: pause over *Esb* ; Org. B., 1: pause beneath *Asb* (L)

/5, IVb, 3: after *Fc* ‘*Lord*’, *custos* anticipates *Gm* ‘*God*’, note of next bar (C) ; Iia, 1: *Gm* ‘*Ho-*’ ; IVa, 2-3: *Ec. Fq* ‘*-ly Lord*’ (G)

/6, Ie, 1-2: no slur from *Cm* to *Bc*. ‘*God*’ (C)

/7, Ib, 1: marked ‘*Chos*’ in pencil ; Ic, 1: pencilled double barline added to existing (single) barline after *Csb* ‘*hosts*’ ; If, 1: ‘not too fast’ in pencil over *Csb* ‘*Hosts*’ ; Ii, 1: ‘*Chos*’ in pencil written over text ‘*hosts*’ beneath *Cm* (C) ; Org. Tr., 1i: pause over *Csb* ; Org. B., 1i: pause over *Csb* (K) ; Org. Tr., 1i: pause over *Csb* ; Org. B., 1: pause beneath *Csb* (L)

/8, Ia: marked ‘*Verse pia*’ ; Ib, 1: marked ‘*Verse*’ in original hand, ‘*Verse pia*’ in original hand is deleted in pencil and manipulated to read ‘*Chorus*’ ; Ic, 1: ‘*Verse*’ in pencil over *F#c* ‘*Heav’n*’ ; Id, 1: ‘*Verse*’ over *F#c* ‘*Heav’n*’ deleted in pencil ; 2: ‘*Largo*’ over *Ac* ‘*and*’ ; 3-4: ‘*Chorus*’ in pencil over *Dq Cq* ‘*earth*’ ; Ie, If, Ig, 1: ‘*Verse Largo*’ over *F#c* ‘*heav’n*’ ; Ik, 1: original ‘*Verse*’ deleted in pencil over *F#c* ‘*heav’n*’ ; 2: ‘*Verse*’ in pencil over *Ac* ‘*and*’ ; Iia, 1: no ‘*Trebles*’, *F#c Ac Dq Csq Bq Aq* in pencil beneath *sb-rest* ; IIIb: starching after ‘*Trebles*’ above *sb-rest* ‘*heav’n and earth are*’ text of other voice ; IVa, 1: ‘*Slow*’ in pencil opposite *sb-rest* ‘*heav’n and earth are*’, text of other voice (C) ; Ia, 1-2: ‘*Verse Largo*’ over *F#c Ac* ‘*heav’n and*’ ; IVa, 1: ‘*Verse Largo*’ over *sb-rest* (G) ; I/1, 1: ‘*Largo*’ over *F#c* ‘*Heav’n*’ ; I/2, 1: ‘*Verse Largo*’ over *F#c* ‘*Heav’n*’ ; 3-4: *Dq* slurred to *Cq* ‘*earth*’ ; Org. Tr./2, 1: no ‘*p*’, ‘*Largo*’ under *F#c* (H) ; Org. Tr., 1: ‘*Verse Slow*’ over *F#c* ; Org. B., 1: ‘*p*’ in pencil over *Cc* (L) ; II, 1: ‘*Verse Largo*’ over *sb-rest* ; IIIa, 1: ‘*Verse Largo*’ over

*sb-rest* ; Org. Tr., 1: no '*p*', '*Largo*' over F#c (**O**) ; I, 1: 'Verse' 'Very Slow' '*p*' over F#c '*Heav'n*' (**U**)

/9, I<sub>h</sub>, 1: '*Largo*' over A<sub>c</sub> '*and*' ; 3-4: 'Lead' in pencil over D<sub>q</sub> to C<sub>q</sub> '*earth*' ; II<sub>a</sub>, 1: '*pia*' over B<sub>c</sub> '*Heav'n*' ; II<sub>b</sub>, 1: 'Verse' deleted in pencil over B<sub>c</sub> '*heav'n*' (**C**) ; Org. B., 1i: 'Slow' in pencil over B<sub>c</sub> (**K**) ; II, 5-6: E<sub>q</sub> slurred to D<sub>q</sub> '*are*' (**O**)

/10, III<sub>a</sub>, 1: 'Verse' deleted in pencil opposite C<sub>c</sub> '*heav'n*' (**C**) ; III<sub>a</sub>, 5-6: E<sub>q</sub> slurred to D<sub>q</sub> '*are*' ; III<sub>b</sub>, 3-4: no slur from G<sub>q</sub> to F<sub>q</sub> '*earth*' (**O**)

/11, I<sub>c</sub>, I<sub>d</sub>, 1: 'Full' in pencil over C#*m* '*full*' ; I<sub>e</sub>, 1: 'Chor' over C#*m* '*full*' ; I<sub>g</sub>, 2: '*forte*' over D<sub>c</sub>. '*of*' ; II<sub>a</sub>, 1: 'Full' opposite A<sub>m</sub> '*full*' ; III<sub>a</sub>, 1: '*forte*' over E<sub>m</sub> '*full*' (**C**) ; II<sub>a</sub>, 1: 'Chorus' beneath A<sub>m</sub> '*-full*' ; III<sub>b</sub>, 1: 'Chorus' over E<sub>m</sub> '*full*' ; IV<sub>a</sub>, 1: 'Chos' over A<sub>m</sub> '*full*' ; 2-3: F<sub>c</sub>. F<sub>q</sub> '*of the*' (**G**) ; Org. Tr./1, 1iii: 'Full' beneath E<sub>m</sub> (**H**) ; Org. Tr., 1iii: '*forte*' beneath E<sub>m</sub> (**K**) ; Org. B., 1: '*for*' beneath A<sub>m</sub> (**L**) ; I, 1: '*f*' over C#*m* '*full*' ; Org. B., 1: '*f*' over A<sub>m</sub> (**U**)

/12, Org. B., 2i-ii: starching around F<sub>m</sub>D<sub>m</sub> (**J**)

/13, IV<sub>a</sub>, 1: no '*full*' over G<sub>m</sub> '*of*' (**G**)

/14, II<sub>a</sub>, 2: pause crossed out in pencil over G<sub>m</sub> '*-ry*' (**C**)

/15, II<sub>a</sub>, 1: '*ff*' in pencil over G<sub>c</sub> marked 'lead off' in pencil beneath '*Glo-*' ; II<sub>b</sub>, 1-4: *cresc.* sign in pencil over G<sub>c</sub> G<sub>c</sub> G<sub>c</sub> G<sub>c</sub> '*Glory be to*' (**C**) ; I<sub>b</sub>, 1: 'Hold Out' in pencil over *sb-rest* (**G**) ; Org. Tr., 1i-ii: '(Principal 15x12th)' in pencil over G<sub>c</sub>E<sub>c</sub> (**L**) ; I, 1: 'a little faster' over *sb-rest* (**U**)

/16, II<sub>b</sub>, 1: *cresc.* sign over G<sub>sb</sub> '*thee*' in pencil (**C**)

/18-22, Ii: 'Repeat from [symbol] if requested' in pencil (C)

/20, IIIb, 1: pause over *Csb* 'high' (G)

/21, Ia, Ib, 1: g.n.s *EqFq* after *Dsb* on 'most' ; Id, Ie, If, Ih, 1: pause over *Dsb* followed by g.n.s *EqFq* 'most' ; Ig, Ik, 1: g.n.s *EqFq* after *Dsb* 'most', deleted in pencil ; IIa, 1: 'ff' in pencil over *Gsb* 'most' ; IIb, 1: 'ff' in pencil over *Gsb* 'most' ; IIa, 1: 'ff' in pencil over *Gsb* 'most' (C) ; Ia, 1: g.n.s *EqFq* slurred from *Dsb* 'most' ; Ib, 1: g.n.s *Eq Fq* starched and illegible after *Dsb* 'most' ; IVa, 1: pause over *Gsb* 'most' (G) ; Org. Tr., 1i: pause over *Dsb* marked 'p' in pencil beneath *Gsb* (L) ; IIIb, 1-2: no slur from *Cm* to *Bm* 'most' (O)

/22, I, 1: ends after *Esb* with pause 'high' and db lines ; II, 1: ends after *Gsb* with pause 'high' and db lines ; III, 1: ends after *Csb* with pause 'high' and db lines ; IV, 1: ends after *Csb* with pause 'high' and db lines ; Org. Tr., 1i-iii: ends after *EsbCsbGsb* with pause and db lines ; Org. B., 1: ends after *Csb* with pause and db lines (B) ; Ia: ends with sig. resembling a '#' ; Ic, 1: no pause over *Esb* 'high' ; Id, 1: ends with sig. after *Esb* 'high' ; Ie, 1: after *Esb* with pause 'high' ends with sig. ; If, 1: ends with sig. after *Esb* with pause 'high' ; Ig, 1ii: *Csb* beneath *Esb* with pause, in pencil 'high', repeat symbol in pencil above ; 1: ends after *Esb* with pause 'high' with double barlines ; Ih, 1: after *Esb* with pause, ends with sig. ; Ik, 1: ends after *Esb* with pause 'high' with double barlines ; IIIa, 1: ends after *Csb* with pause mark 'high' ; IIIb, 1: ends after *Csb* with pause 'high' with sig. ; IVa, 1: ends after *Csb* with pause 'high' with double barlines IVb, 1: after *Csb* with pause 'high', ends with sig. (C) ; Ia, 1: ends after *Esb* with pause 'high' ; IIa, 1: ends after *Gsb* with pause 'high' with db lines ; IIb, 1: ends after *Csb* with pause 'high' ; IIIa, 1: ends after *Csb* with pause 'high' ; IVa, 1: ends after *Csb* with pause 'high' ; IVb, 1: ends after *Csb* with pause 'high' with db lines (G) ; Org. Tr./2, 1i-iii: ends after *EsbCsbGsb* with pause and db

lines ; Org. B./2, 1i-ii: ends after *GsbCsb* with pause (**H**) ; Org. Tr., 1i-iii: no pause over *EsbCsbGsb* ; Org. B., 1i-ii: no pause over *GsbCsb*, ends with db lines (**K**) ; Org. Tr., 1: no pause over *Esb*, pause inserted in pencil ; Org. B., 1: no pause under *Csb*, pause entered in pencil over *Gsb*, ends with double barlines (**L**) ; II, 1: ends after *Gsb* with pause ‘*high*’ ; IIIa, 1: ends after *Csb* with pause ‘*high*’ ; IVb, 1: ends after *Csb* with pause ‘*high*’ ; Org. Tr., 1i: ‘*pia*’ in pencil over *Esb* with pause (**O**)

### **‘Kyrie Eleison (Major) in C’**

/1, Id, 1: ‘lead’ in pencil over *Csb*. ‘*Lord*’ ; Ie, 1: ‘*pia*’ over *Csb*. ‘*Lord*’ ; If, 1: marked ‘*pia*’ with pencilled stem altering original *Csb* to read *Cm* ‘*Lord*’ ; Ik, 1: ‘Lead off’ over *Csb*. ‘*Lord*’ ; IIa, 1: *Cm* over *m-rest* in pencil ; IIIb, 1: ‘lead’ in pencil over *Csb*. ‘*Lord*’ ; IVa, 1: ‘Major Key’ above *m-rest* (**C**) ; Ia, Ib, 1: ‘Lead’ over *Csb*. ‘*Lord*’ ; IIIa, 1: ‘Lead’ over *Csb*. ‘*Lord*’ ; IIIb, 1: ‘Lead’ over *Csb*. ‘*Lord*’ (**G**) ; III/1, 1: ‘*Largo*’ over *Csb*. ‘*Lord*’ (**H**) ; Org. Tr., 1: ‘*p*’ in pencil under *m-rest*, no low *Csb*, *Csb* not tied to following bar (**L**) ; I, 1: ‘*Largo*’ over *Csb*. ‘*Lord*’ marked ‘*pia*’ ; II, 1: ‘*pia*’ before *m-rest* ; III, 1: ‘*pia*’ before *Csb*. ‘*Lord*’ ; IV, 1: ‘*pia*’ before *m-rest* ; Org. Tr., 1: ‘*pia*’ over *Csb*. (**U**)

/2, Ig: *Ec Ec Ec Ec Ec* beneath *Csb Cm* in pencil ‘*-have*’, ‘lead off on’ over *Csb Cm* ‘*-have*’ in pencil (**C**) ; III, 1: starching of original *Cm* before *Csb* (**J**) ; Org. Tr., 1iii: *Csb* in pencil beneath *Csb.Am* (**O**)

/3, III, 2: corrected original *Cc* to read *Bc* ‘*-cy*’ (**B**) ; Org. Tr., 1-4: *Gsb* tied to *Gm*, no *Cm Bc Ac* (**K**)

/4, Ic: g.n. Fc before Em ‘-on’ ; Ih, 1: original g.n. Fc deleted in pencil before Em ‘on’ ; Ik, 1: g.n. Fc before Em ‘on’ (C) ; Ia, 1: no g.n. Fc before Em ‘on’ ; Ib, 1: original g.n. Fc starched away before Em ‘-on’ (G) ; Org. Tr., 1i: g.n. Fc before Em (L)

/6, Ie, 2: ‘b’ sign before Bm ‘to’ (C) ; Ia, 1: Am in pencil after Gm ‘hearts’, stem inserted in pencil to original Gsb ; Ib, 2: pencilled g.n.s GqCq before Bm ‘to’ (G)

/7, Ic, 2: ‘nat.’ sign before Bm ‘this’ ; Id, 2: Bnat.m ‘this’ ; Ie, 2: ‘nat.’ sign before Bm ‘this’ ; Ig, 2 ‘nat.’ before Bm ‘this’ ; Ih, 2: Bnat.m ‘this’ ; Iib, 1: erased pencilled notation below Asb ‘keep’ (perhaps referring to pencilled add-on after ‘Amen’ of ‘Jubilate’ p.50) ; IIIb, 1: g.n. Ac in pencil before Gm ‘keep’, erased pencil Gm beneath Gm ‘keep’ ; IVb, 2: original note starched away, Dm entered in pencil ‘keep’ (C) ; IVb, 1: pause in pencil over Fm ‘keep’, Fc Eq Fq in pencil beyond Fm ‘keep’ ; 2: ‘pp’ in pencil beneath Dm ‘keep’ (G)

/8, Ib, 1: signatory symbol after Csb. ‘law’ (C) ; Iib, 1: Gsb. ‘Law’ ; IIIa, IIIb, 1: g.n. Fm before Esb. ‘Law’ (G) ; II, 1: pause over Gsb. ‘law’ (O)

/9, Ic, 1: no dot after Csb ‘Lord’ ; Id, 1: ‘lead’ in pencil over Csb. ‘Lord’ ; Ik, 1: ‘Lead off’ in pencil over Csb. ‘Lord’ ; Iia, 1: Cm over m-rest in pencil (C) ; Ia, 1: ‘for’ over Csb. with tie to following bar ‘Lord’ ; Ib, 1: ‘for’ over Csb. ‘Lord’ ; IVb, 2: no ‘for’ over Am ‘Lord’ (G) ; Org. Tr., 1i: ‘Full’ over Csb. (K) ; Org. Tr., 1i: no tie from Csb, tie inserted in pencil from upper Csb. and lower Csb, Csb with dot (L)

/10, Ik, 1: no tie from previous bar to Csb ‘Lord’ (C) ; IVa, 3: Ac ‘have’ (G)

/11, Ih, 3: ‘~’ in pencil over Dm ‘up-’ (C) ; IIIa, 2-3: Bc slurred in pencil to Ac ‘-ry’ (G)

/13, IIIa, 2-3: Ec. slurred in pencil to Fq ‘all’ ; 4-5: Ec. slurred in pencil to Dq ‘these thy’ (G)

/14, IIIa, 1: *Csb.* tied to following bar '*laws*' (C) ; IVa, 2-3: no slur from *Cc* to *Dc* '*all*' (G)

/15, II, III, 1-2: removed original slurs from dotted minims to crotchets '*laws*' (B) ; IIIb, 1: erased text beneath *Cm.* (C) ; Org. B., 4: original *Ec* manipulated in pencil to read *Fc* marked letter 'F' above (J)

/16, Ia, 1: pause in pencil over *Gsb* '*laws*' ; 2: illegible pencilled remark over *Cc* '*in*' ; Ic, 1: pause over *Gsb* '*laws*' ; Id, 1: pause in pencil over *Gsb* '*laws*' ; Ie, 1: penciled pause over *Gsb* '*laws*' ; If, 1: pause over *Gsb* in pencil '*laws*' ; Ig, Ih, 1: pause in pencil over *Gsb* '*laws*' ; Ik, 1: pause mark over *Gsb* '*laws*' ; IIa, 1: pause over *Csb* '*hearts*' ; 2: erased penciled '*Largo*' over *Ac.* '*we*' ; IIb, 1: pause in pencil with highlighting in black ink of a later hand over *Csb* '*hearts*' ; IIIa, 2: pause over *Gm* in pencil and below *Gm* in blue pencil with erased pencilled marking marked 'Pause off Pompey' in pencil '*laws*' ; IIIb, 2: pencilled pause marks above and below *Gm* '*laws*'; 3: '*p*' in pencil after *Fc.* '*in*' ; 4: '*p*' in pencil after *Fq* '*our*' ; IVa, 1: pause mark in pencil over *Esb* '*hearts*' ; IVb, 1: pause mark in pencil over *Esb* '*hearts*' (C) ; IIIb, 3: '*ritard*' in pencil over *Fc.* '*in*' ; IVa, 1: pause over *Esb* '*hearts*' ; IVb, 1: pause over *Esb* '*hearts*' (G) ; I/2, 1: pause over *Gsb* '*laws*' ; Org. Tr./2, Iii-iii: original *DsbBsb* deleted in pencil and *EsbCsb* inserted under *Gsb* (H) ; Org. Tr., Iii: original *Dsb* manipulated in pencil to read *Esb* marked letter 'E' opposite (J) ; Org. Tr., Ii: pause in pencil over *Gsb* ; 2i: 'Key Soft' in pencil over *Cm* ; Org. B., 1: pause in pencil marked '*pia*' in pencil over *Esb* (L) ; IIIb, 2: pause beneath *Gm* '*laws*' ; IVb, 1: pause in pencil over *Esb* '*hearts*' ; Org. Tr., Ii: pause in pencil over *Gsb* (O) ; I, 1: pause over *Gsb* '*laws*' ; 2: 'Very Soft' over *Cc* '*in*' ; II, 1: pause over *Csb* '*hearts*' ; III, 2: pause over *Gsb* '*laws*' ; IV, 1: pause over *Esb* '*hearts*' ; Org. Tr., Iiv: pause under *Gsb* ; Org. B., 1: pause over *Esb* ; 2: 'Very Soft' under *Fm* (U)

/17, Ia, 1: penciled ornament over *Cm*. 'hearts' ; Iib, 2: ends with double barline after *Em* with pause 'thee', no sig. ; IIIa, 1: erased penciled pause over *Em*. 'hearts' (**C**) ; IIIb, 3: no g.n.s *EqFq* after *Dm* 'be' (**O**)

/18, I, 2: ends after *Csb* 'thee' with db lines ; II, 2: ends after *Gsb* 'thee' with db lines ; III, 2: ends after *Esb* 'thee' with db lines ; IV, 2: ends after *Csb* 'thee' with db lines ; Org. Tr., 2i-iii: ends after *CsbGsbEsb* with db lines ; Org. B., 2: ends after *Csb* with db lines (**B**) ; Ia, 1: pencilled g.n. *Dc* before *Cm* '-seech' ; Ib, 2: signatory symbol after *Csb* 'thee' ; Ic, 2: as *Csb* with pause falls to next stave, chorister has inserted it in pencil in space at end of stave with marnig 'C' above ; ends with db lines ; Id, 2: no pause over *Csb* 'thee', no double barline marked 'Short' after sig. in pencil ; Ih, 2: no pause over *Csb* 'thee' ; pause added in pencil over *Csb* 'thee' ; 2: no double barline after *Csb*, no minor key bars 19-35 ; Ie, 2: no pause over *Csb* 'thee', ends with sig. ; IVb, 1-2: '>' in pencil over *Cm Csb* '-seech thee' ; IIa, 2: ends after *Gsb* with pause 'thee' ; IIIa, 2: no sig. after *Esb* 'thee' ; IVa, 2: ends after *Csb* 'thee' (**C**) ; Ia, 2: ends after *Csb* 'thee' with no pause ; Ib, 2: no pause over *Csb* 'thee' ; 2: ends after double barlines ; Iib, 2: ends after *Gsb* with pause 'thee' ; IIIb, 2: ends after *Esb* 'thee' with sig. ; IVa, 2: pause over *Csb* 'thee' ; 2: ends after *Csb* with pause 'thee' ; IVb, 2: pause over *Csb* 'thee' ; 2: ends after *Csb* with pause 'thee' (**G**) ; Org. Tr./2, 2i-iii: ends after *CsbGsbEsb* with db lines ; Org. B./2, 1: ends after *Csb* with db lines (**H**) ; Org. Tr., 2i-iii: ends after *CsbGsbEsb* with db lines ; Org. B., 2: ends after *Csb* with db lines (**K**) ; Org. Tr., 2i-iii: ends after *CsbGsbEsb* with double barlines ; 2: ends after *Csb* with db lines (**L**) ; IIIa, 2: ends after *Esb* 'thee' with sig. ; II, 2: ends after *Gsb* 'thee' (**O**)

### 'Kyrie Eleison (Minor) in C'

/1-17, I/2-IV/2, Org./2: deleted in pencil (**H**)

/2, Ic, Ik, 1: no g.n. Dq before Cm. 'mer-' (**C**)

/3, IIa, 3: starching and correction to original in pencil forming Fc. 'and' (**C**) ; IIIa, 1: Cm Bc 'on' ; IIIb, 1-2: no slur from Cc. to Bq 'on' (**O**)

/4, Org. Tr., 3i: no 'nat.' sign before Gc over DmBm (**K**)

/5, Ic, 1: g.n. Fm slurred to Esb 'hearts' (**C**) ; Org. Tr., 1i: g.ns FmDm before Esb (**K**)

/6, Org. Tr., 2ii: corrected original Ec to read Dc (**B**)

/8, I/1, 1: no 'for' over Asb 'Lord' ; II/1, 1: no 'for' over Esb 'Lord' ; III/1, 1: no 'for' over Csb 'Lord' ; IV/1, 1: no 'for' over Asb 'Lord' (**H**) ; II, 1: no 'for' over Esb 'Lord' ; IVb: no 'for' over Asb 'Lord' (**O**)

/9, Org. Tr., 2i-4i: corrected original Bc Ac Gc to read Cc Bc Ac (**B**)

/10, IV, 1-2: inserted Em Em '-on us' beneath originally omitted (**B**) ; IVa, 3: 'and' text of other voice part beneath m-rest (**C**)

/13, IIIb, 1-3: no phrase from Cc. 'these' (**O**)

/14, Ia, 1: pencilled pause mark over Gsb 'laws' ; Ig, 1: pause over Gsb 'laws' ; IVa, 1: pause in pencil over Gsb 'laws' ; 2: 'pia' in faded pencil over G#c. 'in-' (**C**)

/15, Org. Tr., 1i-ii: GsbBsb ; 2-3: Ec. Eq (**O**)

/17, IIa, 2: after Esb with pause 'thee', ends with sig. (**C**) ; I, 1: 'pia' over Cc. 'we' (**U**)

/18, I, 2: ends after *Asb* ‘*thee*’ with db lines ; II, 2: ends after *Esb* ‘*thee*’ with db lines ; III, 2: ends after *Csb* ‘*thee*’ with db lines ; IV, 2: ends after *Asb* ‘*thee*’ with db lines ; Org. Tr., 2i-iii: ends after *AsbEsbCsb* with db lines ; Org. B., 2: ends after *Asb* with db lines (**B**) ; Ib, 2: ends after signatory symbol after *Asb* ‘*thee*’ ; Ic, 2: standard double barline after *Asb* with pause ‘*thee*’ ; IIIb, 2: ends with double barline after *Csb* ‘*thee*’ ; IVb, 2: ends after *Asb* ‘*thee*’ ; IIIa, 2: ends after *Csb* ‘*thee*’ with double barlines ; IVa, 2: ends after *Asb* ‘*thee*’ ; Ik, 2: ends after *Asb* with pause ‘*thee*’ with signatory symbol (**C**) ; Org. Tr., 2i-iii: ends after *CsbGsbEsb* with double barline ; Org. B., 2: ends after *Asb* with db lines (**J**) ; Org. Tr., 2i-iii: ends after *AmEmCm* with db lines ; Org. B., 2: ends after *Asb* with db lines (**K**) ; IIIa, 2: ends after *Csb* ‘*thee*’ ; Org. Tr., 2i-ii: ends after *AsbEsb* ; Org. B., 2: ends after *Asb* (**O**)

### ‘Creed in C’

/1, Id, 1: ‘Full *Vivace*’ above *m-rest*, *Csb* of other voice below *m-rest* ; Ie, If, 1: ‘Full’ over *m-rest* ; Ig, 1-2: *m-rest m-rest* highlighted in pencil (**C**) ; Org. B., 1: ‘full’ beneath *Csb* (**K**)

/2, Ii, 1: pencilled markings over *Cm* ‘*Fa-*’, perhaps to accentuate (**C**)

/3, IV, 2: corrected original *Asb* to read *Csb* ‘*-ty*’ ; Org. B., 2: corrected original *Asb* to read *Csb* (**B**) ; IVb, 2: after *Csb* ‘*-ty*’, *custos* anticipates *Fm* ‘*ma-*’ of next bar (**C**) ; Org. B., 2: *Csb* (**K**) ; IVb, 2: *Csb* ‘*-ty*’ (**O**)

/4, Org. B./2, 3: *Fm* deleted in pencil with *Em* in pencil beneath (**H**)

/5, IIIb, 1-2: no slur from *Dm* to *Gm* ‘*heav’n*’ (**O**)

/8, Org. B., 3: *Gm* (**K**) ; IIIa, 3: pause over *Em* ‘*-ble*’ (**O**)

/9, Id, 1: 'p' over Ebsb 'and' ; Ig, Ii, 1: 'p' in pencil over Ebsb 'and' ; Ih, 1: 'pia' over Ebsb 'and' ; Iib, 1: 'pp' in pencil beneath Ebsb 'and' ; 2: 'ritard' in pencil over Cm 'in-' ; IIIb, 1-2: 'Slow pp' in pencil over Csb Cm 'and in-' ; IIa, 1: 'p slower' over Ebsb 'and' ; IIIa, 1: 'p' 'Slow' over Csb 'and' ; IIIb, 1-2: marked 'Slow pp' in pencil over Csb Cm 'and in-' ; IVa, 1-2: 'p slower' in pencil above F#sb Fm 'and in-' (C) ; Org. Tr., 1i: 'p' over Ebsb (O)

/10, Ib, 2: Eq '-si-' ; Ic, 3: double bar line is rather frazzled after Dm '-ble' ; Ii, 2: 'p' in pencil over Dq '-ib-' (C)

/11, Ia: no 'Facet', '14' in original hand (C) ; II, 1: 'Decani' in pencil over Em. 'And' ; IIIa, 1: 'Dec.' in pencil beneath Cm. 'And' (O)

/15, Org. Tr., 3: Cm beneath Em (K)

/16, IVb, 1: 'Verse' over Gsb 'God' (O)

/16-24, IIIb: these bars are deleted in pencil (O)

/17-19, II, IIIa: deleted in pencil (O)

/18, Org. Tr., 1: g.n. Dm before Cm (K)

/19, IVb, 1-2: original text starched away beneath Cm Bc '-gotten' correction entered in later unsteady hand ; 3-4: original notes and text starched away and correction re-entered in a later unsteady hand Ac Ac 'of his' ; 4: after Ac 'his' custos anticipates Bm. 'Fa-' of next bar ; Ik, 2: Gm note of other voice beneath m-rest (C) ; IVb, 3-4: Cc Cc 'of his' (O)

/20, Org. B., 2ii: corrected original Cc to read Dc in keeping with vocal bass (B) ; Iib, 1-2: text 'Father' under F#m Dc faded as if entered over starched error by original hand ; 3-4:

text 'be-' faded under Ec tied to Fc as if entered over starched error by original hand (C) ;

IVb, 1-3: Bm Bm Bm 'father be-' ; 3: Bm 'be-' deleted in pencil (O)

/21, IIIb, 1: text 'worlds' inserted by original hand at a later stage beneath Gsb original starched away ; IIIa, 1-3: starching and correction of original text '-fore all' beneath Bm slurred to Gm Dm (C)

/22, IVa, 1-2: starching and correction of text 'worlds be-' in later hand beneath Csb Em (C)

/24, IVb, 1: beneath Gsb., original text starched away and correction re-entered in unsteady later hand 'worlds' ; IIa, 1: starching and correction of text in original hand 'worlds' (C)

/25, Org. Tr., 1i: 'Full' over Gc (K)

/26, Org. B., 1ii: corrected original Gsb to read Dsb in keeping with vocal bass (B)

/27, IVb, 2: after Bm 'of', custos anticipates Csb 'light' of next bar (C)

/32, IIa, IIb, 2: 'Lead' in pencil over Em 'be-' (C)

/36, Ia, 2: Fm '-stance' (C)

/38, Ia, 3: penciled pause mark over Gm '-ther' (C)

/38-39, I, IV: consecutive 8ves '-er by' (B)

/44, Ia, 1: penciled '~' over Cm. 'who' ; Ic, 1: 'Verse Cantoris' over Cm. 'who' ; Id, 1: 'largetto' [sic] over Cm. 'who' ; 2: 'Cantoris' in pencil over Dc 'for' ; Ie, 1: 'Verse Larghetto' over Cm. marked 'Cantoris' in pencil 'who' ; If, Ih, 1: marked 'Larghetto' with 'Cantoris' in pencil over Cm 'who' ; Ig, 1: 'Verse' in pencil overwriting illegible starched

original over *Cm.* 'who' ; Ik, 1: '*Cantoris*' over *Cm.* 'who' (C) ; I/1, 1: no '*Larghetto*' over *Cm.* 'Who'; I/2, 1: marked '*Verse Larghetto Espressivo*' over *Cm.* 'who' (H) ; II, 1: '*Larghetto Espressivo*' marked '*Cantoris*' in pencil over *Am.* 'who' ; IIIa, 1: '*Larghetto Espressivo*' over *Fm.* marked '*Can.*' in pencil 'who' ; Org. Tr., 1i: '*Larghetto Espressivo*' over *Cm.* (O) ; I, 1: '*Larghetto Espressivo*' over *Cm.* 'who' (U)

/45, Ig, 1: 'Verse' in pencil over *Bm* 'men' (C)

/48, Ih, 2: g.n. *Bc* deleted in pencil before *Am* 'down' (C)

/50, Ih, 1; '~' in pencil over *Gm.* 'was' ; Ii, 1-2: pencilled slur between *Gm.* and *Ac* 'was', text '*in car-*' deleted by pencil (C)

/51, Ih, 1-2: no slur from *Cm.* to *Dc* '-carnate' (C)

/52, Ia, 1: pencilled g.n. *Ec* before *Dm* '*Ho-*' ; Ih, 1: g.n. *Ec* in pencil before *Dm* '*Ho-*' (C)

/54, Ii, 3: 'b' in pencil before *Bm* '-gin' ; Ik, 1-2: no slur from *Cm* to *Am* '*Vir-*' ; 3: 'b' on *Bm* '-gin' ; Iia, Iib, 3: 'nat.' sign in pencil before *Fc* '-gin' (C)

/55, Org. B., 2: corrected original *Ac* to read *Cc* in keeping with vocal tenor (B) ; Ia, 1: penciled '~' over *Bm.* '*Ma-*' ; Ih, 1: '~' in pencil over *Bm.* '*Ma-*' (C)

/56, Ia, 4: penciled 'tr.' over *Gm* '*made*' ; Id, 4: no 'tr.' over *Gm* '*made*' (C)

/57, Ia: after double barline marked 'Verse ends '*According to the scriptures*' ; Ie, 1: no pause over *Fsb.* '*man*' ; 1: after *Fsb.* with double barline '*man*' marked 'Verse' '16' '*According to the Scriptures*' ; If, 1: pause over *Fsb.* '*man*' ; Ig, 1: unnecessary pencilled pause beneath *Fsb.* '*man*' followed by a pencilled eye after double barline (C)

Ic, 1: no pause over *Fsb.*, instruction in original hand for following section reads: “ ‘Feacet’ [*sic*], scriptures ends with ||” (C)

/58, IIb, 1: before bar begins, ‘Verse’ with starched area beneath followed by ‘*Decani*’ in pencil, a pencilled star to right of ‘Verse’ leads to a note beneath ‘Sometimes played in *Db*’ ; IIIb, 1-2: ‘*Decani*’ in pencil over *Em Em* ‘*And was*’ (C)

/58-59, IIb: both bars are pasted over original on manuscript of same colour/quality and in the original hand to correct original scribal error (C)

/58-73, IIIb, IVa, IVb: this section exists as an inserted pasted in on manuscript of like colour and quality in original hand (C)

/58, II, 1: ‘*Decani*’ in pencil over *Am* ‘*And*’ ; IIIb, 1: no ‘Slow’, ‘*Decani*’ in pencil beneath *Fm* ‘*And*’ (O)

/60-73, IIb: these bars are pasted over the original on manuscript of like colour and quality in original hand (C)

/61, IVb/1, 3: stem of *Gc* ‘-der’ highlighted in pencil ; IVb/2, 3: ‘~’ after *GcGc* 8va ‘-der’ anticipating *CmAm* ‘*Pon-*’ of next bar (C)

/65, Org. Tr., Iii: ‘*b*’ before *Dc* beneath *Bc* (K)

/66, IV, 1-2: removed original slur from *Gc* to *Fc* ‘-red’ (B)

/68, IIa, IIb, 1-2: ‘Faster’ in pencil over *Ec. Eq* ‘*and the*’ ; IIIa, 1: ‘*accelerando*’ in pencil over *G#c.* ‘*and*’ ; IIIb, 1: *Bc* in blue pencil over *G#c* ‘*and*’ ; 1-2: ‘Faster’ in red pencil over *G#c Gq* ‘*and the*’ ; 2: *Bq* in blue pencil over *Gq* ‘*the*’ ; 3: *Bm* in blue pencil over *Gm* ‘*third*’

; IVa, 1i-ii-2i-ii: '*diminato*' in pencil beneath Bc.Ec. BqEq '*and the*' ; IVb/1, 1: 'Faster' in pencil over Bc. '*and*' (C) ; II/2, 1: 'Faster' in pencil over Ec. '*And*' (H)

/69, IIIb, 1: Bm. in blue pencil over Am. '*day*' ; 2: Bc in blue pencil over Ac '*he*' (C)

/70, Org. Tr., 2i-ii: GcBc ; Org. B.: and Dm, a bar is deleted in original hand (J)

/71, IVb, 4: '#' in pencil before Dc '*-ding*' (C)

/72, Org. Tr., 2i: '*b*' before Dc (O)

/74, Ig, 1: 'Lead' in pencil over Fm '*And*' ; 2: 'Lead' in pencil over Fm '*as-*' (C) ; I/1, 1: '*Vivace*' over Fm '*And*' (H) ; Org. Tr., 1i: '*Vivace*' over Fm (K) ; II, 1: '*Vivace*' over Am '*And*' ; IIIa, 1: '*Vivace*' over Fc '*And*' ; IVb, 1: '*Vivace*' over Fm '*And*' ; Org. Tr., 1i: '*Vivace*' over Fm (O) ; I, 1: '*Vivace*' over Fm '*And*' (U)

/75, Ig, 1: 'Unison' in pencil over Em '*-cen-*' (C)

/77, Org. Tr., 2ii-iii: removed original AcFc and replaced with Gc ; Org. B., 1-2: corrected original Fm Fm to read Fm. Ec in keeping with vocal bass (B) ; Org. Tr., 1i-iii: no g.n. Bc before CmAmFm (K)

/79, II, 3-4: Ac. Aq '*on the*' (O)

/88, Ie, Ih, 1: 'Slow' over Fm '*judge*' (C) ; IIa, 1: 'Slow' in brown pencil over Am '*judge*' (C)

/89, IIIa, 1: no '*b*' before Bm '*quick*' (O)

/90, IIa, 2: 'Lead' in pencil over Fm '*whose*' (C)

/93, III, 2: corrected original *Dm* to read *Cm* 'no' (**B**) ; *Ie*, *If*, *Ih*, 1: pause over *Bm* 'have' ;  
2: pause over *Am* 'no' (**C**)

/95, *Ia*, 4: pencilled g.n. *Gq* before *Fc* 'be-' ; 5: pencilled g.n. *Fq* before *Ec* 'be-' ; *Ic*, 1:  
marked 'Verse *Dec.*', '*Dec.*' deleted by pencil ; *Id*, *Ie*, 1: marked 'Verse *Andante*' over *Am*  
'*And*' ; *Ie*, 5: *Ec* 'be' ; *If*: marked '*Andante*' ; *Ih*, 1: 'Verse *And[ante]*' over *Am* '*And*',  
penciled '*Decani*' overridden by '*Cant.*' in pencil ; *Iia*, 1: '*Decani*' over *Am*, deleted in  
pencil marked '*Can.*' in pencil '*And*' ; *Iib*, 1: '*Can.*' in pencil before *Am* '*And*' ; *IIIb*, 1:  
'*Dec.*' in pencil deleted in pencil over *Fm* '*And*' ; 2: '*Can.*' in pencil over *Fm* '*I*' (**C**) ; *II*, 1:  
'*Andante Espressivo*' marked '*Cantoris*' in pencil over *Am* '*And*' ; *IIIa*, 1: '*Andante*  
*Espressivo*' over *Fm* '*And*' ; *IVb*, 1: 'Verse' '*Dec.*' and '*Chos*' in pencil over *sb-rest* ; *Org.*  
*Tr.*, *1i*: '*Andante Espressivo*' over *Am* (**O**) ; *I*, 1: '*Andante Espressivo*' over *Am* '*And*' (**U**)

/96, *Ig*, 1: '*Cantoris*' in pencil over *Fsb* '-leive' [*sic*] (**C**)

/97, *Ia*, 1: penciled '~' over *Cm*. '*Ho-*' ; 2: penciled g.n. *Ec* before *Dc* '*Ho-*' ; *Id*, 2: g.n. *Fq*  
before *Dc* '*Ho-*' ; 3-4: *Cc*. *Bq* '-ly' ; *Ig*, 1: 'Verse' in pencil over *Cm*. '*Ho-*' ; *Ih*, 1: g.n. *Ec*  
before *Dc* '*ho-*' ; 3-4: *Cc*. *Bq* '-ly' (**C**)

/99, *II*, 2: corrected original *Em* to read *Fm* '*and*' (**B**) ; *Iia*, 2: starching and correction in  
pencil *Fm* '*and*' ; *Iib*, 2: *Fm* highlighted in black ink of a later hand '*and*' (**C**)

/100, *Ia*, 1: penciled '~' over *Gm*. '*giv-*' ; *Ie*, 2: 'nat.' sign before *Ac* '-er' ; *Ih*, 2: *Anat.c* '-  
*er*' (**C**)

/101, *Org. Tr.*, *1i*: g.n. *Fc* before *Csb* (**K**) ; *IIIa*, 2: '*b*' in pencil before *Bc*. '*who*' (**O**)

/103, *Ia*, 4: penciled g.n. *Aq* before *Gc*. '*and*' ; *Ie*, 1: dot after *Cm* '*Fa-*' (**C**)

- /105, IIIa, 2: original note starchy and corrected to read in later hand *Am* 'the' (C)
- /106, Ih, 5: original *Cq* 'the' altered to read *Dc* with letter 'D' over 'the' (C)
- /107, Ia, 2: penciled g.n. *Cq* before *Am* 'to' (C) ; IIIa, 2: original note starchy and corrected in a later hand to read *Bm* 'Son' (C)
- /108, Org. B., 1: corrected original *Gsb.* to read *Gsb* (B)
- /111, Ia, 1: pencilled '~' over *Cm.* 'glo-' ; Ih, 2: no g.n. *Eq* before *Dc* 'glo-' (C)
- /112, Id, 1: g.n. *Bc* before *Csb* '-fied' ; Ie, 1 g.n. *Bnat.c* slurred to *Csb* '-fied' ; If, 1: g.n. *Bnat.c* without slur to *Csb* '-fied' ; Ih, 1: g.n. *Bnat.c* before *Csb* '-fied' ; IIb, 3: 'b' sign highlighted in pencil before *Ec* 'who' (C) ; Org. Tr., 1i: g.n. *Bnat.mFm* before *Csb* (K)
- /113, IIa, 1-2: '<' in pencil over *Dm.* slurred to *Bc* 'spake' (C)
- /114, Ia, 1: pencilled '~' over *Am.* 'spake' (C) ; IIIa, 1-2: *Csb Cm* 'by the' (O)
- /115, Ie, 1-3: original text 'prophets', text 'prophets' in pencil beneath marked 'in Dunne' in pencil as a signature ; 1-2: no slur from *Ac.* to *Gq* 'Proph-' (C)
- /116, Ia: below this bar, three drawings (similar to others) of three choir members, with emphasis on the nose forehead and hair ; Ie, 1: no 'Chorus', 'Full' over *Cm* 'And' ; If, 1: marked 'Full', 'Verse' in pencil beneath ; Ig, 1: 'Lead' in pencil over *Cm* 'And' ; Ih, 1: 'Chorus *Vivace*' over *Csb* 'And' ; IVb, 1: pencilled comment above key signature marked '5<sup>th</sup> Nov.' before time sig. and *Cc* 'And' (C) ; IIIa, 1-2: *Fm Fsb* 'prophet' (O)
- /117, If, Ig, 1: *Esb* '-lieve' ; Ih, 1: 'Brisk' in pencil over *Esb* '-lieve' (C)
- /118, IVb, 5: after *Fq* 'A-', *custos* anticipates *Gm* '-pos-' of next bar (C)

/120, IVa, 4-5: no slur from *Ac* to *Gc* ‘*ac-*’ (C)

/123, Ik, 3: ‘nat.’ sign before *Bm* ‘*re-*’ (C)

/125, Ik, 1: *Gsb* ‘*sing*’ (C)

/127, Ic, 1: A lot of tampering with this note, original *Absb* ‘*Re-*’, starched away and *Abm* inserted with *Ab* written above in original hand (C)

/130, II, 2: *Dsb.* ‘*the*’ (O)

/131, Id, 2: ‘nat.’ sign on *Dm* ‘*the*’ ; *Ie*, 1: ‘Lead’ in pencil over *Fsb* ‘*and*’ (C)

/138, Id, *Ie*, *If*, *Ig*, *Ih*, 1: pause over *Csb.* ‘*come*’; IIIa, 1: pause in pencil over *Csb.* ‘*come-*’ (C)

/139, IVa, 1: pause beneath *Absb.* ‘*A-*’ (C)

/140, Id, *Ie*, *If*, *Ih*, 1: pause over *Csb.* ‘*-men*’ (C)

/141, *Ie*, 1: no pause over *Bsb.* ‘*A-*’ ; *Ih*, 1: ‘~’ in pencil over *Bsb.* marked with pause ‘*A-*’ ; *Ii*, 1: original error on *Bsb*, the letter ‘*B*’ inserted beside note in original hand, pencilled bracket around start of bar, pencilled slur from original *Bsb.* to *Csb.*, pencilled insert *Gsb* ‘*A-*’ (C) ; Org. Tr., *li*: pause over *Bsb.* (O)

/142, I, 1: ends after *Csb.* with pause ‘*-men*’ and sig. of John Grey ; II, 1: ends after *Gsb.* with pause and sig. of John Grey ; III, 1: ends after *Esb.* with pause and sig. of John Grey ‘*-men*’ ; IV, 1: ends after *Csb.* with pause ‘*-men*’ and sig. of John Grey ; Org. Tr., *li-iv*: ends after *Csb.Gsb.Esb.Csb.* with sig. of John Grey ; Org. B., 1: ends after *Csb.* with pause and sig. of John Grey (B) ; *Ia*: ends ; *Ib*: marked ‘*fini*’, cannot discern first letter of initial – a

sign, maybe a 'G' 'T' or 'C' in surname ; Ic, 1: *Csb.* with pause '-men' ends with a double barline and no sig. ; Id, 1: ends with sig. after *Csb.* '-men' ; Ie, 1: after *Csb.* with pause '-men', ends with sig. marked 'Finis', with pencilled mimickery of 'Finis' over and beneath ; If, 1: after *Csb.* with pause '-men' sig. marked 'Finis', 'Finis' deleted in pencil and 'the end' deleted in pencil ; Ih, 1: ends with sig. after *Csb.* with pause '-men' ; Ig, 1: ends after *Csb.* with pause '-men' with double barlines ; Ik, 1: ends with *Csb.* with pause '-men' ; IIb, 1: ends with *Gsb.* with pause '-men' with sig. ; IIIb, 1: ends after *Esb.* with pause '-men' with sig. ; IVb: ends with *Csb.* with pause '-men' with double bar lines and no sig. ; IIa, 1: ends after *Gsb.* with pause '-men' ; IIIa, 1: ends after *Esb.* with pause ; IVa, 1: ends after *Csb.* with pause '-men' (**C**) ; Org. Tr./1, 1i-iv: ends after *Csb.Gsb.Esb.Csb.* with the sig. of John Grey ; Org. B./1, 1: ends after *Csb.* with pause and sig. of John Grey ; Org. Tr./2, 1i-iv: ends after *Csb.Gsb.Esb.Csb.* with pause and db lines ; Org. B./2, 1: ends after *Csb.* with pause and db lines (**H**) ; Org., 1: ends with sig. (**J**) ; Org. Tr., 1i-iv: pause over *Csb.Gsb.Esb.Csb.*, ends after with sig. ; Org. B., 1: ends after *Csb.* with pause with db lines marked 'fine' (**K**) ; IIIa, 1: ends after *Esb.* with pause '-men' ; IIIb, 1: ends after *Esb.* with pause '-men' ; II, 1: ends after *Gsb.* with pause ; IVb, 1: ends after *Csb.* with pause '-men' ; Org. Tr., 1i-iv: ends after *Csb.Gsb.Esb.Csb.* with pause ; Org. B., 1: ends after *Csb.* with pause (**O**)

## **5b. Evening Service in C**

*c.1812*

### **Composition**

The *Evening Service in C* comprises the ‘Magnificat’, the ‘Nunc Dimittis’, the ‘Gloria Patri’, the ‘Cantate Domino’ and the ‘Deus Misereatur’.

### **List of Sources**

*Source 1: (U), (front), pp. 36-83*

*Source 2: (K), ii, (reverse), pp. 20-53*

*Source 3: (C), xxxvii, (front), pp. 22-33*

*Source 4: (H), ii, (front), pp. 201-253*

*Source 5: (O), iii (reverse), pp. 18-21; iv, (front), pp. 146-151; viii, (front), pp. 96-102; pp. 146-149; x, (reverse), pp. 103-116*

*Source 6: (W), (front), pp. 1-10*

## Critical Commentary

### Scoring

The *Evening Service in C* is scored for two trebles, countertenor, two tenors, bass and organ accompaniment. In this edition the voices are indicated thus: I/1 = Tr. 1 ; I/2 = Tr. 2 ; II= C.T. ; III/1 = T. 1 ; III/2 = T. 2 ; IV = B. ; Org. Tr. ; Org. B.

### Copy text

Source **1: (U)** is the copy the printed edition *Morning and Evening Services and Anthems* (1825). It is the earliest full score copy of this service. It is called Source **1** in the **List of Sources** and **(U)** in the **Textual Commentary**. It presents the ‘Magnificat’ from pages 36-51, the ‘Nunc Dimittis’ from pages 52-58 and the ‘Gloria Patri’ from pages 59-61. The ‘Cantate Domino in C’ is presented from pages 62 to 74 and the ‘Deus Misereatur’ from pages 75 to 83. All variants are consistent with this edition.

### Variant readings and dating

Source **2: (K) ii** is St. Patrick’s Cathedral Organ Book Vol. 81. It is entitled ‘Evening Service Sir J. Stevenson in C’. It presents the ‘Cantate Domino’ on p. 20. This ends with double bar lines on p. 26. The ‘Gloria Patri’ ends on p. 28 and is followed by the ‘Deus Misereatur’ which concludes on p. 35 with the signatory symbol of John Grey.

‘Magnificat - Evening Service Sir J. Stevenson’ begins on p. 35 and ends on p. 46 with the signatory symbol of John Grey. It is followed by the ‘Nunc Dimittis’ on p. 47 which ends on p. 53 with the signatory symbol of John Grey and the statement ‘Examined by Mr J. Mathews and paid for thus far Nov. 17<sup>th</sup> 1812.’

Source **3: (C) xxxvii** is Christ Church Cathedral part-book Treble Cantoris R.C.B. C6/1/24/3/60. The ‘Gloria Patri’ is allowed to follow on from the ‘Nunc Dimittis’ in this source. The ‘Cantate Domino in C’ is presented on p. 22 and ends with an unidentified signatory symbol on p. 25. The ‘Deus Misereatur’ takes up on p. 26 and ends with the same unidentified signatory symbol on p. 29. The ‘Magnificat in C’ begins on p. 29, ends with the same unidentified signatory symbol on p. 33 and is followed by the ‘Nunc Dimittis’. It similarly concludes with an unidentified signatory symbol. No evidence for dating exists.

Source **4: (H) ii** is ‘Sir J. Stevenson’s Services Christ Church’, R.C.B. C6/1/24/1/28. In this edition the voices are indicated thus: I/1 = Tr. 1 ; I/2 = Tr. 2 ; II= C.T. ; III/1 = T. 1 ; III/2 = T. 2 ; IV = B. ; Org. Tr. ; Org. B.

The ‘Magnificat in C’ begins on p. 201, ends on p. 220 with double bar lines; it is followed by the ‘Nunc Dimittis’ which ends with the signatory symbol of John Grey on p. 231. The ‘Cantate Domino in C’ begins on p. 232 and ends with double bar lines on p. 252. The ‘Gloria Patri’ begins on p. 249 but does not stand alone in that it follows on from the ‘Cantate Domino’. The ‘Deus Misereatur’ begins on p. 253 and ends on p. 268 with a signatory symbol considered ‘after Grey’ and dating from the 1840s. There is no evidence for dating.

Source **5: (O) iii-iv, viii** and **x** refer to Cashel Cathedral sources. In this edition the voices are indicated thus: III = T. ; IVa = B. ; IVb = B.

[Cashel] Cathedral Bass is **iii** and referred to as 'IVa' in the order of parts and in the **Textual Commentary**. The 'Cantate Domino in C' is presented on p. 18 and ends with double bar lines on p. 20. It is followed by the 'Deus Misereatur' which also ends with double bar lines on p. 21. The 'Gloria Patri' is not allowed to stand alone and follows on from the 'Cantate Domino' on p. 19. The copies appear to be in the hand of one of the Mathews. Evidence of this hand can be seen after Stevenson's 'Jubilate in C' on p. 61 where, together with a Mathews' signatory symbol, 'by F.M.' appears, possibly referring to Cashel organist Francis Mathews. No further evidence for dating exists. Cashel Cathedral Tenor is **iv** and is referred to as 'III' in the order of parts and in the **Textual Commentary**. 'Evening Service by Sir J. Stevenson' is the title given to the 'Magnificat'. It ends on p. 149 with the signatory symbol of J. Magrath and is followed by the 'Nunc Dimittis' which similarly ends with the signatory symbol of J. Magrath on p. 151. No specific evidence for dating exists. Cashel Cathedral Bass is **viii** and referred to as 'IVb' in the order of parts and in the **Textual Commentary**. The 'Cantate Domino in C' is presented on p. 97. The 'Gloria Patri' is not allowed to stand alone and follows on from the 'Cantate Domino' on p. 99. It ends with double bar lines on p. 100 and is followed by the 'Deus Misereatur' on p. 101 which ends with double bar lines on p. 102. 'Evening Service Sir J. Stevenson' is the title given to the 'Magnificat'. It begins on p. 146 and ends on p. 149 with double bar lines. It is followed by the 'Nunc Dimittis' which ends on p. 149 as there was an error in the page numbering. It ends with a Mathews' signatory symbol. No specific evidence for dating exists. [Cashel Cathedral Organ] is **x**. The 'Cantate Domino Dr. Stephenson [*sic*]' is

presented on p. 103. The ‘Gloria Patri’ follows on directly from the ‘Cantate’ on p. 110. It ends with an unidentified signatory symbol on p. 111. The ‘Deus Misereatur Dr. Stevenson’ follows on p. 111 where a variant occurs from bars 121-131. See **Musical Illustrations, Fig. 1**. It ends with double bar lines on p. 116. No evidence for dating exists.

Source **6: (W)** refers to a handwritten manuscript copy entitled ‘Evening Service in C major by Sir J. Stevenson, shortened and slightly re-arranged by T.H. Weaving for Christ Church Cathedral Dublin’. It is not dated but judging from the condition of the manuscript paper and the ink, it may possibly date from the early 20<sup>th</sup> century. Weaving’s adaptation would appear to have been an abandoned project as it only includes up to bar 126. The instruction for organ pedals is too inconsistent with the copy text and could not be compared. Following page 10, there are two A3 manuscript pages which appear to be a rough draft of a variant organ copy of the ‘Nunc Dimittis’ and ‘Gloria Patri’ but these were likewise too inconsistent to compare.

## Textual Commentaries

### ‘Magnificat in C’

/1, Org. Tr., 1iii: ‘for’ under Gsb (**H**) ; I, 2: ‘Moderato’ ‘f<’ over Esb ‘My’ ; 2: ‘f<’ over Gm ‘My’ ; III, 2: ‘f<’ over Cm ‘my’ ; IV, 2: ‘f<’ over Cm ‘My’ ; Org. Tr., 1i: ‘<’ with ‘f’ over EsbGsb (**W**)

/5, III, 1-2: *Fm Fm* 'mag-ni-' ; IVb, 1-2: *Fm* tied to *Ec* 'mag-' ; 3: *Dc* '-ni-' (O) ; Org. B., 2: corrected original *Dc* to read *Eq Dq* (U)

/6, Org. Tr., 1ii: corrected original *Fc* to read as *Ec* (U)

/10, IVb, 1-2: *Dc. Dq* 'Spirit' (O)

/11, II, 1: corrected original *Fm* to read *Gm* '-ced' (U)

/17, IV, 1: inserted '#' before *Fm* originally omitted 'God' (U)

/21, III, 1: 'Andante' marked 'p' over *c-rest* (W)

/23, IV, 4: corrected original *Eq* to read as *Dq* 'he' (U)

/33, Org. B., 3i: no *D#c* over *Bc* (K)

/34, III, 3-5: no phrase from *Bq* 'ge-' (O)

/35, Org. Tr., 6: inserted '#' before *Dq* (U)

/45, Org. Tr., 3i: inserted '#' before *Fc* (U)

/47, IVb, 1: no 'Vivace' over *m-rest* (O) ; I, 1: 'f' over *sb-rest* ; IV, 2: 'f' over *Gm* 'For'  
(W)

/51, Org. B., 1: 'b' in pencil before *Am* (K)

/54, IVb, 1-2: *Dc Dc* 'mighty' (O)

/55, IVb, 1-2: *Bc Bc* 'magni-' (O) ; III, 3i: inserted stem to position upwards on *Cm* '-fied'  
(U)

/56, III, 1: *Dm* marked 'p'; 2: no *Gm* 'and' (W)

- /58, Org. B., 1ii: removed original 'b' before *Am* (U)
- /59, Org. Tr., 1ii: removed original 'b' before *Asb* ; Org. B., 2i: corrected original *Bm* to read *Cm* (U)
- /63, Org. Tr., 2i: '*pia*' over *Gm* ; Org. B., 1: '*pia*' beneath *Cm* (K)
- /64, Ia, 1: Em. '*And*' (C)
- /77, Org. Tr., 2ii: removed original 'nat.' sign before *Eq* (U)
- /84, IVb, 1: 'b' before *Bm* '-out' (O)
- /87, III, 2: corrected original *Dm* to read *Cm* '*all*' (U)
- /91, III, 1: '*Largo*' over *Ec* '*He*' ; IVb, 1: '*Largo Andante*' over *sb-rest* (O)
- /92, Org. Tr., 2i-ii-3i-ii: no slur from *Fc.Dc.* to *EqCq* (K)
- /109, IVb, 1: *Fnat.m* 'na-' ; 2-3: *Ec* slurred to *Fc* '-tions' (O)
- /119, Org. Tr., 3: *Fq* manipulated to read *Eq* (K)
- /120, III, 1-2: *Fc Fc* '*humble*' (O)
- /133, Org. Tr. 2i-ii: original *CmAm* deleted in pencil and *BmGm* inserted ; Org. B., 1-2: '7-6' in pencil over *Dm Dm* (K)
- /134, Org. Tr., 1ii: corrected original *Bsb* to read *Csb* (U)
- /135, Org. Tr., 1i-iii: pencilled brackets around *AmEmCm* marked 'Org.' in pencil beneath ; Org. B., 1: pencilled brackets around *Am* (K)
- /136, IVb, 2: '#' before *Gm* '*the*' (O)

/137, IVb, 1: ‘#’ before *Fsb* ‘*rich*’ (O)

/138-195, I-IV, Org.: crossed out marked ‘Cut’ in pencil (H)

/139, III, 1-2: no slur from *Am* to *Fm* ‘*sent*’ (O)

/140, III, 2: no ‘#’ before *Ac* ‘*-ty*’ (O)

/142, Org. Tr., 1i: ‘#’ in pencil before *Gsb* over *Bsb* (K)

/151, Org. B., 1: ‘4|2’ in pencil over *Dm* ; 2: ‘6’ in pencil over *Cnat.m* (K) ; IV, 2: corrected original *Cnat.m* to read *Cc Cc* ‘*-led the*’ ; removed tie to following bar (U)

/152, Org. Tr., 2ii-iii: original *AmFm* deleted in pencil and *BmGm* inserted in pencil ; Org. B., 1: ‘4|2’ in pencil over *Cm* ; 2: ‘6’ in pencil over *Bm* (K) ; IV, 1: removed original tie from previous bar to *Cm* ‘*hun-*’ (U)

/159, IV, 1: corrected original *Dm* to read *Em* in keeping with organ bass ‘*emp-*’ (U)

/163, III, 1-2: *Cm Dm* ‘*empty*’ (O)

/178, Org. Tr., 1i: g.n. *Bc* before *Am* over *Esb*. (K)

/179, Ia, 1: pencilled ‘~’ over *Fm*. ‘*mem-*’ (C)

/182, Ia, 1: pencilled ‘~’ over *Bm*. ‘*-pen*’ (C)

/183, Ia, 4: pencilled g.n *Bq* before *A#m* followed by g.ns *GsqAsq* ‘*-vant*’ (C)

/186, Ia, pencilled ‘~’ over *Am*. ‘*prom-*’ (C)

/189, Ia, 1: pencilled ‘~’ over *Am* ‘*A*’ (C)

/192, Ia, 1: pencilled ‘~’ over *Am*. ‘*-ham*’ (C)

- /193, Ia, 1: g.n. Bc in pencil before Am 'seed' (C)
- /194, Ia, 1: g.n. Aq in pencil before Gc. marked with '~' 'ev-' (C) ; Org. Tr., 1i-3: no phrase from Gc. over Em (K)
- /198, Ia, 1: pencilled '~' over Cm. '-ham' (C)
- /200, Ia, penciled g.n. Aq before Gc. marked with '~' 'ev-' (C)
- /203, Ia, 4: penciled g.n. Gq before Fm marked '~' followed by g.ns FsqGsq 'for' (C)
- /204, Ia, 1: pencilled g.n. Aq before Gc. 'ev-' (C)
- /209, Org. Tr., 1i: removed original 'Chorus' over Cm (U)
- /223-227, I-IV, Org.: crossed out marked 'Cut' in pencil (H)
- /233, Org. B., 1: '4/2' in pencil over Dm ; 2: '6' in pencil over Cm (K)
- /234, Org. B., 1: '4/2' in pencil over Cc (K)
- /236, Org. B., 1i-ii: original DsbDsb deleted in ink of another hand with DsbGsb in ink beneath marked with Gsb in pencil underneath ; Org. B., 1i-ii: blotching on original DmDm with GmDm in pencil beneath (K)
- /239, III, 3: no tie from Cm 'is' (O)
- /240, Org. B., 2i-ii: EmCm in pencil beneath Cm (K)
- /241, Org. B., 1: Fm in pencil beneath Fm ; 2-3: Ec Ec (K)
- /252-253, Org.: consecutive 5ths between bass and alto strands (U)

/253, Org. Tr., 1ii: corrected original *Dc* to read *Bc* to avoid consecutive 5ths with organ bass (**U**)

/254-256, I-IV, Org.: crossed out marked 'Cut' in pencil (**H**)

/255, IV, 1-2: removed original slur from *Dm* to *Cm* 'A-' (**U**)

/258, Org. B., 1: '8....' beneath *Cc* (**K**)

/270-271, I, 2-3: removed original slur from *Cm* to *Gsb* 'A-' (**U**)

/273-274, I, 1-2: removed original slur from *Gsb* to *Gm* 'A-' (**U**)

/277-278, III, IV: consecutive 5ths 'A-' (**U**)

/277-279, I-IV, Org.: crossed out in pencil (**H**)

/285, III, IVb, Org.: this bar does not exist in this source (**K, O**)

/287, Org. Tr., 1i-iii: ends after *CsbGsbEsb* with pause and db lines ; Org. B., 1: ends after *Csb* with pause and db lines (**H**) ; Org. Tr., 1i-iii: ends after *CsbGsbEsb* with pause and sig. of John Grey ; Org. B., 1: ends after *Csb* with pause and sig. of John Grey (**K**) ; III, 1: ends after *Esb* with pause 'men' ; IVb, 1: ends after *Csb* with pause with db lines (**O**) ; I, 1: ends after *Csb* with pause 'men' and db lines ; II, 1: ends after *Gsb* with pause 'men' and db lines ; III, 1: ends after *Esb* with pause 'men' and db lines ; IV, 1: ends after *Csb* with pause 'men' and db lines ; Org. Tr., 1i-iii: ends after *CsbGsbEsb* with db lines ; Org. B., 1: ends after *Csb* with pause and db lines (**U**)

## ‘Nunc Dimittis in C’

/1, Org. Tr., 1i-iii: no ‘Soft’ over *CsbGsbEsb* with pause (K) ; III, 1: no pause beneath *sb-rest* (O)

/7, Org. Tr., 1i: ‘Tempo’ over *Cq* (K)

/8, Org. Tr. 1i: ‘*cres.*’ in pencil over *Gq* (K)

/9, Org. Tr., 1i: ‘loud organ’ in pencil over *Eq* ; 1-4: original *Eq* altered to read *Fq* in pencil ; Org. B., 1: ‘6’ in pencil over *Aq* ; 5: ‘6’ with stroke in pencil over *Anat.q* (K)

/10, Org. Tr., 2i: ‘nat.’ sign before *Bsq* marked ‘*fortiss.*’ in pencil (K) ; Org. B., 5i: removed original ‘*ff*’ over *Gq* (U)

/11, Org. Tr., 1ii: ‘loud’ in pencil beneath *Bnat.q* (K) ; III, 2: ‘nat.’ sign before *Eq* ‘*mine*’ ; 6: ‘nat.’ before *Bq* ‘*thy*’ (O)

/12, IVb, 6: ‘nat.’ before *Aq* ‘*which*’ (O) ; III/2, 3: removed original ‘#’ before *Cc* ‘*which*’ ; 4: inserted ‘#’ before *Cc* ‘*thou*’ in keeping with organ treble (U)

/13, III, 4: ‘nat.’ sign before *Bc* ‘*thou*’ (O)

/14, IVb, 2: ‘nat.’ sign before *Aq*. ‘*hast*’ ; 5: ‘nat.’ sign before *Eq* ‘*be-*’ (O)

/15, III, 3: ‘nat.’ sign before *Ec* ‘*all*’ ; IVb, 1: ‘nat.’ sign before *Aq* ‘*face*’ (O)

/16, III, 4: ‘nat.’ sign before *Em* ‘*-par’d*’ ; IVb, 3: ‘*b*’ before *Gq*. ‘*hast*’ (O)

/17, IVb, 2: ‘nat.’ sign before *Ec* ‘*be-*’ (O)

/18, III, 1: 'nat.' sign before Bq '-par'd' ; 5-6: Cq Cq 'face of' ; IVb, 2: 'nat.' sign before Eq 'be-' ; 5-6: Gq Gq 'face of' (O)

/19, IVb, 4-6: no phrase from Fq '-fore' (O)

/22, III, 1: no 'Andante' over m-rest (O)

/22-43, I, II, III, IV, Org., 1: marked 'cut' in pencil (H)

/24, IVb, 2: Bm 'to' (O)

/25, Org. Tr., 1i: Gsb tied to following bar (K)

/28, Ia, 1i: penciled g.ns CmCsqDsq after Bsb 'light' ; 2i: penciled g.n. Fc before Cm 'to' (C)

/33, Ia/1, 1: penciled '~' over Asb 'be' ; Ia/2, 1: penciled '~' over F#sb 'be' (C)

/36, Ia/1, 1: penciled '~' over Dc. '-ry' ; Ia/2, 1: penciled '~' over Bc. '-ry' (C)

/40, Ia/1, 1: g.ns CsqBsqa after Bc. 'peo-' ; Ia/2, 1: g.ns AsqGsqa after Gc. 'peo-' (C)

/41, Ia/1, 3: penciled '~' over Am '-ple' ; Ia/2, 3: penciled '~' over F#m with g.ns FsqaEsqa '-ple' (C)

/42, I/1, 2ii: inserted '#' before Fq '-ra-' (U)

/43, Org. Tr., 1i-ii-2i-ii: illegible pencilled comment above starchy original notation, EsbCsb EmCm inserted in pencil marked with 'X' ; Org. B., 1i-ii-2i-ii: original notation starchy away and GsbDsba GmAm inserted in pencil (K)

/47, Org. Tr., 3i-ii-4i-ii: original *Cc.Ec. DqFq* deleted in pencil with illegible pencilled notation above (**K**)

/48, Ia/1, 1: g.ns *FsqEsq* before *Em* 'be-' ; Ia/2, 1: g.ns *AsqGsq* before *Gm* 'be' (**C**)

/49, Ia, 1ii: pencilled '~' before *Em* 'light' (**C**) ; Org. Tr., 1i-ii-3: no phrase from *CmEm* (**K**)

/51, Org. Tr., 4i-ii-5i-ii: no slur from *Dc.Bc.* to *EqCq* (**K**)

/54, Ia/1, 1: pencilled '~' over *Bbc.* 'be' ; Ia/2, 1: pencilled '~' over *Gc.* 'be' (**C**)

/55, Ia/1, 1: pencilled '~' over *Ac.* 'glo-' ; Ia/2, 1: pencilled '~' over *Fc.* 'glo-' (**C**)

/58, Ia/1, 2: g.ns *DsqCsq* before *Bm* '-ry' ; Ia/2, 2: g.s *DsqEsq* before *Bm* '-ry' (**C**)

/59-60, II, III, 2-3: consecutive 5ths (**U**)

/60, Ia/1, 3: pencilled '~' over *Bm* '-ple' ; Ia/2, 3, pencilled '~' over *Bm* '-ple' (**C**) ; II, 3: corrected original *Fm* to read *Gm* '-ple' (**U**)

/62, Org. Tr., 1-3: no phrase from *Gc.Ec.* (**K**)

/63, Ia/1, 1: g.ns *BsqCsqDsq* before *Cc.* 'glo-' ; 4: pencilled '~' over *Cm* 'the' ; Ia/2, 4: pencilled '~' over *Cm* 'the' (**C**)

/64-65, IV, 1-4: removed original phrase from *Dm.* to *Ac* (**U**)

/65-66, IV, 1-2: removed original tie from *Gsb.* to *Gsb* 'glo-ry' (**U**)

/66, Ia/1, 1: g.n. *Ec* before *Dc.* marked with '~' '-ry' ; Ia/2, 1: g.n. *Dq* before *Fc.* marked '~' '-ry' (**C**)

/67, Ia/1, 1: g.ns BsqCsqDsq before Csb. ‘Glo-‘ ; Ia/2, 1: g.ns CsqDsqEsq before Csb. ‘Glo-‘  
(C)

/68, Ia/1, 2: g.ns DsqCsq before Bm ; Ia/2, 2: g.ns DsqCsq before Bm (C) ; I, III/1, 1-2:  
removed original slurs from minim to minim ‘glo-‘ (U)

/70, Ia/1, 1: g.ns EsqCsq before Dm ‘peo-‘ ; 3: pencilled ‘~’ over Bm ‘-ple’ ; Ia/2, 1: g.ns  
EsqCsq before Em ‘peo-‘ ; 3: pencilled ‘~’ over Bm ‘-ple’ (C)

/72, Ia/1, 1: pencilled ‘~’ over Em ‘be’ ; Ia/2, 1: pencilled ‘~’ over Gm ‘be’ (C)

/74, Ia, 1: g.ns BsqCsqDsq before Csb. ‘glo-‘ (C)

/76, Ia/1, 1: g.n. Ec before Dm ‘peo’ ; 3: g.ns CsqBsq before Bm ‘-ple’ ; Ia/2, 1: g.n. Ec  
before Dm ‘peo-‘ ; 3: g.n. Cq with pencilled ‘~’ over Bm ‘-ple’ (C)

/77, Org. Tr., 3i-iii: ends after CsbGsbEsb with pause and db lines ; Org. B., 3: ends after  
Csb with pause with db lines ; I-IV, Org.: immediately followed by ‘Gloria Patri’ bars 209-  
287 of ‘Magnificat’ (H) ; Org. Tr., 3i-iii: ends after CsbGsbEsb with pause followed by db  
lines and ‘Gloria Patri’ ; Org. B., 2: ends after Csb with pause followed by db lines and  
‘Gloria Patri’ (K) ; III/1, 3: ends after Gsb with pause ‘-el’ ; III/2, 3: ends after Esb with  
pause ‘-el’ with ‘Gloria Patri’ as before ; IVb, 3: ends after Csb with pause ‘-el’ with  
‘Gloria Patri as before’ ; IVb, 3: ends after Csb with pause ‘-el’ with db lines with repeat  
‘Gloria Patri’ (O) ; I, 3: ends after Csb with pause ‘-el’ and db lines ; II, 3: ends after Gsb  
with pause ‘-el’ with db lines ; III/1, 3: ends after Gsb ‘-el’ with db lines ; III/2, 3: ends after  
Esb with pause ‘-el’ with db lines ; IV, 3: ends after Csb with pause ‘-el’ with db lines ;  
Org. Tr., 3i-iii: ends after CsbGsbEsb with pause and db lines ; Org. B., 2: ends after Csb  
with pause and db lines (U)

## 'Gloria Patri in C'

/1, I, 1: 'Chorus *Vivace*' over *Cm.* 'Glo-' (H)

/3-4, III, 2-3: removed original slur from *Bm* to *Cc* 'Fa-ther' (U)

/8, IVa, 1-2: *Gm.* *Gc* 'As it' (O)

/22, Org. B., 1i-ii-4i-ii: no phrase from *EcCc* (K)

/24, IVb, 1-2: slur from *Gc* to *Fc* 'ever' (O)

/26-27, Org: consecutive 5ths between bass and alto strands (U)

/27, I, 1-3: removed original phrase from *Dc* to *Bq* 'with-' (U)

/37-38, I, 1-2: removed original tie from *Fm* to *Fc* '-gin-' (U)

/47, Org. Tr., 3: original tie stretched from *Cm* over *Em* (O)

/49, IVa, 2: no phrase from *Bbc* 'A-' ; IVb, 2: no phrase from *Bbc* 'A-' ; Org. Tr., 1i: *Cm* over *Ec* tied to following bar (O)

/51, Org. Tr., 1ii: inserted dot originally omitted to read *Am.* (U)

/55, Org. Tr., 1i-iii: *BsbFsbDsb* (O)

/56, Org. Tr., 1i-iii: ends after *CsbGsbEsb* with pause and db lines ; Org. B., 1: ends after *Csb* with pause and db lines ; Org.: ends with sig. consistent with Source (A) entries (H) ; Org. Tr., 1i-iii: ends after *CsbGsbEsb* with pause and db lines ; Org. B., 1: ends after *Csb* with pause and db lines (K) ; Org. Tr., 1i-ii: ends after *CsbEsb* with pause ; Org. B., 1: ends after *Csb* with pause (O) ; I, 1: ends after *Csb* with pause '-men' with db lines ; II, 1: ends

after *Gsb* with pause ‘-men’ with db lines ; III, 1: ends after *Esb* with pause ‘-men’ with db lines ; IV, 1: ends after *Csb* with pause ‘-men’ and db lines ; Org. Tr., 1i-iii: ends after *CsbGsbEsb* with pause and db lines ; Org. B., 1: ends after *Csb* with pause and db lines (U)

### ‘Cantate Domino in C’

/1, Org. Tr., 1i: no ‘*Vivace*’ over *Esb* (O)

/3, Org. B., 1: no ‘8va—’ beneath *Ac* (K)

/4, Ia: pencil stem on original *Gsb* (C)

/4-5, I, II: consecutive 5ths ‘*a new*’ (U)

/10-11, I, III: consecutive 5ths ‘*a- new*’ (U)

/11, Org. Tr., 2i: ‘#’ in pencil before *Fm* over *Cc* (K)

/23, IVb, 3-4: no slur from *Dc* to *Cc* ‘*night*’ (O)

/32, IVa, 3: no ‘*Andante*’ over *c-rest* ; IVb, 1: ‘*Can.*’ in pencil over *c-rest* (O)

/38, Org. B., 1-4: no phrase from *Aq.* (K) ; IVb, 1-4: no phrase from *Aq.* ‘*righ-*’ ; 5-6: no slur from *Fq* ‘*-teous-*’ (O)

/60, Org. Tr., 1i-ii-4i-ii: no phrase from *Gc.Ec.* (K)

/61, Org. Tr., 1i-ii-2i-ii: no phrase from *Fq.Dq.* to *Eq.Cq.* ; Org. B., 1-4: no phrase from *Ac.* (K) ; IVa, 3-4: no slur from *Aq* to *Gq* ‘*sal-*’ (O)

- /64, IVa, 4: Gc 'our' ; IVb, 3-4: Gc Gc 'of our' (O)
- /65, IVb, 1: Cm. 'God' (O)
- /80, Org. Tr., 1i-ii: no slur from g.n. Gc to FmDm (K)
- /91, IVb, 1: Bm. 'Sing' (O)
- /102, IVa, IVb, 2: Cm 're-' (O)
- /116, Ia, 1: g.n. Gsq before Fc 'to-' (C) ; III, 3: inserted text 'the' originally omitted beneath Gc (U)
- /122, Org. B., 1ii: corrected Dm to read Em beneath Gsb (U)
- /123, Org. Tr., 2i-ii-4i-ii: no phrase from DcBc (K)
- /124, Ia, 2: penciled '~' over Ac 'of' (C) ; Org. Tr., 3-4: no slur from Bq to Cq (K)
- /125, Ia, 1: pencilled g.n. Cq before Gc. marked '~' in pencil over Bc. 'gov-' (C) ; Org. B., 3: 'f' beneath Dc (K)
- /137, Org. B., 1: pause over Ac. (K)
- /143, Ia, 2: penciled g.n. Cq before Bm followed by g.ns AqBq 'the' (C)
- /147, Ia, 2: penciled '~' over Dc 'the' followed by g.ns EsqFsq (C)
- /148, Ia, 1: penciled g.n. Fc before Esb 'King' (C)
- /150, Ia: marked 'Verse' in black ink (C)
- /151, Ia: 'Mode[rato]' over bar in black ink (C)

- /153, Org. Tr., 1i-ii: no tie to *EmCm* (**K**)
- /155, Org. B., 1i-ii: *EmEm* (**K**)
- /172, Org. Tr., 1-2: *Em m-rest* (**K**)
- /178, I, 2-4: removed original slur from *Fq* to *Dq* ‘*hills*’ (**U**)
- /179, II, III, 1-2: consecutive 5ths ‘*joy-ful*’ (**U**)
- /185, III/1, 2: removed original ‘*b*’ before *Em* (**U**)
- /187, Org. Tr., 1iii: ‘nat.’ sign in pencil before *Esb* (**K**) ; IVa, 1: pause over *Csb* ‘*earth*’ (**O**)
- /188, IVa, 1: no ‘*Moderato*’ over *Csb*. ‘*with*’ (**O**)
- /190, Org. B., 2: corrected original *Gsb* to read *Gm* (**U**)
- /193, Org. Tr., 1i-ii-2i-ii: no slur from *BsbGsb* to *CmAm* ; Org. B., 1i-ii: tie from *GsbGsb* to following bar (**K**)
- /194, Org. Tr., 1i-ii-6i-ii: no phrase from *DcBc* ; 4i-ii: no *BsbGsb* (**K**)
- /195, Ia, 1i: pencilled g.n. *Dq* before *Cc*. ‘*shall*’ (**C**) ; Org. Tr., 3i: g.n. *Gc* before *Am* (**K**)
- /196, Ia, 1i-ii: penciled g.n. *Cq* before *GsbBsb* ‘*world*’ ; 2i-ii: penciled ‘~’ over *CcEc* ‘*shall*’ (**C**)
- /197, Ia, 4i-ii: accents in pencil over *BmDm* ‘*the*’ (**O**)
- /204, Ia, 1: penciled ‘~’ over *Bm*. ‘*peo-*’ (**C**) ; Org. Tr., 1i-ii-3i-ii: no phrase from *Bm.Gm*. (**K**)
- /205, I, 1-3: removed original phrase from *Dc* to *Bm* ‘*peo-ple*’ (**U**)

/206, Ia, 1: pencilled g.n. *Cq* before *Bc*. marked ‘~’ text ‘*eq-*’ (C)

/214, Ia, 1: pencilled ‘~’ over *Cm* ‘*peo-*’ (C)

/215, Ia, 1: pencilled ‘~’ over *Dm*. (C) ; I, 1-2: removed original slur from *Dm*. to *Ec* ‘*people*’ (U)

/216, Ia, 3: pencilled g.n. *Cq* before *Bm* marked ‘~’ in pencil followed by g.ns *AsqBsq* ‘*with*’ (C)

/219, Ia, 1: pencilled ‘~’ over *Dm*. ‘*peo-*’ ; 3: pencilled g.n *Gq* before *Fc* ‘*the*’ (C)

/220, Ia, 1: pencilled ‘~’ over *Cm*. ‘*peo-*’ ; 3: pencilled ‘~’ over *Bm* followed by g.ns *DsqBsq* ‘*with*’ (C)

/221, I-IV, Org., 4: ends after *m-rest* with db lines and immediately followed by ‘*Gloria Patri*’ (H) ; Org. Tr., 3i-iii: ends after *CsbGsbEsb* with pause and db lines followed by ‘*Gloria Patri*’ ; Org. B., 2: ends after *Csb* with pause and db lines (K) ; IVb, 3: ends after *Cm* with pause ‘*-ty*’ followed by *m-rest* and immediately followed by ‘*Gloria Patri*’ ; Org. Tr., 4: ends after *m-rest* marked ‘*Volti Gloria Patri Chos*’ ; Org. B., 3: ends after *m-rest* marked ‘*Volti Gloria Patri Chos*’ (O) ; I-IV, Org., 4: ends after *m-rest* and db lines (U)

### ‘*Deus Misereatur in C*’

/1, I, 1: ‘*Chorus Vivace*’ over *Esb* ‘*God*’ (H) ; Org. Tr., 1i-iii: ‘*Vivace*’ over *EsbCsbGsb*, no ‘*pia*’, no ‘*Moderato*’ (K) ; IVa, 1: ‘*Vivace*’ no ‘*pia*’ over *Csb* ‘*God*’ ; IVb, 1: no

'Moderato', 'Vivace' over *Csb* 'God', no 'pia' ; Org. Tr., 1: no 'Moderato', 'Vivace' over *Esb*, no 'pia' (O)

/11, II, III: consecutive 5ths 'light of' (U)

/17, IVb, 1: 'Andante' over *Csb* marked 'Dec.' in pencil (O)

/28, Org. Tr., 1: no slur from g.n. *Cc* to *Bm* ; Org. B., 3-6: no phrase from *Gc* (K)

/38, III, 2: corrected original *Bc* to read *Dc* 'the' ; II, IV, 2-3: consecutive 8ves 'the peo-' (U)

/48, IVb, 1-2: *Cm Gm* 'people' (O)

/49-50, IVb: these bars are omitted (O)

/69, Org. Tr., 1i: 'Same Time' in black ink of another hand [perhaps Stevenson's] over *Gm* ; Org. B., 1: 'Vivace' beneath *Cm* (K)

/75, Ia, 3: penciled g.n. *Dc* before *Cm* 'the' (C)

/77, Ia, 4: penciled g.n. *Gc* before *Fm* marked 'for' followed by g.ns *GsqFsq* 'the' (C)

/83, Org. Tr., 1i-ii-6i-ii: no phrase from *Gc.Ec.* (K)

/84, Org. B., 1-6: no phrase from *Cc.* (K) ; IVb, 1-2: no slur from *Cc.* to *Bnat.c* 'go-' ; 3-4: no slur from *Anat.c.* to *Bq* '-vern' (O)

/92, Ia, 1: penciled mordent over *Gm* 'on' ; 3: penciled g.n. *Aq* before *Bm* followed by g.ns *AsqBsq* 'the' (C) ; Org. Tr., 1i: 'Slower' in pencil over *Gm* (K)

/93, Org. Tr., 1i: pause in pencil over *Csb.* (K)

/94, I, 1: 'Chorus *Vivace*' over *m-rest* (**H**) ; Org. Tr. 1: '*Allegro*' in pencil over *m-rest* (**K**)

/95, III, 2: corrected original Bc to read Dc '*the*' to avoid consecutive 8ves with vocal treble (**U**)

/102, Org. B., 1: '8va' beneath Ac (**K**)

/118, IVa, IVb, 2-3: Aq Gq '*shall the*' (**O**)

/118-132, Org.: an insert is pasted over original notation (**K**)

/120, IVa, IVb, 2: *m-rest* (**O**)

/121, IVa, IVb, 1: *m-rest* ; 2-3: Bbc slurred to Ac '*and*' (**O**)

/121-132, IVb: variant begins (**O**)

/122, IVa, IVb, 1: Gm '*God*' ; 2: Gc '*ev'n*' ; 3i-ii: AqBnat.q '*our*' (**O**) ; IV, 1: inserted '*b*' before Bm '*own*' ; Org. B., 1: inserted '*b*' before Bm (**U**)

/123, IVa, IVb, 1-3: Cm Cc Cc '*own God shall*' (**O**)

/124, IVa, IVb, 1-3: Bnat.m Bc Bc '*give us his*' (**O**)

/125, IVa, IVb, 1-2: Cm Cm '*blessing*' (**O**) ; III, IV, 2-3: corrected original text '*our own*' to read '*ev'n our*' beneath crotchets (**U**)

/126, IVa, IVb, 1: *m-rest* ; 2: Am '*and*' (**O**) ; Org. Tr., 2: inserted '#' before Fc (**U**)

/127, Org. Tr. 1i-ii: g.n Fc before Em over Csb ; 2i-ii: FcAc ; 3i-ii: AcCc (**K**) ; IVa, IVb, 1: Bbm '*God*' ; 2-3: Bc Gc '*ev'n our*' (**O**)

/128, IVa, IVb, 1-3: Cm Ac Ac '*own God shall*' (**O**)

/129, Org. Tr., 2: g.ns *AqGq* to *Fm* ; Org. B., 2i-ii: g.ns *CqBbq* to *AmFm* (**K**) ; IVa, IVb, 1-2: *Dm Bbm* ‘give shall’ (**O**)

/130, Org. Tr., 1i: ‘*p*’ over *Esb* (**K**) ; IVa, IVb, 1: *Csb* ‘give’ (**O**)

/131, IVa, IVb, 1-2: *Cm. Cc* ‘us his’ (**O**)

/132, Org. Tr., 2i-4: no slur from *Cc* over *GmEm* to *Eq* (**K**) ; IVa, IVb, 1-2: *Fm* with pause, *Fm* with pause ‘blessing’ (**O**)

/133, Org. Tr., 1i-2: no slur from *Ec* to *Dq* over *Asb* (**K**)

/142, Ia, 1: penciled ‘~’ over *Dm*. ‘ends’ (**C**)

/143, Ia, 3: g.n. *Cq* before *Bm* followed by g.ns *AsqBsq* ‘shall’ (**C**)

/146, Ia, 1: *Fc*. ‘fear’ (**C**) ; Org. Tr., 3i-ii: ends after *EsbCsb* with db lines ; Org. B., 2i-ii: ends after *GsbCsb* with db lines, immediately followed by ‘Gloria Patri’ (**H**) ; Org. Tr., 1i-ii-2i-ii: no slur from *Fc.Dc.* to *EqCq* ; 3i: pause in pencil over *Esb* followed by ‘Gloria Patri’ as before (**K**) ; IVa, 2: pause over *Csb* ‘him’ marked ‘Gloria Patri as before’ ; IVb, 2: ends after *Csb* ‘him’ marked ‘Gloria Patri as before’ ; Org. Tr., 3i-ii: ends after *EsbCsb* with db lines and ‘Gloria Patri as before’ (**O**) ; I, 3: ends after *Esb* ‘him’ and db lines ; II, 3: ends after *Csb* ‘him’ and db lines ; III, 2: ends after *Gsb* ‘him’ and db lines ; IV, 2: ends after *Csb* ‘him’ and db lines ; Org. Tr., 3i-ii: ends after *EsbCsb* with db lines ; Org. B., 1ii: removed original ‘page 65’ to leave ‘Gloria Patri as before’ ; 2i-ii: ends after *GsbCsb* with db lines (**U**)

## **6. *Morning Service in G***

*after 1825*

### **Composition**

The *Morning Service in G* comprises the ‘Te Deum’, the ‘Jubilate’ and the ‘Commandments’. No ‘Sanctus’ or ‘Creed’ could be located.

### **List of Sources**

*Source 1: (C), xxii (front), pp. 83-91; (N) vi, (reverse), pp. 2-13*

*Source 2: (C), xxiii (reverse), pp. 83-91; xxiv, (reverse), pp. 85-93; xxv, (front), pp. 92-100*

### **Critical Commentary**

### **Scoring**

In this edition, parts for the *Morning Service in G* are only provided for two treble parts and organ, since the countertenor, tenor and bass parts have not survived. The voices are indicated thus: I/1 = Tr. 1 ; I/2 = Tr. 2 ; Org. Tr. ; Org. B.

## Copy text

One of the copy texts for this edition is Source **1: (C) xxii** which is Christ Church Cathedral part-book Treble Decani R.C.B. C6/1/24/3/43. It is called Source **1** in the **List of Sources** and **(C)** in the **Textual Commentary**. It presents ‘Te Deum in G Sir J. Stevenson Mus Doc.’ on p. 83 and ends on p. 88 in a hand similar to that of John Grey. It is followed by the ‘Jubilate’ on p. 88 which ends on p. 91 with an unidentified signatory symbol. The ‘Responces’ [*sic*] follow on p. 91 and is incorrectly titled as the text to the ‘Commandments’ is presented instead. It ends on p. 91 with an unidentified signatory symbol. No evidence for dating exists. The second copy text is Source **1: (N) vi** which is Christ Church Cathedral Organ Book Vol. 21. It is called Source **1** in the **List of Sources** and **(N)** in the **Textual Commentary**. It presents the ‘Te Deum in G major Sir J. Stevenson’ on p. 2. It ends with the signatory symbol of John Grey on p. 8 and is followed by the ‘Jubilate’ which also ends with the signatory symbol of John Grey on p. 13. The ‘Commandments’ follow on p. 13 and end with the signatory symbol of John Grey. There is also a note in purple pencil ‘Copied by J. Gray [*sic*] who became copyist to the 2 cath[edral]s & coll[egiate] chapel early in this 19<sup>th</sup> cent[ury] (1812-1838)’. Further interesting evidence for dating follows: after two pages of blank manuscript, the next entry is Tallis’ ‘Sanctus’ on p. 14 which is marked in pencil ‘Copied by R.W. Beaty Master of the boys’ followed in purple pencil ‘about 1830 to about 1870.’ It ends on p. 14 with what is possibly Beaty’s signatory symbol as it appears again on p. 15 after Tallis’s ‘Kyrie Elleson [*sic*]’ on p. 15. Tallis’ ‘Creed’ is marked in pencil ‘Copied by R.W. Beaty, a boy here 1807, master of the boys 1830-1870’. This information is partly highlighted in purple pencil. A classic Crowley signatory symbol marks the end of King’s ‘Jubilate’ on p. 26

where there is a penciled note in square brackets: ‘Copied by M.M. Crowley [*sic*], a boy here from 1831-1837, organist of Carlow to 1877 when he died.’ Apart from this important copyist information ‘post-Grey’, it is safe to deduce that this transcription of the organ parts of the *Morning Service in G* was made late in Grey’s career. It is most fortunate that these copy texts survive. Based on dating evidence presented below, it would appear that William George Torrance, just 16 years old in 1851, was perhaps copying from older, deteriorated part-books. His recording of the treble parts matches exactly with the organ in Grey’s hand in Source (N) vi. Torrance’s copying of Grey’s signatory symbol was initially puzzling as these followed entries by Richard Mullen dated 1849. The organ copy of the *Morning Service in G* would never have been found only for an erased penciled note entered in the hand of Stewart to the ‘Te Deum’ of Stevenson’s *Morning Service in D* in Source (N) iv (uncatalogued) Christ Church Cathedral Organ Book Vol. 19. It reads: ‘This horrible service is equaled if not exceeded by Stevenson’s *Service in G* in Vol. 20.’ The note made in the hand of Stewart indicated that an organ part survived in another uncatalogued Christ Church Cathedral organ book. However, upon inspection of Volume 20, the *Morning Service in G* could not be found. It was only through inspecting the reverse of Volume 21 that it was located. Given that the organ copy dates from later in Grey’s career, perhaps c.1833, and the treble parts date from 1851 in Torrance’s hand, no accurate date can be assigned to this service. As the service was not printed in the 1825 Power volume, the date of ‘after 1825’ is possible, but by no means certain: it could equally have been composed much earlier and deliberately not selected for inclusion in the printed publication of 1825.

## Variant readings and dating

Source **2: (C) xxiii-xxv** is Christ Church Cathedral part-books. In this edition the voices are indicated thus: Ia = Tr. [cant.] ; Id = Tr. [dec.] ; Ic = Tr. [cant.]

Treble Cantoris R.C.B. C6/1/24/3/44 is **xxiii**. It is referred to as 'Ia' in the order of parts and in the **Textual Commentary**. It presents the 'Te Deum in G Sir J. Stevenson Muc Doc.' on p. 83 which ends on p. 88 with a signatory symbol similar to that of John Grey. It is followed by the 'Jubilate' on p. 88 which presents a number of incidences of starching and correction in the original hand. This ends on p. 91 with the same signatory symbol and is followed by 'Responces [*sic*]'. This presents the text of the 'Commandments' and is in keeping with the copy text in this error. It ends on p. 91 with a Grey-like signatory symbol. Evidence for dating relating to performance occurs on p. 133 after Aldrich's 'Nunc Dimittis' from the *Evening Service in E minor* where 'June 1847' is inserted after double bar lines. Further evidence for dating occurs after Arnold's 'Nunc Dimittis' from the *Evening Service in F* where, together with his signatory symbol, Richard Mullen writes 'R.M. 1849'. Of most interest is a statement made after Roger's 'Nunc Dimittis' from the *Evening Service in A minor*. This concludes on p. 150 with a Grey-like signatory symbol but signed 'William George Torrance 18<sup>th</sup> October 1851'. Treble Decani R.C.B. C6/1/24/3/45 is **xxiv**. It is referred to as 'Id' in the order of parts and in the **Textual Commentary**. It presents the 'Te Deum in G Sir J. Stevenson' on p. 85 where there is starching of the original bar lines. It ends on p. 90 with a Grey-like signatory symbol. It is followed by the 'Jubilate' on p. 91 which ends on p. 93 with the same signatory symbol. It does not present the 'Commandments'. Evidence for dating occurs on p. 139 after Arnold's 'Nunc Dimittis' of the *Evening Service in F* where together with his signatory symbol,

Richard Mullen has written ‘R.M. 1849’. Further evidence occurs after Stewart’s ‘Jubilate (Verse) in *Eb*’ where a signatory symbol, possibly that of Robert Prescott Stewart, is dated ‘Oct. 1850’. No further evidence for dating exists. Treble Cantoris R.C.B. C6/1/24/3/46 is **xxv**. It is called ‘Ic’ in the order of parts and in the **Textual Commentary**. The ‘Te Deum in G Sir J. Stevenson’ begins on p. 92 and is marked ‘2 Trebles’ and ‘Unison’ in pencil. It ends with double bar lines on p. 97 and is followed by the ‘Jubilate’. This ends on p. 100 with a Grey-like signatory symbol and is followed by the ‘Responces [*sic*]’ on the same page where the text of the ‘Commandments’ is presented instead. This is in keeping with the copy text in this error. It ends on p. 100 with a Grey-like signatory symbol. Evidence for dating occurs after Arnold’s ‘Nunc Dimittis’ of the *Evening Service in F* on p. 133 where together with the signatory symbol of Richard Mullen it is written ‘R.M. 1849.’ No further evidence for dating exists.

## Textual Commentaries

### ‘Te Deum in G’

/1, Ia, 1: ‘Organ’ over *sb-rest* ; Ic, 1: ‘Organ’ over *sb-rest* ; 1: ‘1’ beneath *sb-rest* ; Id, 1-4: ‘Organ’ beneath *Gc Bc Ec Gc* ; 3: *Ec* in organ treble part (**C**) ; Org. Tr., 1: removed ‘Sym.’ beneath *sb-rest*, removed ‘Chorus’ and replaced with ‘Sym.’ above *sb-rest* ; Org. B., 1: corrected original *Asb* to read *Gsb* (**N**)

/5, Org. Tr., 1: removed original *Bsb* and inserted *Dsb* in keeping with treble part ; Org. Tr., 1: *Bsb* deleted in pencil and *Dsb* inserted in pencil over *Gm* (**N**)

/7, Ib, 2: corrected original *Eq* to read *Dq* ‘-ledge’ ; Ic, Id, 2: *Dq* ‘-ledge’ (C)

/9, Ib, 2-3: removed slur from *Gq* to *Eq* ‘Lord’ (C)

/22, Ia, Id, 1: ‘*ff*’ over *Em*. ‘cry’ ; Ic, 1: ‘for’ over *Em*. ‘cry’ (C)

/26, Ic, Id/1, 1: ‘*ff*’ over *Cc* ‘pow’rs’ (C) ; Org. B., 1ii-3: removed original tie from *Cm* to *Cc* (N)

/26-27, Ic: single stave (C)

/29, Ia/2, 1-3: *Fm Fsb Am* beneath *sb-rest* marked ‘Organ’ ; Id/1&2, 1: ‘1’ over *sb-rest* (C) ; Org. Tr., 1: removed ‘Sym.’ beneath *sb-rest* ; Org. B., 1: ‘piano’ in pencil beneath *Fsb* (N)

/30, Ia/1, 2: corrected original *Em* to read as *Fm* ‘To’ (C) ; Org. Tr., 2i: corrected original *Em* over *CmGm* to read *Fm* ; 2iii: corrected original *Fm* to read *Am* to avoid parallel 8ves between bass and tenor strands ; 2iv: removed original *Gm* and inserted *Fm* beneath *Cm* ; 2i: *Fm* in pencil over *EmCm* ; 2iv: *Em* in pencil beneath *Gm* (N)

/31, Ia/1, Ic/1, Id/1, 1: g.n. *Ec* before *Dm* ‘thee’ ; Ia/2, Ic/1, Id/2, 1: g.n. *Cc* before *Bm* ‘thee’ ; Ic/1, 1: ‘2 Trebbels’ [*sic*] in pencil over *Dm* ‘thee’ (C) ; Org. Tr., 1iii: corrected original *Fm* to read as *Gm* ; penciled manipulation of *Fm* to read *Em* beneath *DmBm* (N)

/36, Ic/1, 1-2; starching around original *AmGm* ‘-ly do’ (C)

/37, Id/2, 1: blotched barline before *Fc*. ‘cry’ (C)

/39, I/2, 1: removed unnecessary ‘Chorus’ over *Bsb* ‘Ho-’ ; Id/2, 1: ‘Chorus’ over *Bsb* ‘Ho-’ (C) ; Org. Tr., 1i: removed ‘Chorus’ over *Gc* (N)

/40, Ic/1, 1: ‘Unison’ in pencil over *Gm* ‘-ly’ (C)

/44, Ic, 1: starching of key signature before *Asb* ‘-ba-’, ‘Unis’ opposite *Asb* ‘-ba-’ (C)

/44-50, Ic: single stave (C)

/45, Org. Tr., 2: removed ‘Sym.’ over *Bc.* ; Org. B., Iii: ‘Unis.’ in pencil beneath *Gm* ; 2i-3: *Em* in pencil beneath *Bc.* *Aq* (N)

/46, Id/2, 2: no ‘tr.’ over *Fc.* of organ treble (C)

/51, Ic, 3: starching of key signature before *Dm* ‘-ty’ (C)

/54, Org. Tr., 2: removed ‘Sym.’ beneath *m-rest* and ‘Verse’ above (N)

/55, Org. Tr., 1: removed ‘Same Time’ over *sb-rest* and positioned over previous bar (N)

/56, Ia/1, 2-3: ‘Same time’ over *Bc.* tied to *Cq* ‘The’ (C)

/57, Ia/1, Id/1, 1: ‘tr.’ over *Dc.* ‘Glo-’ ; Ia/2, Id/2, 1: ‘tr.’ over *Bc.* ‘Glo-’ ; Ib/2, 2-3: corrected original *A#q Bq* to read *A#sq Bsq* ‘glo-’ ; Ic/1, 1: ‘2 Trebles’ over *Dc.* ‘Glo-’ (C)

/58, Ia/1, Ic/1, Id/1, 1: ‘tr.’ over *Cc.* ‘Glo-’ ; Ia/2, Ic/1, Id/2, ‘tr.’ over *Ac.* ‘Glo-’ (C)

/59, Ib/2, 2: corrected original *Dc* to read *Cc* in keeping with organ ‘-p’ny’ (C) ; Org. Tr., 3: corrected original *Fc* to read *Gc* (N)

/61, Org. B., 1: tie omitted from *Gsb* (N)

/62, Ia/1, Ic/1, Id/1, 1: ‘tr.’ over *Dc.* ‘-post-’ ; Ia/2, Ic/1, Id/2, ‘tr.’ over *Bc.* ‘-post-’ ; Id/2, 4: blotching of barline in original hand after *Cm* ‘-les’ (C)

/63, Ia/ 1, 1: corrected original *Bm.* to read as *Am.* ‘praise’ ; I/2, 1: corrected original *Gm.* to read as *Fm.* ‘praise’ (C)

/65-71, Ic: single stave (C)

/66, Org. B., 3ii: inserted *Bm* beneath *Gc* (N)

/67, Org. Tr., 1: corrected original *Fm.* to read *Em.* (N)

/71, Org. Tr., 2ii: inserted ‘#’ before *Cc* beneath *Ec* (N)

/75, Org. Tr., 2: corrected original *Cc* to read *Cq* ; Org. B., 1i-2: removed unnecessary tie from *Bc.* to *Aq* ; 2: corrected original *Ac* to read *Aq* (N)

/82, Org. Tr., 1: removed ‘Chorus’ over *m-rest* ; Org. B., 1-2: removed ‘Loud Unis’ beneath *Em Em* (N)

/86, Org. Tr., 2: removed ‘Sym.’ over *Dc.* ; Org. B., 1: corrected original *Fm* to read *Em* ; 2: removed ‘Unis’ beneath *Dc.* and placed above (N)

/92, Ib/1, 2-3: corrected *Bc Bc* to read *Bc. Bq* in keeping with organ treble ‘*of an*’ (C)

/106, Ia, 2: g.n. *A#c* after *Am* ‘*The*’ ; Ib, 1-2: corrected original *Bm* slurred to *Am* marked ‘*ad lib.*’ to read *Bsb* in keeping with organ ‘*The*’ (C)

/107, Ib, 1-2: inserted *Am A#m* ‘*the*’ originally omitted (C)

/110, Ib, Org: removed unnecessary key signature (C, N) ; Ib/2, 1: inserted *m-rest* before *Bm* ‘*Thou*’, originally omitted (C)

/111, Ib/1&2, 1-2: removed slurs from crotchet to crotchet ‘*Thou*’ (C) ; Org. Tr., 2ii: corrected original *Ec* beneath *Ac* to read *Dc* in keeping with second treble ‘*Thou*’ (N)

/112, Ib/2, 2-3: removed slur from *Bq* to *Eq* ‘*King*’ ; Ic/1, 1-2: extended phrase mark from *Dm* tied to *Dq Gq* ‘*King*’ ; Ic/2, 1-3: phrase mark over *Bm* tied to *Bq Eq* ‘*King*’ (C)

/113, Ia/1, Ic/1, Id/1, 1: g.n. *Eq* before *Dc*. ‘*Glo-*’ ; 2: ‘tr.’ over *Cq* ‘*Glo-*’ ; Ia/2, Ic/2, Id/2, 1: g.n. *Cq* before *Bc*. ‘*Glo-*’ ; 2: ‘tr.’ over *Aq* ‘*Ho-*’ (C)

/115, Ia/1, Ic/1, 1: g.n. *Bq* before *Am* ‘*Christ*’ ; Ia/2, Ic/2, 1: g.n. *Gq* before *Fm* ‘*Christ*’ ; Ib/2, 2: starched original text ‘*Thou*’ beneath *m-rest* ; Id, 1: g.n. *Bc* before *Am* ‘*Christ*’ (C)

/117, Ia/1, 2: starched ‘nat.’ sign before *Cq*. ‘*-ver*’ (C)

/118, Id/2, 5-6: *Eq* slurred to *D#q* ‘*the*’ (C)

/119, Id/1&2, 3: double barlines after *Em* ‘*-ther*’ (C)

/120, Id/1, 1: ‘Verse’ over bar of rests (C)

/129, Ib/2, 1-4: inserted accents over *Fc Fc Fc Fc* in keeping with organ treble ‘*thou hadst over*’ (C)

/132, Ia/1, Ic/1, Id/1, 1: g.n. *Cc* before *Bm* ‘*death*’ ; Id/2, 1: g.n. *Ec* before *Dm* ‘*death*’ (C)

/133, Org. Tr., 2ii: placed ‘#’ before *Fc* (N)

/134, Ib/1, 2-3: removed slur from *Dq* to *Gq* ‘*heav’n*’ (C)

/139, Id/1, 4: corrected original *Fq* to read as *Fsq* ‘*the*’ (C)

/140, I/1, 4: corrected original *Dc* to read as *Ec* ‘*glo-*’ ; Ia/1, Id/1, 4: *Ec* ‘*glo-*’ (C)

/141, Ia/1, Ic/1, Id/1, 4: g.n.s *AsqBsq* after *Bc* ‘*Glo-*’ (C)

/142, Ia/1, Id/1, 3: ‘tr.’ over *Dc*. ‘*Glo-*’ ; Ia/2, Id/2, 3: ‘tr.’ over *Bc*. ‘*Glo-*’ (C)

/147, Ia/1, 4: g.n.s *AsqBsq* after *Bc* ‘*Glo-*’ ; Id/1, 4: *Bc* tied to g.n.s *BsqCsq* ‘*Glo-*’ ; Id/2, 3-4: evidence of starching around *Gq*. *Gsq* ‘*in the*’ (C)

/149, I/2, 4: corrected original *Gc* to read *Ac* ‘-ry’ ; Ia/2, Id/2, 4: *Ac* over text ‘-ry’ (C) ;  
Org. Tr., 4: corrected original *Eq* to read *Gq* in keeping with bar 143 (N)

/152, Id, 1: ‘Unis’ opposite *Am* ‘*We*’ (C) ; Org. Tr., 1: corrected original ‘Slow’ to read  
‘*Largo*’ in keeping with treble part ; li: removed ‘Chorus’ over *Am* (N)

/152-156, Ic: double staves (C)

/156, Ib/1, 1: pause over *Am* tied to *Ac* in keeping with organ treble ‘*judge*’ ; Id, 3: after *c-*  
*rest* and double barlines, no ‘Two Trebles & Countertenor’ (C)

/157, Ia/1, 1-2: notation of organ bass *Fm* tied to *Fc* beneath *m-rest c-rest* ; Ia/2, 1-2:  
notation of organ bass *Fm* tied to *Fc* beneath *m-rest c-rest* (C) ; Ib/1&2, Org: removed  
unnecessary key signature (C, N) ; Org. Tr., lii: removed ‘Sym.’ beneath *Fc*. (N)

/158-159, Ib/1&2: parallel unisons ‘-fore pray’ (C)

/159, Id/2, 2: starching around *Gm* ‘*thee*’ (C)

/161, Ia/1, 3: *Cm* tied to g.n. *C#c* ‘-vants’ ; Ia/2, 3: *Cm* tied to g.n. *C#c* ‘-vants’ ; Ic/1, 3: g.n.  
*C#c* after *Cm* ‘-vants’ ; Ic/2, 3: g.n. *C#c* after *Cm* ‘-vants’ (C)

/162, Ia/1&2, 1: ‘Unison’ over *Dc* ‘*whom*’ (C)

/162-165, Id: double staves (C)

/162-169, Ic: double staves (C)

/163, Org. Tr., liii: removed original ‘nat.’ before *Ec*. (N)

/164, Ib/1, 4: corrected original *Ac* to read as *Dc* in keeping with the organ ‘-cious’ ; Id,  
1&2, 3: starched barline before *Ac* ‘*pre-*’ (C)

/165, Ib/1: this bar was omitted in this source ; 1-4: inserted C#c C#c C#c C#c in keeping with organ treble ‘with thy precious’ ; 3: ‘p’ over C#c ‘pre-’ in keeping with organ treble ; Ib/2, 3: ‘p’ over Ac ‘pre-’ in keeping with organ treble ; 1-4: inserted Ac Ac Ac Ac in keeping with organ bass ‘with thy precious’ (C) ; Org. Tr., 2i: removed ‘pp’ over Ec and positioned beneath (N)

/166, Ic, Id, 1: this source presents an extra bar ; 1i-ii: C#mAm with pause tied to previous bar ; 2: m-rest followed by double barlines ; Ic, Id/1&2, 1i: C#sb tied to following bar ‘blood-’, no pause above (C)

/167, Org. Tr., 1: removed ‘ff’ over Dc and positioned beneath ; 3: removed ‘Chorus’ over Bc ; Org. B., 1: removed ‘ff’ beneath Dc (N)

/173, Ib, 2-3: removed original slur from Fsq to Esq ‘-las-’ (C)

/185, Ib/1, 1-2: inserted accents over Dm Bc in keeping with organ treble ‘-fy thee’ ; Id, 2: accent in original hand over Bc ‘thee’ (C) ; Org. Tr., 1ii: corrected original Am to read Bm (N)

/186, Ia, 1: starching of barline after sb-rest ; Ia, Ic, 1: ‘Silent’ over sb-rest ; Id, 1: ‘Silent’ above sb-rest, evidence of starching here by original hand (C)

/189, Org. Tr., 1: ‘cresc.’ inserted over Esb in keeping with treble part (N)

/191, Ia, Ic, 1: pause mark over Fm ‘e-’ ; Ia, 2: pause mark over Dc ‘e-’ (C)

/192, Org. Tr., 3: removed ‘Sym.’ beneath c-rest (N)

/193, Id, 1: Dm. Bc marked ‘Organ’ over sb-rest (C) ; Org. Tr., 1iii: removed ‘Loud’ beneath Fm and placed over symbol 1i: Dm. ; Org. B., 1: removed ‘Loud’ beneath Bm. (N)

/195, Ia, Ic, Id, 1: 'pp' over G#c. 'world' (C)

/198, Id/1&2, 1: 'Verse *Largo*' over bar of rest (C) ; Ib/1&2, Org: removed unnecessary key signature (C, N) ; Org. Tr., 1i: removed 'Verse' over Fc ; Org. B., 2: corrected original Dc to read Fc (N)

/199-202, Ic: presented with text of other voice part 'Vouchsafe O Lord to keep us this' (C)

/207, Id/1&2, 1-2: no slur between Fq. Esq '-pon' (C)

/213, Ib/1, 1: inserted '>' over Ec in keeping with organ treble 'thee' ; Ic/1, 1-2: no slur from Ec to Cm with pause 'thee' (C)

/214, Ia, 3-4: Aq tied to A#q 'our' ; Ic/2, 3-4: Aq with pause, slurred to A#q 'our' (C) ; Org. Tr., 1: removed 'ad lib.' beneath c-rest and inserted above c-rest (N)

/215, Ia/1, Ic/1, Id/1, 6: 'tr.' over Eq. 'in' ; Ia/2, Ic/2, Id/2, 'tr.' over Cq. 'in' (C)

/216, Ic/1&2, 1: pause over Dm. 'thee' (C)

/217, Ic, 1: 'Trebles Unison' over sb-rest with text of other voice 'O Lord in' ; Id, 1: 'Chorus Unison' over sb-rest (C) ; Org. Tr., 1: removed 'Chorus' over c-rest (N)

/221, Org. Tr., 1: Bm in pencil over Esb in pencil ; 2ii: Gm in pencil beneath C#m over Esb in pencil (N)

/222, Org. Tr., 1i: Cm in pencil beneath Em ; 1ii-iii: FmDm in pencil beneath Dm. ; 2i: Cc in pencil beneath Bq. ; 2ii: Gm in pencil beneath Gc (N)

/223, Org. Tr., 1: Dm in pencil beneath Ac. ; 3: Cc in pencil beneath Ec (N)

/228, Id, 2: original inked stroke over Dc '-ted' (C)

/229, Org. Tr., 1i-iv: pause over *DcAcFcDc* in keeping with treble part ; Org. B., 1i-iv: pause over *DcAcFcDc* in keeping with treble part (N)

/230, Ib/1, 1: corrected original 'Slow' to read '*lento*' in keeping with organ treble (C)

/231, Ia, Ic, 2: *Em* tied to following bar '*Let*' (C)

/232, Ia, Ic, 1: *Ec* tied to previous bar '*Let*' ; Ia, 1-2: *Ec* slurred to *Dc* '*Let*' (C)

/234, Ia, 1-2: pause mark positioned over *Bm* tied to *Am* '*foun-*' (C)

/235, Ia, 1: ends after *Gsb* with pause mark '*-ed*' with signatory symbol of John Grey ; Ib, 1: ends after *Gsb* with pause '*-ed*' ; Ic, 1: ends after *Gsb* with pause '*-ed*' and double barlines ; Id, 1: ends after *Gsb* with pause mark '*-ed*' (C) ; Org. Tr., 1i-iii: ends after *GsbDsbBsb* with pause and signatory symbol of John Grey ; Org. B., 1i-ii: ends after *DsbGsb* with pause and signatory symbol of John Grey (N)

### **'Jubilate in G'**

/1, Ib, 2: smudge mark on text '*be*' of *Bc* (C) ; Org. Tr., 1: removed 'Chorus' over *Gm*. (N)

/2, Ia, 1-2: *Eq.* tied to *Dsq* '*joy-*' ; Ia, Ic, 5: *Bc* '*in*' ; Ib, 5: *Ec* inserted over *Bc*, omitted by editor in keeping with organ treble part '*in*' ; Ic, Id, 5: *Bc* '*in*' (C)

/6, Ia, Ic, Id, 3: g.n. *Cq* before *Bc* '*come*' ; 4: g.n. *Aq* before *Gc* '*be-*' (C)

/8, Ia, Ic, Id, 1: g.n. *Bc* before *Am* '*pres-*' (C)

/10, Ib/1, 2-3: removed slur from *Gq* to *Bq* '*song*' (C)

/11, Ib/1, 4-5: corrected original *Dq* slurred to *Bq* to read as *Cq* slurred to *Aq* in keeping with organ treble part 'his' (C)

/12, Ia, Id, 5-6: evidence of starching around *AqFq* 'a', original slur starched away ; Ia/2, 1: starching of 'C#' in key signature before *m-rest* (C)

/16, I/2, 2: removed 'Verse' over *Dc* 'be' ; Ia/2, 3: g.n. *Cq* before *Bc* 'ye' ; Ib/1, 'Verse *Largo*' applied to *sb-rest* in keeping with organ treble ; Ib/2, 1: 'Verse' applied to *m-rest* in keeping with organ treble part ; Ic/1, 1: 'Verse 5 Voices 2 Trebles' opposite *sb-rest* ; Id/1, 1: 'Verse 5 Voices & C' opposite *sb.-rest* ; Id/2, 1: 'Verse 5 Voices & C' opposite *m-rest* ; Ic/2, Id/2, 1: *Gm* below *m-rest* ; 3: g.n. *Cq* before *Bc* 'ye' (C) ; Org. Tr., 2i: removed 'Verse' over *Dc* (N)

/20, Ia/1, Ic/1, Id/1, 1: g.n. *Cc* before *Bm* 'God' ; Ia/2, Ic/2, Id/2, 1: g.n. *Ac* before *Gm* 'God' (C)

/21, Ia/1, 1: before *Bc* 'he' , starching of 'C#' from key signature ; Ia/2, 1: before *Gm* 'he', starching of 'C#' from key signature (C)

/24, Ia/1, 1: g.n. *Cq* before *Dm.* '-selves' ; Ic/1, Id/1, 1: g.n. *Cc* before *Dm.* '-selves' ; Ic/2, Id/2, 1: g.n. *Ec* before *Dm.* '-selves' (C)

/25, Ib/2, 3: starching of original text, correction inserted in original hand at a later stage 'we' beneath *Dc* (C)

/36, Ia/1, Ic/1, Id/1, 1: 'tr.' over *Bc.* 'past-' ; Ia/2, Ic/2, Id/2, 1: 'tr.' over *Gc.* 'past-' (C)

/37, Ia, 1: 'Chorus' over *c-rest* ; 2-4: *sb-rest* beneath *Dc* *C#c* *Dc* marked 'Organ' ; Ic, 1: 'Chorus Unison' over *c-rest* ; Iii: *Dc* beneath *c-rest* ; Id, 1: 'Chorus' over *sb-rest* (C) ;

Ib/1&2, Org: removed unnecessary key signature (C, N) ; Org. Tr., 1: removed 'Sym.' beneath *c-rest*, inserted 'Sym.' above ; removed 'Chorus' over *c-rest* (N)

/39, Ic, 1: '3' over *sb-rest* 'O go your', text of other voice (C)

/40, Ic, 1: '4' over *sb-rest* 'way into his', text of other voice (C)

/41, Ic, 1: '5' over *sb-rest* 'gates with thanks', text of other voice (C)

/49, Ic, Id, 1: g.n. Bc before Am 'praise' (C)

/57, Ib, 1-5: removed original phrase from Eq to Ec '-ful' ; 6: inserted 'nat.' sign originally omitted before Dc 'un-' (C) ; Org. Tr., 6i: inserted 'nat.' sign originally omitted before Dc (N)

/58, Ib/1, 4: original Dc corrected to read Ec in keeping with organ treble part 'speak' ; Ia, Ic, Id, 4: Ec 'speak' (C)

/61, Ib, Org: removed unnecessary key signature (C, N) ; Org. Tr., 1: removed 'Verse' after 'Largo' (N)

/63, Ib, 2-3: removed original slur from Eq to Cq 'gra-' (C)

/67, Org. Tr., 1: corrected Am to read as Bm in keeping with treble part (N)

/68, Ia, 2: Fsq '-las-' (C)

/73, Org. B., 3: pencilled Ec manipulated in pencil to read Dc ; 3ii: inserted Dc beneath Bc (N)

/74, Ic, 3: 'for' over A#q '-er-' (C)

/75, Ib/1, 2-3: original *Dq C#q* corrected to read *Dsq C#sq* ‘-ra-’ (C) ; Org. Tr., 2-3: original *Dsq C#q* corrected to read *Dsq C#sq* ‘-ra-’ (N)

/78, Ib/1, 2: inserted ‘nat.’ sign before *Dc* in keeping with organ treble part ‘ge-’ (C)

/79, Ib, 2-3: removed original slur from *C#q* to *D#q* ‘-ra-’ (C)

/82, Ib, Org: removed unnecessary key signature (C, N) ; Org. Tr., 1: removed ‘Chorus’ over *Gm* ; Org. B., 1: removed ‘*ff*’ beneath *Gm* (N)

/88, Ia, 2: text ‘-ly’ starched away beneath *Dm* (C)

/89, Ib, 1-2: removed original slur from *C#m* to *Dm* ‘ho-’ (C)

/96, Ic, 1: ‘1’ over *sb-rest* ‘*ever shall*’, text of other voice (C)

/101, Ib, 1-2: removed original slur from *Em.* to *Gc* ‘A-’ (C)

/102, Ic, 2: phrase mark from *Gm* ‘A-’ to following bar (C)

/103, Ib/1, 1-2: removed original slur from *Gm* to *Fm* ‘A-’ (C)

/108, Ic, 1: double stems on *Gm.* ‘-men’ (C)

/112, Ia, Ic, Id, 2: double stems on *Cm* ‘world’ (C)

/113, Ia, Ic, Id, 1-2: double stems on *Bm Am* ‘without’ (C)

/119, Ia, 2: ends after *m-rest* ; Ib, 2: ends after *m-rest* ‘-men’ ; Ic, 2: ends after *m-rest* ; Id, 2: ends after *m-rest* (C) ; Org. Tr., 1i: extended tie from previous bar to *Bm* ; 2: ends after *m-rest* with signatory symbol of John Grey (N)

## ‘Commandments in G’

/1, Ia, 1: *Gm* beneath *m-rest* (C)

/5, Id, 1: ‘1’ over *sb-rest* ‘*and in*’, text of other voice (C)

/10, Ia, 1: *Gm* beneath *m-rest* (C)

/16, Ib, 1-2: removed original slur from *Dm* to *Cm* ‘*hearts*’ ; Ic, 1: starching around *Dm* ‘*hearts*’ (C)

/17, Ib/1, 2-3: corrected original *Cc Cc* to read *Bc Bc* in keeping with organ treble part ‘*in our*’ (C)

/18, Ia, 2: barline starched after *m-rest* ; Ib/1, 1: corrected original *Cm* to read as *Am* in keeping with organ treble part ‘*hearts*’ (C)

/19, Id, 1: ‘1’ over *sb-rest* ‘*we be*’, text of other voice (C)

/20, Ib/1, 3-4: corrected original *Eq Dq* to read as *Dq Cq* in keeping with organ treble part ‘*we*’ ; 5-6: corrected original *Cq Bq* to read as *Bq Aq* in keeping with organ treble part ‘*be-*’ (C)

/21, Ib/1, 1-2: corrected original *Bm Am* to read as *Gm Fm* in keeping with organ treble part ‘*-seech*’ (C) ; Org. Tr., 1ii: corrected original *Em* to read as *Dm* ; pencilled manipulation of *Em* to read as *Dm* under *Gm* (N)

/22, Ia, Ib, Ic, Id, 1: ends after *Gsb* with pause mark ‘*thee*’ (C) ; Org. Tr., 1i-ii: pause applied to *GsbDsb* in keeping with treble part ; ends after *GsbDsb* with sig of John Grey ; Org. B., 1i-ii: ends after *BsbGsb* with signatory symbol of John Grey (N)

## **7a. Morning Service in D**

*c.1826*

### **Composition**

The *Morning Service in D* comprises the 'Te Deum' and the 'Jubilate'.

### **List of Sources**

*Source 1:* (C), viii, (*front*), pp. 192-203; ix, (*reverse*), pp. 224-234; x, (*front*), pp. 230-239; xi, (*front*), pp. 209-218; (N), iv, (*front*), pp. 83-96

*Source 2:* (C), iv, (*front*), pp. 129-139; vi, (*front*), pp. 141-152; xii, (*front*), pp. 192-203; xiii, (*front*), pp. 222-231; xiv, (*front*), pp. 219-228; xv, (*reverse*), pp. 214-225

*Source 3:* (J), v, (*front*), pp. 45-62

*Source 4:* (H), iv, (*front*), pp. 143-178

## Critical Commentary

### Scoring

The *Morning Service in D* is scored for two trebles, two countertenors, tenor, bass and organ accompaniment. In this edition the voices are indicated thus: I/1 = Tr. 1 ; I/2 = Tr. 2 ; II/1 = C.T. 1 ; II/2 = C.T. 2 ; III = T. ; IV = B. ; Org. Tr. ; Org. B.

### Copy text

Source **1: (C) viii-xi** refer to the Christ Church Cathedral part-books. They are the copy texts for the voice parts of the *Morning Service in D*. They are called Source **1** in the **List of Sources** and **(C)** in the **Textual Commentary**. Treble Decani R.C.B. C6/1/24/3/29 is **viii**. It provides the treble parts for the *Morning Service in D*. The ‘Te Deum in D Sir J. Stevenson’ begins on p. 192. The initials ‘E.B.’ and ‘C.M.’ appear in ink on p. 197 beneath bar 256. The ‘Te Deum’ ends on p. 198 with an unidentified signatory symbol and is followed by the ‘Jubilate’ which ends on p. 203 with an unidentified signatory symbol. Evidence for dating occurs on p. 129 after Tallis’s ‘Kyrie Eleison’ where ‘Paid 1821 J[ohn] G[rey]’ is written in ink after double bar lines. Alto Decani R.C.B. C6/1/24/3/30 is **ix**. It provides the alto parts for the *Morning Service in D*. The ‘Te Deum in D Sir J. Stevenson’ begins on p. 224 and ends with the signatory symbol of John Grey on p. 229. The ‘Jubilate’ begins on p. 230 where ‘Edward Baxter’ is entered in pencil over the title. This may be the same ‘E.B.’ referred to in part-book **viii**. The name ‘Charley Mills’ written in pencil on p. 232 may refer to the ‘C.M.’ also cited in part-book **viii**. There are also various penciled

drawings. The 'Jubilate' ends on p. 234 with the signatory symbol of John Grey. Evidence for dating occurs on p. 167 after Jackson's 'Deus Misereatur' of the *Evening Service in E* where 'Paid 1824' is written, together with the signatory symbol of John Grey. A performance date is entered in ink top of page 197 after Nares' 'Magnificat' of his *Evening Service in F* where 'Sammy Wentworth's last service 30 March 1894' is written. Tenor Decani R.C.B. C6/1/24/3/31 is **x**. It provides the tenor parts for the *Morning Service in D*. The 'Te Deum in D Sir J. Stevenson' begins on p. 230 where there is evidence of starching and correction in Grey's hand. It ends on p. 236 with the signatory symbol of John Grey and is followed by the 'Jubilate'. Two bars are crossed out in Grey's hand. It ends on p. 239 with the signatory symbol of John Grey. Evidence for dating occurs on p. 129 after Tallis's 'Kyrie Eleison' where 'Paid 1822' is written after the signatory symbol of John Grey. No further evidence for dating exists. Bass Decani R.C.B. C6/1/24/3/32 is **xi**. It provides the bass parts for the *Morning Service in D*. The 'Te Deum in D Sir J. Stevenson' begins on p. 209 where there are incidences of starching of the text and bar lines. It ends on p. 215 with the signatory symbol of John Grey and is followed by the 'Jubilate' where there are incidence of starching and correction in the original hand. It ends on p. 218 with the signatory symbol of John Grey. Evidence for dating occurs on p. 147 after Jackson's 'Deus Misereatur' from the *Evening Service in E* where 'Paid 1823' is written, together with the signatory symbol of John Grey. Source **(N) iv** is the copy text for the organ part. It is called Source **1** in the **List of Sources** and **(N)** in the **Textual Commentary**. It is provided by the uncatalogued Christ Church Cathedral Organ Book Vol. 19 where confusingly a later comment in pencil by Robert Prescott Stewart suggests that the *Morning Service in D* was dedicated to 'J. Hawkins, organist of Christ Church Cathedral'.<sup>8</sup> The 'Te Deum in D Sir

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<sup>8</sup> Hawkins is not identified by Barra Boydell as an organist at Christ Church Cathedral. See Boydell, *History*

John Stevenson' begins on p. 83 where 'For J. Hawkins Organist to this Cathedral of Christ Church' is written in faded pencil in Stewart's hand and followed by a further comment by Stewart in pencil 'This horrible service is equaled if not exceeded by Stevenson's *Service in G* in Vol. 20.' It ends on p. 91 with the signatory symbol of John Grey followed by the 'Jubilate' which ends on p. 96 also with the signatory symbol of John Grey. No further evidence for dating exists.

### **Variant readings and dating**

Source **2: (C) iv, vi, xii-xv** refer to the Christ Church Cathedral part-books. In this edition the voices are indicated thus: Ia = Tr. [cant.] ; Id = Tr. [dec.] ; If = Tr. [dec.] ; IIa = C.T. [cant.] ; IIIa = T. [cant.] ; IVa = B. [cant.]

Treble Decani R.C.B. C6/1/24/3/17 is **iv**. It is called 'Id' in the order of parts and in the **Textual Commentary**. The 'Te Deum in D by Sir J. Stevenson' begins on p. 129 where there are erased penciled exercises written into spaces of the manuscript. It ends on p. 134 with the signatory symbol of John Grey and is followed by the 'Jubilate' where a penciled statement made by R.P. Stewart reads 'a ridiculous service.' It ends on p. 139 with the signatory symbol of John Grey. Evidence for dating occurs on p. 127, two pages before the 'Te Deum in D' begins: the year '1826' appears in ink at the right hand bottom corner following Woodward's 'Veni Creator in D'. No further evidence for dating exists. Treble Decani R.C.B. C6/1/24/3/19 is **vi**. It is called 'If' in the order of parts and in the **Textual**

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*of Music at Christ Church, 189-192.*

**Commentary.** The ‘Te Deum in D Sir J. Stevenson’ begins on p. 141 and ends on p. 146 with the signatory symbol of John Grey. The ‘Jubilate’ begins on p. 147 and ends with the signatory symbol of John Grey on p. 152. Evidence for dating occurs on p. 139, after Clarke’s ‘Jubilate’ of the *Morning Service in F*, where ‘Paid 1826’ is written in ink together with the signatory symbol of John Grey. Treble Cantoris R.C.B. C6/1/24/3/33 is **xii**. It is called ‘Ia’ in the order of parts and in the **Textual Commentary**. The ‘Te Deum in D Sir J. Stevenson’ begins on p. 192. There are various incidences of faded illegible penciled commentary with drawings. It ends on p. 198 with the signatory symbol of John Grey and is followed by the ‘Jubilate’ where there are also faded drawings. It ends on p. 203 with the signatory symbol of John Grey. Evidence for dating occurs after Tallis’ ‘Doxology’ on p. 128, where ‘Paid 1821 J.G.’ is written together with the signatory symbol of John Grey. No further evidence for dating exists. Contra-tenor Cantoris R.C.B. C6/1/24/3/34 is **xiii**. The ‘Te Deum in D Sir J. Stevenson’ begins on p. 222 and ends with the signatory symbol of John Grey. Evidence for dating occurs on p. 221 after King’s ‘Creed’ of the *Morning Service in A* where ‘1826’ is written together with the signatory symbol of John Grey. Tenor Cantoris R.C.B. C6/1/24/3/35 is **xiv**. The ‘Te Deum in D Sir J. Stevenson’ begins on p. 219 and ends on p. 224 with the signatory symbol of John Grey. It is followed by the ‘Jubilate’ which ends on p. 228 also with the signatory symbol of John Grey. Evidence for dating occurs on p. 127 after Tallis’s ‘Doxology’ where ‘Paid 1822’ is written, together with the signatory symbol of John Grey. Bass Cantoris R.C.B. C6/1/24/3/36 is **xv**. The ‘Te Deum in D Sir J. Stevenson’ begins on p. 214 where penciled edits include ‘Verse’ and there is starching to the original notation. It ends on p. 220 with the signatory symbol of John Grey and is followed by the ‘Jubilate’. This ends on p. 225 also with the signatory symbol of John Grey. The nearest evidence for dating occurs over a hundred pages earlier

on p. 117 after Stevenson's 'Creed' of the *Morning Service in F*, where 'Paid Jan. 1820' is written, together with the signatory symbol of John Grey. However, this dating evidence can be disregarded, such is its distance from the reading. No further evidence for dating exists.

Source **3: (J) v** is Christ Church Cathedral Organ Book R.C.B. C6/1/24/7/1. The 'Te Deum in D Sir J. Stevenson' begins on p. 45 where there is manipulation of the notation in pencil. 'Cantoris' is entered in pencil and there is penciled correction to key signatures. 'Decani' is also entered in pencil and there is tearing to the bottom right corner of page 51. It ends on p. 55 with the signatory symbol of John Grey and a statement in pencil 'Geary and his Book' in later hand. It is followed by the 'Jubilate' where there is starching and correction in the original hand and 'Decani' inserted in pencil. It ends on p. 62 with the signatory symbol of John Grey. The only evidence for dating occurs on p. 114 where 'R.P.S.' appears in the original hand with 'R.P. Stewart A.D. 1834' written beneath in pencil. This dating information is made to an untitled double chant. No further evidence for dating exists.

Source **4: (H) iv** is [Christ Church Cathedral Score Book] R.C.B. C6/1/24/1/32 Vol. 32. In this edition the voices are indicated thus: I/1 = Tr. 1 ; I/2 = Tr. 2 ; II/1 = C.T. 1 ; II/2 = C.T. 2 ; III = T. ; IV = B. ; Org. Tr. ; Org. B.

The 'Te Deum in D Sir J. Stevenson' begins on p. 143 and ends with the signatory symbol of John Grey on p. 163. It is followed by the 'Jubilate' on p. 164 which ends with the signatory symbol of John Grey on p. 178. No further evidence for dating exists.

## Textual Commentaries

### 'Te Deum in D'

/1, IVa, 1: 'Chorus' over *Dsb* 'we' (C) ; Org. B., 1: erased pencilled 'Unis' over *Dsb* (J)

/3, IIa, 2: stem faded on *Gm* 'O' (C) ; Org. Tr., 1-2: no slur from *Fm* to *Gm* ; 2: no g.n.s *Fq* *Gq* after *Gm* (H)

/6, Org. Tr., 1-2: *Cc. Cq* (J)

/7, IIIb, 2: '1826' in original hand beneath *Em* 'the' (C)

/8, Org. Tr., 1: *Dsb* (J)

/13, IV, 2: inserted 'nat.' sign originally omitted before *Fm* '-ther' (C)

/15, Ia, 1-2: *Dc.* slurred to *Cq* 'las-' ; If, 1-2: *Dc.* slurred to *Cq* 'las-' ; IIa, 1-2: 'ad lib.' beneath *Am* with pause, *Am* with pause '-lasting' ; IIb, 1-2: an illegible comment in original hand, perhaps 'ad lib.' beneath *Am* *Am* with pause marks '-lasting' ; IIIa, 1: no 'ad lib.' over *Fnat.c* 'las-' (C) ; Org. Tr., 1-2: *Dc. Cq* with pause (J) ; Org. B., 1i: removed 'ad lib.' beneath *Am.* and inserted above symbol 1i: *Dc.* (N)

/16, IIa, 4: *Fc.* 'all' (C) ; Org. B., 3i: *Cm* over *Fm* (J)

/17, Org. Tr., 1ii: inserted dot after *Dsb* originally omitted (N)

/18, Org. Tr., 3: 'Decani' in pencil over *Dm* (J) ; Org. Tr., 1ii: inserted dot after *Dsb* originally omitted (N)

/19, Org. Tr., 1: *Csb* over *Dm* (H) ; Org. Tr., 2: *Gm* (J) ; Org. Tr., 1i: inserted dot to original *Gsb* and transposed an 8ve lower, corrected *Gsb.* to read as *Asb.* (N)

/22, IIa, 4: starching over *Dm* ‘*there-*’ (C) ; Org. Tr., 1: *Ec* ; 2-3: *Fq Gq* ; 3: *Dm* ; 1-3: phrase mark from *Ec* to *Dm* (J)

/23, Org. Tr., 1: g.n. *Ec* to *Dsb.* (J) ; Org. B., 1ii: inserted dot after *Dsb* originally omitted (N)

/24, IVa, 1: ‘1’ beneath *sb-rest* text of other voice ‘*To the*’ (C) ; Org. B., 2: original *Gm* manipulated to read *Fm* in pencil (J) ; Org. B., 2: original *Gm* starched and corrected to read *Am* in original hand (N)

/25, IIIa, 3: starching to original stem of *Dm* to form *Dsb* ‘*-bim*’ (C)

/27, Org. B., 3: *m-rest* (N)

/29, Org. Tr., 3-4: starching beyond original notation and corrected in original hand to read *Dc Cc* (N)

/30, IIb, 2: corrected stemming to position upwards on *Bq* ‘*cry-*’ (C)

/33, Org. Tr., 1iii: inserted ‘#’ before *Am* originally omitted (N)

/33-34, IIIb, IVb, 2-3: consecutive 5ths ‘*-ly Lord*’ (C)

/34, Org. B., 2: ‘6’ beneath *Gm* (J)

/36, If, 3: some starching around *Cm* ‘*are*’ (C)

/37, If, 1: some starching after *Dsb.* ‘*full*’ (C)

/38, Org. B., 4i: inserted 'nat.' sign before *Cc* originally omitted ; 4i: 'nat.' sign in pencil before *Cc* over *Ac* (N)

/39, Org. Tr., 2i-ii-3i-ii: 'bad!' in pencil beneath *EcCc* slurred to *Gnat.cEc* (N)

/40, IIb, 2: corrected original *Ac* to read *Bc* 'of-' ; III, 2: corrected original *Ac* to read *Gc* 'of-' (C) ; Org. B., 1: '6/4' beneath *Dsb* (J)

/41, III, 2: inserted 'nat.' sign before *Cq* 'glo-' originally omitted (C) ; Org. Tr., 2ii: corrected original *B#q* to read as *Cnat.q* ; Org. Tr., 2: original '#' before *Bq* manipulated in pencil to read *Bnat.q* (N)

/42, IVa, 3: 'Verse' in pencil over *m-rest* text of other voice 'the' (C) ; Org. Tr., 2: *g.ns* *AqGq* after *Fm* (J)

/45, Org. B., 3: '6' beneath *Fm* (J)

/46, Org. Tr., 1: *Gsb* ; 2-3: *Fnat.c Fq* (J)

/48, Org. Tr., 1i-6i: *Fnat.c Ec Dc Ec Fc Gc* with phrase mark to following bar (J)

/49, II, 3: inserted 'nat.' sign before *Cm* 'thee' originally omitted (C) ; Org. Tr., 1-3: *Ec. Dq Cm* with phrase mark from previous bar (J)

/51, Org. Tr., 1: *Dsb* beneath *Fc*. (H) ; Org. Tr., 1-3: phrase from *Fc.* to *Dm* (J)

/52, IIIb, 1: starching around *Bsb* 'of' (C) ; Org. Tr., 1: *Gm.* (J)

/55, IIIb, 3: starching around *Dm* 'thee' (C)

/57, Org. Tr., 1ii-4ii: *Dc. Cq Bc Cc* (J) ; Org. Tr., 2ii: inserted 'nat.' sign before *Cq* (N)

/58, Org. Tr., 2ii: inserted 'nat.' sign before *Cq* originally omitted (N)

/59, IIa, 1: original stem on *Ebm* starched to form *Ebsb* 'mar-' (C) ; Org. Tr., 1ii: inserted 'nat.' sign before *Csb* originally omitted (N)

/60, IIa, 1: very slight stemming on *Ebc.* with 'tr.' and pause mark 'praise' (C) ; Org. Tr., 1: 'tr.' over *Ebc.* (J) ; Org. Tr., 1ii: inserted 'nat.' sign before *Cc.* ; Org. B., 1i-ii: corrected original *GsbGsb* to read as *GmGm* (N)

/61, IIa, 1: *Cc*, note of other part beneath *m-rest* ; IIIa, 2: no 'Moderato' after 'Chorus' over *Gc* 'The' ; IVa, 1: *Ec* beneath *m-rest*, note of other part (C) ; Org., 1: '#' in pencil applied to key sig (J)

/62, IVb, 4: corrected original *Ac* to read *Gc* 'thro'-' (C) ; Org. Tr., 4: corrected original *Bq* to read *Cq* (N)

/63, If, 2: 'all', text of other voice under *c-rest* (C) ; Org. Tr., 3-4: *Gc Gc* (J)

/64, IIIa, 2-3: *Dq* slurred to *Cq* 'the' (C)

/65, Org., 1: '#' in pencil applied to key sig (J)

/64-68, Ib, 1: original F major key signature bears evidence of starched *Bb* (C)

/66, Ia, 1: starched 'nat.' signs in the key signature before *Fc* 'world' ; IIIb, 2: corrected original *Cc* to read *Bc* ; 4: corrected *Dc* to read *Ec* 'ac-' (C)

/68, Org. B., 1: '6' beneath *Em* (J)

/69, IVa, 1: *Cm* beneath *m-rest*, note of other part (C)

/70, Org., 1: '#' in pencil applied to key sig (J)

/71, Ia, 1: starched 'nat.' signs in the key signature before Ec. 'ma-' (C)

/72, IIa, 2-3: F#q slurred to Eq '-no-' (C) ; Org. B., 2: '7' beneath Bm (J)

/74, Org. B., 2: '6' beneath Bm (J)

/75, Org. Tr., 1i: g.n. Dc to Cm ; 2: Bm ; Org. B., 1: '6/4/3' beneath Am (J)

/76, Ia, If, 1: Am 'Son' ; Id, 1-2: Am slurred to Ac ; Am here on 'Son' ; IVb, 1-2: corrected original Dm tied to Dc to read Dm. 'Son' (C) ; Org., 1: '#' in pencil applied to key sig ; Org. Tr., 1-2: Am. Dc ; Org. B., 1: Dm. (J)

/77, If, 2-3: no slur from Cq to Bq 'the' (C) ; Org. Tr., 1: Dc ; 4-5: Cc Cc ; Org. B., 2: '6/5' beneath F#m (J)

/79, IIa, 2: F#m, note of other part beneath m-rest ; IVa, 2: D#m beneath m-rest (C) ; Org. Tr., 1: Bm (J) ; Org. B., 2ii: removed 'Symphony' beneath D#m (N)

/80, IIa, 1: Gm Fnat.m beneath sb-rest, notes of other part ; IIIa, 1: '1' over sb-rest (C) ; Org. B., 1ii: 'pia' beneath Em (H)

/80-81, IVa: '2' with rests (C)

/81, IIa, 1: EmDm, notes of other part beneath sb-rest ; IIIa, 1: '2' over sb-rest (C)

/82, Org. Tr., 1: 'pp' over Asb tied to following bar (J)

/83, Org. Tr., 1: Gsb ; Org. B., 1: '7' beneath A#sb (J)

/84, IV, 1: inserted fermata over Bm. 'com-' originally omitted ; IVa, 1: pause over Bm. 'com-' (C) ; Org., 1: '#' in pencil applied to key sig. (J) ; Org. Tr., 1: Gm. marked 'ad lib.' ; 2: F#c ; Org. B., 1: '6/4' beneath Bsb (J)

/85, II, 1: inserted '#' before *Dsb* '-ter' originally omitted ; IVa, 1 ends after *Bsb* with pause '-ter' with double bar lines (C)

/86, IIa, 1: *Dm*, note of other part beneath *sb-rest* (C) ; Org. B., 1: *Em* ; 2: *GmEm* (J)

/87, IIa, 1: starched bar line beyond *sb-rest* text of other voice '*art the, Thou*' (C) ; Org. B., 1i-ii: *Bc.Cq* over *FmDm* (J)

/88, IIa, 1: starched bar line after *m-rest*, text of tenor voice '*art the*' ; IIIb, 4: corrected original *Eq* to read *Dq* 'of' (C)

/89, IIIa, 2: 'tr.' over *Dm* '*Glo-*' (C) ; Org. Tr., 1-2: *Bc. Cq* ; 3-4: *Bc Ac* (J) ; Org. B., 2: corrected original *Am* to read *Fm* (N)

/90, Org. Tr., 1-3: *Gc. Aq Bm* (J) ; Org. B., 1-2: corrected original *Em Dm* to read *Em. Dc* (N)

/92, Org. Tr., 1: *Dm.* (J)

/95, Org. Tr., 1-2: *Ac. Bq* ; 3-4: *Ac Gc* (J)

/96, Org. Tr., 2-4: phrase from *Ec* to *Gq* (J)

/100, Org. Tr., 2-3: *Fc Fc* ; Org. B., 2: *Bm* (J)

/101, IIa, 1: 'nat.' sign before *Em* '*on*' ; 2: no 'nat.' sign before *Dm* '*thee*' (C) ; Org. Tr., 1: g.n. *Fc* before *Em* (J)

/102, IIIa, 2: *Bnat.m* '*thee*' not *Cnat.m* tied to following bar (C) ; Org. Tr., 1-3: phrase from *Dc* to *Bq* (J) ; Org. Tr., 2: inserted 'nat.' sign before *Cq* originally omitted ; 4: inserted

'nat.' sign before *Cc* originally omitted ; Org. B., 1i: inserted 'nat.' sign before *Gm* originally omitted (N)

/103, III, 1: inserted unnecessary 'nat.' sign in courtesy brackets before *Cc* 'Thee' ; IIIa, 1: *Bnat.c* 'thee' tied to previous bar ; 4-5: *Ac Ac* 'to de-' ; IVb, 1: inserted 'nat.' sign before *Dm.* '-li-' (C) ; Org. Tr., 1: *Fm.* ; 2-3: *Gq Fq* (J) ; Org. Tr., 5i: inserted 'nat.' sign before *Gq* originally omitted ; Org. B., 1: inserted 'nat.' sign before *Dm.* (N)

/104, IIIa, 2: 'nat.' sign before *Fc* '-liv-' ; IVb, 1: inserted 'nat.' sign before *Cm.* '-li-' (C) ; Org. B., 1ii: inserted 'nat.' sign before *Cm* ; 3i: inserted 'nat.' sign before *Gc* originally omitted (N)

/105, Ia, 3: 'This was the 1<sup>st</sup> verse Dudgeon sang in this Church' in pencil over *Bc* 'Thou' ; IIa, 1: *D#m* 'man' ; 2: *m-rest* marked 'Trebles' above text of other voice 'Thou' ; II, 1: removed unnecessary '#' before *Dm.* 'man' (C) ; Org. Tr., 1: removed unnecessary '#' before *Dm.* (N)

/105-106, Id: same stave (C)

/107, Ia/2, 2: penciled manipulation of *Ec* to form a face 'the' (C)

/109, Ia/1, 1: *Gm* tied to *Gc* 'womb' ; Ia/2, 1: *Em* tied to *Ec* 'womb' (C) ; Id, 1: *Gm* tied to *Gc* 'womb' followed by db lines ; If/1, 1-3: *Gm* with g.n. *Ac* tied to *Gc c-rest* 'womb' ; If/2, 1-3: *Em* tied with g.n. *Fc* to *Ec c-rest* 'womb' (C) ; Org. Tr., 1: g.n. *Ac* before *Gm.Em.* ; 2: *Fc* (J)

/110, Id, 1: *sb-rest* marked '2' over 'the', text of other voice (C) ; Org. Tr., 2-3: g.n. *Bq* to *Aq. Gsq* ; 4: *Gc* ; 5-6: *Cq* to *Aq. Gsq* (J)

/111, If: marked '2' with text '*the*' of other voice (C) ; Org. Tr., 1-2: Gm. Gc (J)

/113, III, 1: inserted fermata over B#m. '*death*' originally omitted ; IIIa, 1: pause over B#m '*death*' ; 3: double bar lines after *c-rest* (C) ; Org. Tr., 1: starching of original notation and corrected to read D#m. in original hand (N)

/114, Ia/1&2, 1: Em below *m-rest* ; Ia/1, 2: '*Vivace*' over Bc '*Thou*' ; Id, If/1, 2: '*Vivace*' over Bc '*Thou*' ; If/1, '*Lead Off*' over Bc '*Thou*' ; IIa, 1: Fm, note of other part beneath *sb-rest* ; IIIa, 1: '*Vivace*' after '*Chorus*' opposite *sb-rest* text of other voice '*Thou didst*' ; IVa, 1-2: Em *m-rest* '*Thou didst*' notes of other voice ; IVb, 1: removed '*Chorus Vivace*' over *sb-rest* (C)

/115, Ib/1, 4: starched original g.n. before Bc '*king-*' ; Ib/2, 4: starched original g.n. before Gc '*king*' (C)

/116, Org. Tr.,1: EsbCsb with tie (J)

/117, Org. B., 1: '6/5' beneath A#c. A#c. ; 3: '6/4' under BcBc (J)

/118, Org. Tr., 1-2: Eq Ec ; 3-5: *q-rest c-rest c-rest* ; 6: Cq (J)

/119, Ia/1&2, 1-3: Bq slurred to Aq Gq '*all*' ; 6-7: no slur from Csq to Dq '*be-*' ; II, 2: corrected original *c-rest* to read *q-rest* ; III, 1: corrected original Eq to read Ec '*all*' (C) ; Org. Tr., 1-3: tie from Bq to Gq ; 6-7: Csq Dsq ; Org. B., 1: '6' beneath Gq ; 6: '6/4' beneath BcBc (J)

/120, Org. Tr., 1-2: Ec Gm (J)

/121, If, 1: '*Verse Largo*' over *sb-rest* ; II, 1: corrected original '*Largo*' to read '*Adagio*' over *m-rest* ; II, 2: '*Largo*' over Em '*Thou*' ; IIa, 1: '*Chorus Adagio*' opposite *m-rest* ; IIIa, 1: *Fm* note of other voice beneath *m-rest* (C)

/123, Org. Tr., 1-2: Ec.Cc. EqCq (J)

/125, Id/1&2, 1: pause mark over *sb-rest* '*God*' ; If/1, 1: pause mark over *sb-rest*, evidence of starching of original *Gsb*, text of countertenor voice '*God*' ; If/2, 1: pause mark over *sb-rest*, evidence of starching of original *Fsb* ; IIa/1, 1: *decresc.* beneath *Gsb* with pause mark '*God*' ; IIa/2, 1: *decresc.* beneath *Esb* with pause mark '*God*' (C) ; Org. Tr., 1i: *cresc. decresc.* marks in black ink of a later hand over *Gsb* with pause (N)1

/126-129, IIIa, bars presented with text of other voice '*Thou sittest at the right hand of*' (C)

/128, Org. Tr., 1-2: Bc.Gc. BqGq (J)

/130, IIa/1, 1: *decresc.* beneath *Gsb* with pause mark '*God*' ; IIa/2, 1: *decresc.* beneath *Gsb* with pause mark '*God*' ; IIIa, 1: text of other voice beneath *sb-rest* '*God*' (C) ; Org. Tr., 1i: *cresc. decresc.* marks in black ink of a later hand over *Dsb* with pause (N)

/131, IIa, 1: '*Chorus Vivace*' over *sb-rest* text of other voice '*In the*' ; IIIa, 2: Cc. '*In*' ; IVa, 1: *Cm* beneath *m-rest*, note of other part ; IVb, 1: above *m-rest*, the '*C*' in '*Chorus*' overrides original error in original hand (C)

/131-139, IIa: notation presented on double staves (C)

/132, IIIa, 1-4: no phrase mark from Cc '*glo-*' to following bar (C)

/135, Org. Tr., 1i-5i: removed phrase over notation (N)

/136, IIIb, 1-3: corrected original *Cc Bq Aq* to read *Dc Cq Bq* ‘*glo-*’ (C) ; Org. Tr., 1: *Bm* ;  
2: *Cm* (J)

/137, IVa, 1: starching after *Gm.* ‘*of*’ (C) ; Org. Tr., 1-2: *Cm* tied to *Bc.* ; 3: *Bq* (J)

/138, IVa, 1: starching of bar line after *Cm* ‘*Fa-*’ (C) ; Org. Tr. 1-2: *Cm Cm* with tie to  
following bar (J)

/139, Org. Tr., 1-3: *Cc Ac Cc Ac* of symphony (C) ; Org. Tr., 1: *Cm* with tie to previous bar  
(J)

/140, If/2, 1-5: *Ac Aq. Asq Ac Ac*, notation of organ bass beneath *sb-rest* ; IVa, 1: ‘Sym.’  
over *sb-rest* (C)

/141, Ia/1, 1: text of other voice below *sb-rest* ‘*We believe*’ ; If/1, 1: *sb-rest* marked with  
‘2’, text of other voice ‘*We believe*’ (C) ; Org. Tr., 1: ‘*Largo*’ over *Ec.* (J)

/142, If/2, 1: *sb-rest* marked ‘3’, *Dc Dq. Dsq Dc Dc*, notation of organ bass beneath ; IVa,  
1: ‘1’ over *sb-rest* (C)

/144, Org. Tr., 1-4: *C#c Ec Ec F#c* (J)

/145, If, 1: ‘6’ beneath *sb-rest* (C) ; Org. Tr., 1: *Gsb* (J)

/146, Org. Tr., 1i-ii: no ‘*cresc.*’ over *GcEc* (H) ; Org. Tr., 1: *Gc* (J)

/147, Org. Tr., 1-2: *Dm* tied to *Ec* marked ‘tr.’ ; 3: *Dq* (J)

/148, Ib/2, 5: corrected original *Aq* to read *Gq* ‘*-fore*’ (C) ; Org. Tr., 1: *Dc* ; 3-5: *Ac Bq Aq*  
(J) ; Org. Tr., 5i: corrected original *Aq* to read *Gq* (N)

/149, IIa/1, 1: starching of bar line and text 'help' after *sb-rest* (C) ; Org. Tr., 1: g.n. Gq before F#q ; 2: Gq ; 3i-ii: DcAc ; 4: Ac ; 5-6: Bq Gq (J)

/151, II/1, 3: corrected original E#c to read as F#c '-vants' ; IVb, 3: starching after *m-rest* over 're-', text of other voice (C) ; Org. Tr., 1-4: Ac Dq. Dsq Gc ; 5-7: Gq Aq Bq with phrase marked '3' (J)

/152, IVb, 1: starching over *c-rest* with erased pencil mark over '-deem', text of other voice (C) ; Org. Tr., 1-2: Bc. Esq ; 2-3: Bq. Bsq over Ec ; 5: Cc ; 6-8: Cq Dq Eq (J) ; Org. B., 1: corrected original Ac to read Cc (N)

/153, Org. Tr., 1-2: Eq. F#sq ; 3-5: Fc Gc Gc (J) ; Org. Tr., 3ii: inserted 'b' originally omitted before Bc (N)

/154, Org. Tr., 1: Gm ; 2-3: F#q Aq ; 4i-ii: CcFc (J)

/155, Org. Tr., 1i: Gc over Gm. ; 2: Bc ; 3: Cc ; 4: C#c over Gc (J)

/156, If/1, 3-4, Eq slurred to F#q 'with' (C) ; Org. Tr., 1-2: Dc Dc ; 3-4: Eq F#q ; 5: Gc (J)

/157, Org. Tr., 1: Bm ; 2: g.n.s CqBq before Ac. marked with 'tr.' ; 3: Gq (J)

/158, Ia/1&2, 1-2: double stave on Gm tied to Gc 'blood' ; Id/1&2: Gm tied to Gc *c-rest* 'blood' ; Id/2 erased pencilled chords perhaps an exercise follows this bar in vacant space on stave ; If/1&2, 1: Gm. 'blood' (C) ; Org. Tr., 1: Gm. ; Org. B., 1: Gm. (J)

/159, IIa, 1: 'Lead' over *m-rest* ; IIIa, 1: Cm beneath *m-rest* ; 2: 'Lead' over Em 'Make' ; IIIb, 1: starching around *m-rest*, correction in original hand to read *m-rest* (C) ; Org. Tr., 2i: Ac over Fc (J)

/159-161, Org.: a two-bar segment of papyrus is pasted over original notation (**N**)

/160, Org. Tr., 1i-ii-4i-ii: starching around GcEc, Ac Fc, Fc Dc, Gc Bc (**J**)

/161, IIa, 3: starching of Dc 'with' (**C**) ; Org. Tr., 1i-ii-4i-ii: starching around EcCc, FcAc, DcBc, GcCc (**J**)

/162, IIa, 1: starching of original notation and bar line beyond Cm 'Saints' ; 3: starching after Gq 'be' ; IIb, IVb, 2-3: consecutive 5ths 'them to' (**C**) ; Org. Tr., 1i-ii-4i-ii: Cc Dc Bc Cc (**J**)

/163, IIb, 2: corrected original Bm to read Gm '-bred' (**C**)

/164, Org. Tr., 1-2: Fm Em (**J**)

/165, Org. Tr., 1: Dm. (**J**)

/167, Org. Tr., 1i-ii-2i-ii: EmCm CcGc ; 3: c-rest (**J**)

/168, IIb, 1-4: an illogical pencilled drawing with no musical relevance made to left margin of Gq Aq Gq Fq with phrase mark 'glo-' ; IIIa, 1-4: no phrase mark from Eq 'glo-' (**C**)

/169, Org. Tr., 1i-ii: FmAm ; 2i-ii: CcAc (**J**) ; Org. Tr., 1ii: corrected original Dm to read Cm (**N**)

/170, Org. Tr., 2i-ii: EcDc ; 4: Dc (**J**)

/171, Org. Tr., 1-3: Ec Bc Cc ; 4-5: Eq Dq (**J**)

/172, Org. Tr., 1-2: Cm tied to Bm (**J**)

/173, Org. Tr., 1: Csb (**J**)

/175, IVa, 2-3: F#c slurred to Ec 'Lord' (C) ; Org. Tr., 1: Esb with tie to following bar (J)

/176, Org. Tr., 1-3: Ec Dq C#q ; 4: Dm with tie to following bar (J)

/177, If, 1-3: phrase mark over Dc Cnat. Bc 'save' ; IIIb, 1: inked stroke over Fm 'save' (C)  
; Org. Tr., 1-3: Dc Cnat.c Bc with phrase ; 4: Ac (J) ; Org. B., 1: corrected original Em. to  
read Dm. (N)

/178, Org. Tr., 1-2: Ac. tied to G#q ; 3: Gc ; 4: Ec (J)

/179, Org. Tr., 1: C#m (J)

/180, Org. Tr., 1-2: Dm Em (J)

/181, Org. Tr., 1-3: Fc. Fq Fm (J)

/183, IIIa, 4-5, Cq slurred to Bq 'and' (C)

/184, IIIb, 1-2: evidence of starching with correction in original hand to Cc Dc 'lift them'  
(C)

/185, Id/1, 2: starching around original Ac '-vern' ; IVa/2, 2: starching after Cm 'Go-' (C)

/186, IIIb, 3-4: corrected original Dc Cbc to read Cc Bbc 'them and' ; IVa/2, 3: starching  
after Cc 'them' (C)

/188, Org. Tr., 1i-ii-2: Fc.Ac. tied to EqGq (J)

/189, IIIb, 2: starching beneath Fnat.m 'for' ; IVa/1, 2: 'ad lib.' over Bbm 'for' (C) ; Org.  
Tr., 2: Dm marked 'ad lib.' (J)

/190, Org. Tr., 1-2: Dc. tied to C#q with pause mark ; 3: Cm with pause mark **(J)** ; Org. Tr.,  
liii: removed 'ad lib.' beneath Fc. **(N)**

/191, Id, 1: no 'Tempo' over sb-rest text 'Day' in other voice **(C)**

/193, IIIb, 2-3: removed slur from Fq to Gq 'mag-' **(C)**

/194, IIIb, 3: starching before Fc 'thee' **(C)** ; Org. Tr., 4ii: corrected original Fc to read Ec  
**(N)**

/196, IIa, 3: 'by' text of other voice beneath c-rest **(C)** ; Org. Tr., 1i-ii-2i-ii: EmCm EmCm  
**(J)**

/197, IVb/1, 1: starching of bar line beyond sb-rest ; IVb/2, 1: starching of original bar line  
after Am 'day' **(C)** ; Org. Tr., 1i-ii-2i-ii: Fm.Dm. EcCc **(J)**

/197-200, IIa: marked '4' referring to bars of rest with no text of other voice **(C)**

/198, Ib/1&2, 2-3: removed slur from quavers to quavers 'mag-' **(C)** ; Org. Tr., 1i-ii-3i-ii:  
DcBc EqCq FqDq with phrase **(J)**

/199, IVb/1, 1: starching of original bar line before sb-rest ; IVb/2, 1: starching of original  
bar line after Ac '-fy' **(C)** ; Org. Tr., 1i-ii: CmAm ; 2i-ii-3i-ii: DcAc DcAc **(J)** ; Org. B., 4:  
corrected original Ec to read Dc **(N)**

/200, Ib/1, 2: corrected original Dm to read Cm '-ni-' ; IVb/1, 1: starching of text 'mag-'  
beneath sb-rest **(C)** ; Org. Tr., 1ii-3ii: Gc Aq Bq with phrase beneath Dm **(J)** ; Org. Tr., 4i:  
corrected original Dm to read Cm **(N)**

/201, IVb/1, 1: starching of original text '*ni*-beneath *sb-rest*, starching of original bar line after *m-rest* ; IVb/2, 1: starching of original bar line after *Dm* '*-fy*' (C) ; Org. Tr., 1i-ii: *DmFm* ; 2i-ii: *DcFc* ; 3i-ii: *AcFc* (J)

/202, IVb/1, 2: starching of original bar line beneath *Dc* '*-ship*' ; IVb/2, 1: starching of original bar line beneath *m-rest* (C) ; Org. Tr./2, 3i-ii: starching around original *AcFc* (J)

/203, Ia, Id, 1: text of other voice beneath *m-rest* '*name*' ; If/1, 1: text of other voice '*name*' beneath *m-rest* ; IV/1, 2: starching of original barline beyond *m-rest* ; IVb/2, 2: starching of original barline after *Dc* '*and*' (C) ; Org. Tr., 2i-ii: *DcGc* ; 3i-ii: *DcCnat.c* (J)

/204, IVb/1, 1: starching of original barline after *sb-rest* ; IVb/2, 3: starching of original bar line beneath *Gc* '*thy*' affecting stemming (C)

/204-205, IIa: marked '2' referring to bars of rest with no text of other voice (C)

/206, Org. Tr., 1i-ii: *GsbEsb* with tie to following bar (J)

/206-209, IVa: notation presented on double staves (C)

/207, Ia/2, Id, 3-4: *Cc* slurred to *Bc* '*with*', no *Bm* ; Ib/1&2, 1-2: removed slur from crotchets to crotchets '*world*' ; IIIb, 2: corrected original *Dm* to read *Bm* '*with-*' (C) ; Org. Tr., 1i-ii-2i-ii: *GcEc FcDc* ; 3i-4i: *Ec Dc* over *Bm* (J)

/208, Ib/1, IIIb, 1-2: consecutive 8ves *Dm* slurred to *Cm* '*-out*' (C) ; Org. Tr., 1i-iii: *DmAsbFm* ; 2i-ii: *CmEm* (J)

/209, Ib, 1: penciled mark under *Dsb* '*end*' (C) ; Org. Tr., 1i-iv: *DsbAsbFsbDsb* (J)

/210, If, 1: text 'ends' marked '19' ; IVa, 1: marked 'Dec.' in pencil over *sb-rest* text of other voice 'Vouchsafe O' (C) ; Org. Tr., 1-3: Fm Gc Fc ; 4-5: Ec tied to Dc (J)

/211, Org. Tr., 1-2: Csb Fm (J)

/212, Org. Tr., 1-2: Fc. tied to Bq ; 3-4: Bm Gm (J)

/213, Org. Tr., 1-2: Gm tied to Cm ; 3-4: Fc tied to Ec (J)

/215, IVa, 2: 'pia' beneath Bm 'O' (C) ; Org. B., 2: 'p' over Bm (H) ; Org. B., 2i-ii: BmFm (J)

/216, Org. Tr., 3: Am (J)

/217, IIb, 2: corrected original Dc to read Fc 'Lord' (C) ; Org. Tr., 1-2: Am. tied to Fc ; 3-4: Gc tied to Fc (J)

/218, Org. Tr., 3: g.n. Ec before D#m (J)

/219, Org. Tr., 1: g.n. Fc before Em (J)

/220, Org. Tr., 3: Gm (J)

/221, Org. Tr., 1-2: Gm. tied to Ec ; 3-4: Fc Dc (J)

/222, IVb, 1-2: removed slur from Am. to Gc 'mer-' (C) ; Org. Tr., 1-2: Dm tied to Cm (J)

/223, Org. Tr., 1-2: Ac. Gq ; 4: Fm (J)

/224, Org. Tr., 1-2: Fc. tied to Eq ; 3: Em (J)

/225, Org. Tr., 3i-ii: tie from GmDm to following bar (H) ; Org. Tr., 3-4: Gc. Gq (J)

/226, Org. Tr., 1-2: Gm tied to Cm ; 3-4: Fc tied to Ec (J)

/229, Org. B., 1i-ii: *DsbDsb* with tie to following bar (**H**) ; Org. Tr. 1: *Dsb* tied to following bar (**J**)

/229-241, IVa: notation presented on a double stave (**C**)

/230, Org. B., 1: *Dsb* tied to following bar (**J**)

/231, Org. Tr., 1i-ii: *DmAm* ; 2i-ii: *EmAm* (**J**)

/232, Org. Tr., 1i-ii: *FmAm* (**J**)

/233, Org. Tr., 1i-ii: *EmCm* ; 2: *Ac* ; 3: *c-rest* ; Org. B., 1i-ii-2i-ii: *AmAm AmAm* (**J**)

/234, Ia/1, 1: penciled drawing of a boy beneath *sb-rest* (**C**) ; Org. Tr., 1: *c-rest* ; 2-4: *Ec Ec Ec* (**J**)

/235, I/2, 4 inserted ‘#’ before *Gc* ‘*T*’ originally omitted ; Ia/2, 1-4: text ‘*Luna-*’ in pencil over *Fc* slurred to *Ec Fc G#c* ‘*thee have I*’ ; I/1, 4: inserted ‘#’ before *Gc* ‘*In*’ originally omitted ; Ia/2, Id/2, 4: *G#c* ‘*T*’ (**C**) ; Org. B., 1: *Asb* with tie to following bar (**H**) ; Org. Tr., 1-2: *Fc* tied to *Ec* ; 3: *Fc* ; 4: *G#c* (**J**)

/236, Ia, 1-2: text ‘*-tick*’ over *Am Bm* ‘*trusted*’ (**C**) ; Org. Tr., 1: *c-rest* over *Am* ; 2: *Cc* ; 3i-4i: *Cc Ec* over *Bm* (**J**)

/237, IV, 2: inserted ‘#’ before *Gc* ‘*have*’ originally omitted (**C**) ; Org. Tr., 1i-ii: *EmCm* ; 2i-ii: *EcBc* ; 3i-ii: *D#cAc* ; Org. B., 2: no ‘#’ before *Gc* (**J**)

/238, II, 1: inserted ‘#’ before *Gm* ‘*trus-*’ originally omitted ; III, 2: inserted ‘#’ before *Gc* ‘*-ted*’ originally omitted (**C**) ; Org. Tr., 1: *Esb* with tie to following bar (**H**) ; Org. Tr., 1: *Em* ; 2: *Ec* ; 3: *c-rest* ; Org. B., 4: no ‘#’ before *Gc* (**J**)

/239, If, 1: marked '4' over text of other voice '*let me never be confounded, let me never be con-*' (C) ; Org. Tr., 1: *m-rest* ; 2i-ii: *EcBc* ; 3i-ii: *EcDc* ; Org. B., 1: *Esb* (J)

/241, IIIa, 2-3: *Aq* slurred to *Bq* '*-ded*' (C)

/243, If/1, 1: text of other voice, '*-found*' beneath *m-rest* (C) ; Org. B., 1i: *Am* over *Dm* (H)

/247, Org. Tr., 1i-ii: *BmGm* ; 2i-ii: *GcDc* (J)

/248, Org. Tr., 1: *sb-rest* ; Org. B., 4i-ii: *BcFc* (J)

/248-249, If/1&2, 1: marked '2' (C)

/249, IVb/1, 1-2: removed slur from *Bc* to *Ac* '*O*' (C) ; Org. B., 1-4: *Gc D#c Ec Fc* (J)

/250, IIIa, 2: 'nat.' sign before *Ac* '*thee*' (C) ; Org. Tr., 2-3: *Ac Ac* ; 4i: *Dc* over *Gq Fq* ; Org. B., 1-2: *Gc Fc* (J)

/251, Ia/2, 3-4: starching around *Ec Fc* '*have*' (C)

/251-253, Ib, 1: pencilled marking of 'DIR' in capitals with a drawing of stick men beneath (C)

/252, Org. Tr. 1i: *Asb* with tie over *Asb* (J)

/253, Org. Tr., 1i-ii: *AcAc* ; 2i-ii: *DcAc* ; 3i-ii: *CcAc* ; 4i-ii: *DcAc* (J)

/254, IIIb, 3: inked stroke over *Cc* '*-ted*' (C) ; I, 1: accent over *Ac* '*-ted*' ; II, 2: accent over *Ec* '*-ted*' ; III, 3: accent over *Cc* '*-ted*' ; IV, 2: accent over *Ac* '*-ted*' ; Org. Tr., 2i: accent over *Ac* ; Org. B., 2iii: accent under *Ac* (H) ; Org. Tr., 1i-ii: *EmCm* ; 2: *Ac* (J)

/255, If/1, 1: 'Unison' over *sb-rest* (C) ; Org. Tr., 1: 'Silent' over *sb-rest* (J)

/256, Ib/2, 1: the initials 'E.B.' in bold black ink to right of bar marked 'J.M.' in light black ink beneath (C)

/257, Ia, 1: 'Unison' over *Dsb* 'Let' ; Id, 1: no 'Unis' over *Dsb* 'Let' (C) ; Org. Tr., 1: starching of original bar line after *Dsb* ; 1: 'Unison' over *Dsb* ; Org. B., 1: starching beneath Bc (J)

/258, Org. Tr., 1: *Esb* ; Org. B., 2-4: starching beyond *Gq. Gsq Gsb* (J)

/259, Org. Tr., 1: *Csb* (J)

/260, Org. Tr., 1: *Dsb* (J)

/261, Org. Tr., 1: *Dsb* without tie to following bar (J)

/262, Org. Tr., 1: *Dsb* (J)

/263, Org. Tr., 1: *Csb* with tie to following bar (J)

/264, Org. Tr., 1-2: *Cm Cm* (J)

/265, IIIa, 1: *Asb* tied to following bar '-foun-' (C) ; Org. Tr., 1: *Dsb* with tie to following bar (J)

/266, IIIa, 1: *Asb* tied to previous bar '-found-' (C) ; Org. Tr., 1: *Dsb* (J)

/267, Ia, 1: ends after *Dsb* with pause and signatory symbol of John Grey '-ded' ; If, 1: ends with signatory symbol of John Grey after *Dsb* with pause '-ded' ; IIa, 1: ends after *Fsb* with pause mark and signatory symbol of John Grey '-ded' ; IIb, 1: ends with *Fsb* with pause '-ded' and signatory symbol of John Grey ; IIIa, 1: *Asb* '-ded' ; 1: ends after *Asb* with pause '-ded' with signatory symbol of John Grey ; IIIb, 1: ends with *Dsb* with pause '-ded' with

signatory symbol of John Grey ; IVa, 1: ends after *Dsb* with pause ‘-ded’ and signatory symbol of John Grey ; IVb, 1: ends with *Dsb* with pause ‘-ded’ with signatory symbol of John Grey ; (C) ; Org. Tr., 1i-iii: ends after *DsbFsbDsb* with pause and signatory symbol of John Grey ; Org. B., 1i-iii: ends after *AsbFsbDsb* with pause and signatory symbol of John Grey (H) ; Org. Tr., 1: ends after *Dsb* with pause ; Org. B., 1i-iii: ends after *AsbFsbDsb* (J) ; Org. Tr., 1i-iii: ends after *FsbAsbFsb* with the signatory symbol of John Grey ; Org. B., 1i-iii: corrected original *FsbAsbFsb* to read *DsbFsbDsb* (N)

### **‘Jubilate in D’**

/1, IIIa, 1: ‘Chorus’ over *Fm* ‘O’ ; IVa, 1: ‘Chorus’ over *Dm* ‘O’ (C) ; Org. Tr., 1: *Dm* (J)

/2, Org. Tr., 1: *Em* (J)

/3, Ib, 2-3: removed slur from *Cq* to *Bq* ‘O’ ; If, 1-4: phrase mark over *Dc Cq Bq Ac* ‘O’ ; Ia, 1-4: phrase mark over *Dc Cq Bq Ac* ‘O’ (C) ; Org. Tr., 1ii-iii-4ii: corrected original *FmDm Em* to read *Fm.Dm. Ec* (N)

/4, Org. Tr., 1-4: *Fc Ac Dc. Dq* (J)

/5, Ia, 1: starching beyond *Cm* ‘Lord’, *Dm* visible (C) ; Org. Tr., 1-2: *Cm Dm* (J)

/6, Org. Tr., 1-2: *Gm Fm* (J)

/7, Org. Tr., 1: *Esb* (J)

/8, Org. Tr., 1i-ii-2i-ii: *Gc.Ec. GqEq* ; 3i-ii-4i-ii: *Gc.Ec. GqEq* ; Org. B., 2: starched original notation beyond *m-rest* (J)

/9, Org. Tr., 1i-ii: *EqCq* ; 2: *Dq* with staccato ; 3: *Cq* with staccato ; 4: *Dq* with staccato ; 5: *Eq* with staccato ; 6: *Fq* with staccato ; 7: *Gq* with staccato ; 8: *Eq* with staccato (**J**)

/10, Org. Tr., 1-4: *Fc. Fq Fc Fc* (**J**)

/11, Org. Tr., 1-8: *Fq Eq Dq Eq Fq Gq Aq Fq* with phrase (**J**)

/12, IIIa, 3: ‘*and*’ text of treble voice beneath *c-rest* (**C**) ; Org. Tr., 1: *Gm* tied to previous bar ; 3: *Gc* ; Org. B., 1-2: evidence of starching beyond *Gc. Gc.* (**J**)

/13, IIIa, 1: ‘*come before his*’ text of treble voice beneath *sb-rest* (**C**) ; Org. Tr., 1-2: *Ac. Cq* ; Org. B., 1i-ii-2i-ii: *AmCm AmAm* (**J**) ; Org. Tr., 2: corrected original *Cc* to read as *Cq* (**N**)

/13-14, Ib/2, 1-2: removed original *sb-rests* and inserted notation and text of first treble so that both sing the same ‘*come before his presence*’ (**C**)

/14, IIIa, 1-2: ‘*presence*’ text of treble voice beneath *m-rest c-rest* (**C**) ; Org. Tr., 1-3: *Fc Dm c-rest* (**J**)

/16, IIa, 4-5: no slur from *Gq* to *Fq* ‘*-sence*’ (**C**) ; Org. Tr., 1i: evidence of starching beyond *Cm* ‘*pre-*’ text of treble perhaps rendering g.n. *Gc* slurred to *Cm*, an error ; 1: g.n. *Gc* slurred to *Cm* ; 2: *Dm* ; Org. B., 1: *Asb* (**J**)

/17, IVb, 1: inked strokes beneath *Am* with pause ‘*with*’ (**C**) ; Org. Tr., 1-2: *Dm* with pause slurred to *Cc.* marked *Cc.* with ‘*tr.*’ ; 3: *Cq* (**J**) ; Org. Tr., 1i: inserted fermata over *Cc.* originally omitted (**N**)

/18, IIIa, 1: signatory symbol of John Grey after *Asb* with pause ‘*song*’ (**C**) ; Org. Tr., 1: *Dsb* with pause mark (**J**)

/19, Id, 1: low *Gm* under *m-rest* note of organ (C) ; Org. Tr., 2i-3i: *Bc Cc* (J)

/20, Org. Tr., 1: *Csb* tied to following bar (H) ; Org. Tr., 4: ‘*Decani*’ in pencil over *Fc* ‘*the*’ text of treble ; Org. B., 1i-ii: *GsbGsb* tied to following bar (J)

/21, IIIb, 1-2: removed slur from *Cc* to *Bc* ‘*sure*’ (C) ; Org. Tr., 3: *Dm* tied to following bar (H) ; Org. B., 1i: *Gsb* over *Gsb* tied to following bar (J)

/22, Org. Tr., 1-2: g.n. *Dc* to *Cm Bm* ; Org. B., 1i-ii: *GsbGsb* (J)

/23, Ia/1, 1-2: erased pencilled drawings over *Am m-rest* ‘*God*’ ; text ‘*Be ye*’ of countertenor voice ; IVb, 1: starched *C#* in key signature before *m-rest* ‘*God*’, text of tenor voice (C) ; Org. Tr., 1-3: *Am Fc Gc* ; Org. B., 1i-ii-2i-ii: *FmFm GmGm* (J)

/24, Ia/1, 1: erased pencilled drawings over *sb-rest* ‘*sure that the*’, text of countertenor voice ; IIa, 1: starching to key sig before *Ec* ‘*sure*’ ; IIIa, 1: phrase mark from *Gsb* to following bar ‘*sure*’ (C) ; Org. B., 1: *Dsb* tied to following bar (J)

/25, IIIa, 1-3: phrase mark from previous bar beneath *Gc Ac Fq* ‘*sure*’ ; IVa, 1-2: *Dc* slurred to *Cc*, no phrase mark from previous bar ‘*sure-*’ (C) ; Org. Tr., 1: evidence of starched original notation *EcFc* beyond *Dm* ‘*Lord*’ text of treble (J)

/26, Org. Tr., 1-2: *Gm Fm* (J)

/27, Org. Tr., 1: *Gm* (J)

/28, Org. Tr., 4i-ii-5i-ii: *CcEbc CcEc* (J)

/28-30, Id: ‘*A Ridiculous Service*’ written in pencil over these bars (C)

/29, If, 2-3: Bq slurred to Aq 'us' (C) ; Org. Tr., 1i-ii: CcDc ; 2i-3i: BqAq over Dc ; 4i-ii-5i-ii: BcGc BcGc (J)

/30, IIa, 1: starching to key sig. before *m-rest* 'we' text of treble voice (C) ; Org. Tr., 2: C#mAm (J)

/31, Org. Tr., 1i-ii: DmAm (J)

/32, IIIb/2, 4-5: corrected original Eq Dq to read Cq Bq to avoid consecutive 5ths with organ bass ; IVb, 4-5: corrected original Cq Bq to read Aq Gq in keeping with organ bass 'his' (C) ; IIIb/2, Org. B., 4-5: consecutive 5ths between 2<sup>nd</sup> tenor and bottom strand of organ bass 'his' (C, N) ; Org. Tr., 1: *m-rest* (J)

/33, Org. Tr., 1i-ii-2-ii: EcGc tied to GcEc (J)

/34, If/2, 3: under *m-rest*, 'and the', starched text of other voice ; IIa, 2: 'Trebles' over *m-rest*, 'and the' text of treble voice ; IVa, 1: no '1' beneath *sb-rest* 'and the sheep', text of other voice (C)

/35, Org. Tr., 1: Csb tied to following bar (J)

/36, Ib, 2-3: removed slur from Bq to Aq 'sheep' ; Id/1, 5-6: Dq slurred to Cq 'his' ; IIa, 1: starching to key signature before *sb-rest* 'sheep of his', text of treble voice (C) ; Org. Tr., 1i-ii: CcAc ; 4i-ii: BcGc ; 5i-ii: DqBq (J)

/37, Org. Tr., 1i-ii: BmGm ; 2i-ii: AmFm (J)

/38, Org. Tr., 1: Gc (J)

/40, I, 5: corrected original Dc to read as Cc 'the' in keeping with the organ treble ; Ib/1, 5: original Dc on 'the' changed to read Cc with letter 'C' written over change in pencil ; Id/1, If/1, 5: Cc 'the' ; Ila, 1: starching beneath c-rest 'peo-', text of tenor voice; 2: starching beneath Fc. 'we' (C)

/41, Ila, 3: starching to key sig. before Ec 'and' (C) ; Org. Tr., 2: G#c ; 3i-ii: CcAc marked 'tr.' ; 4i-ii: DcBc (J)

/42, Org., 1: starching of C# in key signature (J)

/43, Ila, 1: starching beneath Dsb 'pas-' (C) ; Org. Tr., 1i-ii: BmGm ; 2i: g.ns CqBq before AmFm (J)

/44, Org. Tr., 1: Gsb (J)

/45, Ia/2, 1: erased penciled manipulation of Fsb 'O' to form a face ; IIIa, 1: 'Allegro' after 'Chorus' opposite Dsb 'O' (C) ; Org. Tr., 1ii: corrected original Csb to read as Dsb (N)

/47, IIIb/1, 5: corrected original Ac to read Bc 'his' in keeping with organ bass (C) ; Org. Tr., 1-2: Fm Dc ; 2ii-3ii: DqEq beneath Fm (J)

/48, Org. Tr., 1i-ii: CmAm ; 2: Cm (J)

/49, Org. Tr., 1-2: m-rest m-rest ; 3-4: Ec Bc (J)

/50, II, 2-3: corrected original Gc Gc to read as Ac Ac in keeping with organ treble 'with thanks' (C) ; Org. Tr., 2: Cm ; 3i: c-rest over Ac ; 4i: c-rest over Ac (J)

/51, Org. Tr., 1i: Bc over m-rest ; 4i: Dc over c-rest (J)

/51-53, Ib: penciled drawings and illegible penciled writing beneath these bars (C)

/52, Org. Tr., 1i-ii *Cm.Cc* ; 2-3: *Cq Dq* ; 4: *Ec* ; 5i-ii: *GcCc* (**J**)

/53, If/2, 3: under *c-rest*, starched text of other voice ‘*and*’ (**C**) ; Org. Tr., 1-2: *Fm Dm* tied to *Dc* ; 3: *c-rest* (**J**)

/54, Org. Tr., 1-2: *m-rest c-rest* ; 3i-ii: *DcEc* (**J**) ; Org. Tr., 4: corrected original *Ec* to read *Fc* in keeping with vocal countertenor (**N**)

/55, Org. Tr., 1i-ii: *CcEc* ; 4i-ii: *CcAc* ; 5i-ii-6i-ii: *Eq.Cq. DsqBsq* (**J**)

/56, Ib, a pencilled box beneath this bar (**C**) ; Org. Tr., 1i-ii: *CcAc* ; 2: *c-rest* (**J**) ; Org. Tr., 2i: removed unnecessary *c-rest* (**N**)

/58, IIIa, 5-6: *Eq* slurred to *Dsq* ‘*-to*’ (**C**) ; Org. Tr., 1i: *Gm* over *m-rest* ; 2i: *Dc* over *c-rest* ; 3i-ii: *DcGc* (**J**)

/59, Ib, 4: corrected original *Dc* to read *Ec* ‘*his*’ ; Id/1, If/1, 4: *Ec* ‘*his*’ ; IVb, 4: corrected original *Cc* to read *Dc* ‘*his*’ (**C**) ; Org. Tr., 1i-ii: *CcGc* ; 2-3: *Aq. Gsq* ; 4i-ii: *CcGc* ; 5i-6: *Ec* over *Aq. Gsq* (**J**) ; Org. Tr., 5i: corrected original *Ec* to read *Dc* ; Org. B., 4: corrected original *Cc* to read *Dc* (**N**)

/60, Org. Tr., 1i: *Gm.* over *Gm.* ; 2: *Cc* ; 3i-ii: *GcCc* (**J**)

/61, Org. Tr., 1i-ii: *FmDm* (**J**)

/62, IIb, 2-3: corrected original *Bc Bc* to read *Ac Ac* ‘*of his*’ (**C**) ; IIIa, 1: *Bm* ‘*good*’ (**C**) ; Org. Tr., 1i-ii: *FcDc* ; 2-4: *Ec Dc Cc* (**J**)

/63, Org. Tr., 1: *Dsb* (**J**)

/65, Org. B., 3: corrected ‘*nat.*’ sign to read ‘*#*’ before *Dm* (**N**)

/71, If, 1-2: *Em* slurred to *Dm* 'Lord' (C)

/72, If/1, 2: starching around text 'is' under *Am* (C) ; Org. Tr., 1i-ii-2i-ii: *BsbFsb AmFm* (J)

/73, Id, 1-2: *Ac* slurred to *Gq* 'gra-' ; IIIb, 4: inserted '#' before *Cq* 'his' originally omitted (C) ; Org. Tr., 1i-2i: *Ac. Gq* over *Em* ; 3i-ii: *GmEm* (J) ; Org. Tr., 5ii: inserted 'nat.' sign before *Cq* (N)

/75, Ia/1, 1-2: *Cc* slurred to *Bq* 'mer-' ; 3-4: *Ac* slurred to *Bc* '-cy' ; Ia/2, 3-4: *Cc* slurred to *Ec* '-cy' (C) ; Org. Tr., 5i-ii: *CcAc* (J) ; Org. Tr., 4ii: corrected original *Em* to read as *Ec* (N)

/76, Org. Tr., 1i-ii: *EmCm* ; 3i-ii: *CmAm* (J)

/77, Ia/1, 1-2: *Cc* slurred to *Bq* 'last-' ; Ia/2, 1-2: *Ac* slurred to *Gq* 'last-' ; IIIb/1, 2: after *Esb* '-ting', two bars of rest with text of other voice deleted in original hand 'and his truth endureth', text of other voice (C) ; Org. Tr., 1i-ii: *Cc.Ac.* ; 3i-ii: *BsbGsb* (J)

/78, Ia/2, 4: g.n. *D#c* slurred to *Cm* 'en-' (C) ; Org. Tr., 1-2: *Gc. Aq* ; 3: *Bm* ; 4: g.n. *D#c* to *Cm* (J)

/79, Org. Tr., 1-2: *Bc. Aq* ; 2: *Gm* (J)

/80, Id/2, If/2, 4: g.n. *Ec* before *Dm* 'en-' (C) ; Org. Tr., 4i-ii: starching beyond g.ns *GcEc* to *FmDm* (N)

/82, Org. Tr., 1i: g.n. *Esq* to *Dc.Bc.* (J)

/84, Org., 1-5: evidence of starching and correction in original hand (**J**) ; Org. Tr., 1i-ii-5i-ii: entire original bar pasted over with a segment of papyrus reads *BcFc CqEq DqDq AmCm GmBm* in original hand (**N**)

/85, Org. Tr., 1i-ii: *AmCm* ; 2i-ii: *AsbCsb* ; Org. B., 1i: *Asb.* over *Asb.* tied to following bar (**J**)

/86, Org. Tr., 1-2: *m-rest c-rest* ; 3i-ii-5i-ii: *CcEc DcFc EcGnat.c* (**J**)

/88, Id/1, 1: *Dm* ‘-ra-’ ; IIb, 1: corrected original *Fm* to read *Em* ‘-ra-’ in keeping with organ treble (**C**) ; Org. Tr., 1-3: *Em Gm Am* (**J**)

/89, Ia/1, 1: *Asb.* with phrase to following bar ‘-ge-’ ; Id/2, 1: original error with stemming *Am* instead of *Asb* ‘-ge-’ ; IIa, 1: ‘*pia lentando*’ over *Fsb.* ‘-ge-’ ; IIIa, 1: ‘*pia lentando*’ over *Ac.* ‘-ge-’ (**C**) ; Org. Tr., 1: ‘*pia lentando*’ over *Asb.* (**J**)

/90, Ia/1, 1-3: *Ac.* *Bq* *Cnat.m* with phrase to previous bar ‘-ge-’ ; Ia/2, 1: starching after *Asb* ‘-ge-’ ; Ib/1, 3: inserted ‘#’ before *Cm* ‘-ge-’ originally omitted ; Ib/2, 2: corrected original *Am* to read *Gm* ‘-ne-’ in keeping with organ treble ; Id/1, 3: *C#m* ‘-ge-’ ; Id/2, 2: *Gm* ‘-ne-’ ; If/1, 1-3: *Ac* tied to *Bq* tied to *Cm* ‘-ge-’ ; IIb/1, 1: removed original ‘nat.’ sign before *Esb* ‘-ge-’ (**C**) ; Org. Tr., 1-2: *Ac.* *Bq* ; 3: *Cnat.m* ; 4i-ii: *BmGm* (**J**) ; Org. Tr., 3i: corrected original ‘nat.’ sign to read ‘#’ before *Cm* (**N**)

/91, Org. Tr., 1i-ii-2: *Bc.Gc.* *Aq* ; 2: *Asb* (**J**)

/92, If/1, 1: under *sb-rest*, no text of other voice ‘*Glo-*’ ; IIa/1, 1: starching to key signature before *sb-rest* (**C**) ; Org. Tr., 1: no ‘*Moderato*’ over *sb-rest* (**H**)

/93, IIb/1, 1-2: starching above *Bc Ac* of bass voice (**C**)

/94, Id/1, 1-4: starched notation *Ec Fc Gc G#c 'Glo-'* ; IIA/2, 1-2: phrase mark from *Gm. Fc 'Glo-'* to following bar (C) ; Org. Tr., 1i-ii: *Em.Cm.* ; 2i-ii: *DcFc (H)* ; Org. Tr., 1-2: *Em. Dc (J)*

/95, Id/1, 1-4: starched notation *Ac A#c Bc Cc* ; IIA/2, 1-5: phrase mark from previous bar to *Eq 'Glo-'* (C) ; Org. Tr., 1-4: *Cc Bc Ac Gc (J)*

/96, IIA/1, 1-2: phrase mark over *Am. Gc 'Glo-'* ; IIA/2, 1-3: phrase mark from previous bar over *Dc. Eq Fc '-ry'* (C) ; Org. Tr., 1i-3: *Fm.* over *Fc Gc Ac* ; 4i-5: *Ec* over *BqCq* ; Org. B., 2-3: *Bc c-rest (J)*

/97, IIA/1, 1-3: phrase mark over *Fm. Gq Aq 'Glo-'* (C) ; Org. Tr., 1i-ii: *DcDm* ; 3i-ii: *BcDc* ; 4i: *Ac* over *c-rest (J)*

/98, Id/2, 1-2: *Gm. Fc* in pencil ; IIA/1, 1-6: phrase mark to *Fq (C)* ; Org. Tr., 2: *Cc* ; 3: *Dc* ; 4-5: *Eq Fq (J)*

/99, Id/2, 1-4: *Ec Dc Cc Ac* over original *Am Am 'Glory'* in pencil ; IIA/1, 1-2: phrase mark over *Em Am '-ry'* (C) ; Org. Tr., 2: *Am (J)*

/100, IIA/2, 1-4: starching of text beneath notation *'Glo-'* (C) ; Org. Tr., 1i: *Gc* over *c-rest* ; 2i-ii: *FcDc* ; 3i-ii: *EcCc* ; 4i-ii: *DcBc* ; Org. B., 4ii: no *'#'* before *Gc* under *Bc (J)* ; Org. B., 1i: removed *Gm* ; 2i: inserted *'#'* before *Gc (N)*

/101, IIB/2, 1-2: removed slur from *Ec.* to *Dq 'Glo-'* (C) ; Org. Tr., 1i-ii: *Cc.Ac.* ; 3i-ii: *Ec.Cc.* ; 4-5: *q-rest Aq (J)*

/102, Id/2, If/2, 2: *Ec '-ther'* ; IIA/1, 1-5: starching of text beneath notation *'Glo-'* (C) ; Org. Tr., 1-3: *Em Ec Dc (J)*

/102-104, Ib: penciled markings beneath these bars with some illegible notation (C)

/103, IIa/1, 1: text '-ry' beneath *Am* ; 2: minim rest, no *Ec c-rest* '-ry' (C) ; Org. Tr., 1: *Cc* ; 2i-3: *Dc* over *Aq Bq* ; 4i-ii: *EcCc* ; 5i-ii: *DqBq* ; 6i-ii: *CqAq* (J)

/104, Org. Tr., 4i-ii-5: *DqBq Cq* (J)

/105, Org. Tr., 1: *Bc* ; 2: *Em* ; 3: *Dc* (J)

/106, Org. Tr., 1i-ii: *CcCm* ; 3i-ii: *Dc.Bc.* (J)

/106-111, Ib: faded and illegible penciled writing above these bars (C)

/107, IIIa, 3: phrase mark from *Fc* '*Glo-*' (C)

/108, Org. Tr., 5: *Fc* (J)

/109, Ia/1, 5-6: starched slur from *Cq* to *Bq* '*Glo-*' (C) ; Org. Tr., 1: *Ec* ; Org. B., 6: 'nat.' sign before *Gq* (J)

/110, Org. Tr., 1-4: *Cc Dc Ec Fc* (J)

/111, IVb, 2: corrected original *Gc.* to read *Ac.* '*to*' (C) ; Org. Tr., 1-4: *Bc Dc Cc. Bq* (J)

/112, Org. Tr., 1-2: *Am G#m* (J)

/113, Org. Tr., 1: *Ac* (J)

/114, Ia/1, 2-3: *Dq* slurred to *Cq* '*-ther*' ; IIIb, 3: corrected original *Dc* to read *Ec* '*the*' (C)

/115, Org. Tr., 1i-ii: *DsbBsb* tied to following bar (J)

/116, Id/2, 2: *Aq* slurred to *Gq* on '*and*' (C) ; Org. Tr., 1i-ii: *DcBc* ; 2i-3i: *CqBq* over *Ec* ; 4i-ii: *CcAc* ; 5i-ii: g.ns *EqCq* to *DcBc* (J)

/117, Org. Tr., 1i-ii: *CmAm* ; 2i-ii: *BmG#m* (**J**)

/118, Org. Tr., 1: *Asb* (**J**)

/125, Org. Tr., 2i-ii: *AqFq* (**J**)

/126, Org. Tr., 1i-ii-4i-ii: *Cnat.cAc CcAc CcAc CcAc* (**J**)

/127, Org. Tr., 1i-ii-2i-ii: *DcBc DcBc* ; 3i-ii: *AmFm* (**J**)

/128, Org. Tr., 1i-ii: *BsbGsb* with tie to following bar (**J**)

/129, Org. Tr., 1-4: *Gc Ac Ac Ac* ; Org. B., 1-2: *Am Am* (**J**) ; Org. B., 1-2: starching of original *Am Am* to read *Gm Gm* in original hand (**N**)

/130, Org. Tr., 1: *Am* ; 2: *Dc* ; 3i-ii: *DcFc* ; 4i: *Dc* over *c-rest* ; Org. B., 1-2: *Dm Dm* (**J**) ; Org. B., 1ii: removed original *Dm* beneath *Fm* in treatment of dominant 7<sup>th</sup> ; starching of original *Dm* corrected to read *Fm* in original hand (**N**)

/131, Org. Tr., 1: *c-rest* (**J**)

/132, Org. Tr., 2-4: *Cnat.c Bc Ac* (**J**)

/133, Org. Tr., 1-4: *Gc Gc* (8ve up) *Ec Dc* (**J**)

/134, Org. Tr., 1: *Cm* ; 2i-ii: *DmAm* with starched 'p' tied to following bar ; Org. B., 2i-ii: starched 'p' before *AmFm* (**J**)

/135, IIa/1, 1: *Asb* slurred to previous bar 'A-', no *Gm Fm* ; IIa/2, 1: *Gm Fm* slurred to previous bar 'A-', no *Asb* ; IVb, 1-2: inked stroke to *Em* 'A-' in error corrected in original hand to proceeding note *Dm* 'A-' (**C**) ; Org. Tr., 1i-ii: *EmAm* tied to previous bar ; 2i-ii: *FmDm* (**J**)

/136, Org. Tr., 1i-ii: *EmAm* (**J**)

/138, Org. Tr., 1-2: *Cc Cc* (**J**)

/139, Org. B., 1i-iii: *EsbCsbAsb* with pause (**H**) ; Org. Tr., 1i-ii: *GsbCsb* with pause mark ; Org. B, 1i-ii: *CsbAsb* with pause mark (**J**)

/140, I/1, 1: corrected original '*p*' to read as '*pp*' over note '*world*' ; Ia/1, Id/1, If/1, 1: '*pp*' over Dc. '*world*' ; II/1, 1: corrected original '*p*' to read as '*pp*' over note '*world*' ; IIa/1, 1: '*Piano*' over Ac. '*world*' ; IIb/1, 1: starching of original notation Ec. visible under correction in original hand, Ac. '*world*' ; 2: starching of original notation Eq visible under correction in original hand Aq '*with*' ; 3: heavy original hand on Fm '*-out*' ; III, 1: corrected original '*p*' to read as '*pp*' over note '*world*' ; IIIa, 1: '*pp*' beneath Fc. '*world*' (**C**) ; Org. Tr., 1: removed original '*p*' over Dc. and placed beneath ; Org. B., 1: removed original '*p*' beneath Fm (**N**)

/141, Ia/1, If/2, 1: '*pp*' over Bc. '*world*' ; IIb/1, 1: starching of original notation Cm visible under correction in original hand, Gm '*end*' ; IIb/2, 1-2: original hand quite heavy on Dc. Dq '*world with-*' ; 3: starching of original notation Em visible under correction in original hand, Dm '*-out*' (**C**) ; Org. Tr., 1i-ii-3: BmBc. Bq Dm (**J**)

/142, IIa/1, 1-3: original entry of notation not visible under correction in original hand Gc. Gq Bm '*world without*' ; IIa/2, 1: starching of original notation Am visible under correction in original hand on Dm '*end*' (**C**) ; Org. Tr., 1-2: Ec. Eq over Gm ; 3: Gm (**J**)

/143, Ia/2, If/2, 2: '*p*' over Dm '*A-*' ; If/1, 2: '*pp*' over Dm '*A-*' ; If/1&2, 2: no phrase from Dm '*A-*' to following bar ; IIa/1, 1-2: starching of original notation Em Em visible under

correction in original hand *Am Am* 'end A-' (C) ; Org. Tr., 1: *Cm* ; 2: *Dm* marked 'p' ; Org. B., 1i-ii: 'p' over *AsbAsb* (J)

/144, If/1&2, 1-2: *Cm Bm* 'A-' (C) ; Org. Tr., 1-2: *Cm Bm* (J)

/145, Org. Tr., 1-3: *Am Bc Cc* (J)

/146, Org. Tr., 1: *Dsb* tied to following bar (J)

/147, Org. Tr., 1-2: *Dm Cnat.m* (J)

/148, Org. Tr., 1: *Bsb* tied to following bar (J)

/149, Org. Tr., 1-4: *Bc Dc Ec Dc* (J)

/150, IIa/1, 1-3: starching of original notation beyond *Am. Gq Fq* 'A-' ; IIIa, 2: *Dm* tied to following bar '-men' (C) ; Org. Tr., 1-2: *Cm Dm* tied to following bar (J)

/151, IIa/1, 1-3: starching of original notation beyond *Em. Fq Gq* 'A-' ; IIIa, 1: *Dm* tied to previous bar '-men' (C) ; Org. Tr., 1-2: *Dm Cm* (J)

/152, IIIa, 2: 'ff' over *Cnat.c* 'is' (C) ; Org. Tr., 1-2: *Dm. D#c* marked 'ff' (J) ; Org. Tr., 2: removed 'ff' over *D#c* and placed beneath (N)

/153, IIIb, 1: corrected original *Ac* to read *Bc* 'now' (C) ; Org. Tr., 1-4: *Ec D#c Ec Dc* (J)

/154, Org. Tr., 1-3i-ii: *Ec Em FcBc* (J)

/155, Org. Tr., 1i-ii-4i-ii: *GcBc FcD#c GcEc FcDc* (J)

/156, Org. Tr., 1i: *Gsb* over *Ec* ; 2: *Bc* ; 3i-ii: *GcFc* ; Org. B., 1i-ii: *EsbEsb* (J)

/157, Org. Tr., 1: *Ec* ; 2: *c-rest* ; 3: *m-rest* (J)

/158, IVb, 2-3: original *Aq Gq* starched away and corrected to read *Bq Aq* ‘A-’ in original hand (C) ; Org. Tr., 1: *c-rest* ; Org. B., 1i-ii: *BcGc* (J)

/159, Org. Tr., 1i: *c-rest* over *Gm* ; 4i-ii: *DcFc* (J)

/160, Org. Tr., 1-4: *Cc Dc Ec Dc* ; Org. B., 1: *Asb* (J)

/162, Ib/2, 2: corrected original *Dm* to read *Bm* in keeping with Stevenson’s thinning out of a texture ‘A-’ ; Id, 1-2: *Dm Bm* ‘end A’ ; IIa/1, 2: starching of bar line after *Fc* ‘end’ ; IIa/2, 1: starching of bar line beyond *sb-rest* ; IIb/1, 2-4: corrected original *Gc Fc Ec* to read *Ac Gc Fc* ‘A-’ (C) ; Org. Tr., 1: g.n. *Gc* to *Fm* ; 2i-ii-3: *DmEc Dc* (J)

/163, Id, 2: ‘Unis.’ over *Dm* ‘A-’ ; IIa/1, 2: starching of bar line beyond *Fm* ‘A-’ ; IIa/2, 2: starching of bar line beneath *Am* ‘A-’ (C) ; Org. Tr., 2: *Dm* tied to following bar (J)

/164, IIa/1, 1: starching of text beneath *Esb* ‘A-’ ; IIb/2, 1-2: removed slur from *Am* to *Gm* ‘A-’ (C) ; Org. Tr., 1-2: *Dm Cm* (J)

/165, Org. Tr., 1: *Dsb* (J)

/166, If, 1: ‘Unis’ over *Esb* ‘A-’ ; IIa/1, 1i-ii: *AmGm* ; IIa/2, 1: *Asb* ‘A-’ (C) ; Org. Tr., 1: *Esb* (J)

/167, Org. Tr., 1: *Fm* (J)

/168, Ib/2, 3: piercing to stave before *Dc* on ‘A-’ ; If, 2: ‘*Adagio*’ over *Ec* ‘A-’ ; IIIa, 1: ‘*p*’ over *Asb* with pause ‘A-’ (C) ; Org. Tr., 1ii: *Fc* under *Cc* ; 2i-ii-4: phrase from *EcGc* (H) ; Org. Tr., 1i: ‘*pp*’ over *Cc* with pause mark ; 2-4: *Ec Dc Cc* with phrase mark ; Org. B., 1i-ii: ‘*pp*’ over *AsbAsb* with pase mark (J) ; Org. Tr., 1ii: corrected original ‘*p*’ to read as ‘*pp*’ beneath *Ec* (N)

/169, Ia, 1: ends after *Dsb* with pause with signatory symbol of John Grey ‘-men’ ; Id, 1: ends after *Dsb* ‘-men’ with signatory symbol of John Grey ; If, 1: ends after *Dsb* with pause ‘-men’ with signatory symbol of John Grey ; IIa/1&2, 1: ends after *Fsb* with pause ‘-men’ with signatory symbol of John Grey ; IIb/1&2, 1: ends with *Fsb* with pause ‘-men’ with signatory symbol of John Grey ; IIIa, 1: ends after pause *Asb* with ‘-men’ with signatory symbol of John Grey ; IIIb/1, 1: after *Asb* with pause ‘-men’, ends with signatory symbol of John Grey ; IVa&b, 1: ends after *Dsb* with pause ‘-men’ with signatory symbol of John Grey (C) ; Org. Tr., 1i-iii: ends after *DsbFsbDsb* with pause and signatory symbol of John Grey ; Org. B., 1i-ii: ends after *AsbDsb* with pause and signatory symbol of John Grey (H) ; Org. Tr., 1: ends after *Dsb* with signatory symbol of John Grey (J) ; Org. Tr., 1i-iii: ends after *DsbFsbDsb* with pause mark and signatory symbol of John Grey ; Org. B., 1i-ii: ends after *AsbDsb* with pause mark and signatory symbol of John Grey (N)

## **7b. *Evening Service in D***

*c.1826*

### **Composition**

The *Evening Service in D* comprises a 'Cantate Domino' and a 'Deus Misereatur'.

### **List of Sources**

*Source 1: (H), iv, (front)*, pp. 301-330

### **Critical Commentary**

#### **Scoring**

The *Evening Service in D* is scored for double treble, countertenor, tenor and bass parts with organ accompaniment. In this edition the voices are indicated thus: I/1 = Tr. 1 ; I/2 = Tr. 2 ; II/1 = C.T. 1 ; II/ 2 = C.T. 2 ; III/1 = T. 1 ; III/2 = T. 2 ; IV /1 = B. 1 ; IV/2 = B. 2 ; Org. Tr. ; Org. B.

## Copy text

Source **1: (H) iv** [Christ Church Cathedral Score Book] R.C.B. C6/1/24/1/32 Vol. 32 is the copy text and the only surviving source found to contain the *Evening Service in D*. It is called Source **1** in the **List of Sources** and **(H)** in the **Textual Commentary**. It is in the hand of John Grey and presents the ‘Cantate Domino in D Sir J. Stevenson’ on p. 301. It ends with the signatory symbol of John Grey on p. 320 and is followed by the ‘Deus Misereatur’ on p. 321. This ends on p. 330 also with the signatory symbol of John Grey. It is the final entry into the score book and is followed by five blank pages before the last entry of the reverse.

## Variant readings and dating

No other sources contain the *Evening Service in D*. It is consistent with the *Morning Service in D* in style and has therefore been given the suggested date of *c.*1826.

## Textual Commentary

### ‘Cantate Domino in D’

/5, Org. Tr., 4i-5: corrected original *Aq Gq* to read *Cq Bq* ; 4ii: corrected original *Ec* to read *Dc* **(H)**

/7, Org. Tr., liii: corrected original *Fsb* to read *Esb* **(H)**

/8, Org. Tr., 1iii: corrected original *Em* to read as *Fm* in keeping with vocal tenor **(H)**

/15, II, 1: original *Am* corrected in pencil to read *Gm* 'things' **(H)**

/19, IV, 2: '2<sup>nd</sup> B' in original hand over *Dc* 'with' **(H)**

/24, Org. Tr., 1ii-2ii: inserted *Ec Ec* with stems down beneath *Gc Gc* **(H)**

/46, Org. B., 1-6: corrected original *Gc Gc Gc Gc Gc Gc* to read *Ac Ac Ac Ac Ac Ac* **(H)**

/52, III, 4: corrected original *Cq* to read *Dq* 'of' **(H)**

/56, Org. Tr., 1: original g.n. *Dq* interpreted to read as *Dc* as one crotchet beat short **(H)**

/59, II, 2: removed original '#' before *Cm* 'our' **(H)**

/71, II, 1-2: corrected original *Am G#m* to read as *G#m F#m* 'all ye' **(H)**

/72, II, 1: corrected original *Asb* to read *G#sb* 'lands' **(H)**

/77, Org. Tr., 1ii: inserted 'nat.' sign before *Dc* **(H)**

/78, Org. Tr., 1ii: inserted 'nat.' sign before *Cc* **(H)**

/81, Org. B., 4ii: removed original *Cc* **(H)**

/83, Org. B., 4ii: removed original *Cc* **(H)**

/84, IV, 1-2: 2-4: corrected original *Cc Ac Fc* to read *Ec Cc Ac* '-joice and give' **(H)**

/96, Org. Tr., 5: inserted 'nat.' sign before *Cq* ; 8: inserted 'nat.' sign before *Cq* ; Org. B., 4: inserted 'nat.' sign before *Cc* **(H)**

/97, Org. Tr., 10ii: inserted 'nat.' sign before *Cq* **(H)**

/98, Org. Tr., 9ii: inserted 'nat.' sign before *Cq* (H)

/99, III, 3-4: corrected original *Aq Bq* to read *Bq Cq* 'thanks-' (H)

/101, III, 4: removed '#' before *Cm* 'harp' (H)

/102-103, Org.: retardation does not eliminate consecutive 8ves between bottom and top strands (H)

/104, III, 1: removed original '#' before *Cq* '-gi-' (H)

/107, I, 1ii: inserted 'nat.' sign before *Cm* 'trum-' ; III, 1: inserted 'nat.' sign before *Cm* 'shawms' ; IV, 1: inserted 'nat.' sign before *Cm* 'shawms' ; 3: inserted 'nat.' sign before *Cm* 'shawms' ; Org. Tr., 2ii: inserted 'nat.' sign before *Cq* ; Org. B., 1: inserted 'nat.' sign before *Cm* ; 2: inserted 'nat.' sign before *Cm* (H)

/110, I, 4ii: corrected original *Gc* to read *Gm* 'Lord' or leave *Gc* and insert *c-rest* (H)

/111, Org. Tr., 1ii: corrected original *Cm* to read as *Dm* (H)

/112, Org. Tr., 3iv: inserted 'nat.' sign before *Cm* originally omitted ; Org. B., 1: inserted 'nat.' sign before *Cm* originally omitted (H)

/115, IV, 1: removed 'nat.' sign before *Cm* 'sea' ; 2: removed 'nat.' sign before *Cc* 'make' ; Org. Tr., 1: removed 'nat.' sign before *Cm* ; 2ii: removed 'nat.' sign before *Cc* ; Org. B., 1: removed 'nat.' sign before *Cq* ; 5: removed 'nat.' sign before *Cq* (H)

/116, Org. B., 8: impossible note *Bq* exceeds standard organ manual perhaps intended for 'short octave practice' (H)

/125, Org. Tr., 2i: corrected original *Dm* to read *Em* (H)

- /133, Org. Tr., 4ii: corrected original *Dc* to read as *C#c* (H)
- /137, Org. Tr., 6ii: inserted ‘#’ before *Cq* originally omitted (H)
- /143, III, 1: corrected original *Dm* to read *Em* ‘*judge*’ in keeping with organ (H)
- /151, II/1, 1-2: removed slur from *Gc* to *Ac* ‘*peo-*’ (H)
- /152, III/2, 1: corrected original *Gm.* to read as *Am.* ‘*peo-*’ (H)
- /161, III/2, 3: corrected original *Fm* to read *Em* ‘*-ple*’ ; Org. Tr., 3ii: corrected original *Dm* to read *Em* (H)
- /164, Org. B., 1ii: removed original *Asb.* ; 2: inserted *Asb* over *Asb* (H)
- /166, Org. Tr., 3-4: removed original ‘< >’ over *Dm Dc* and inserted ‘*cresc.*’ beneath (H)
- /166-171, I/1: removed the notation and text of this stave as it is a repeat of first treble (H)
- /167, III/1, 1: inserted ‘nat.’ sign before *Fm* ‘*peo-*’ ; III/2, 1: removed ‘nat.’ sign before *Bm* ‘*peo-*’ (H)
- /172, I, II, 1: illegible comment in original hand over note ‘*Glo-*’ (H)
- /178, Org. B., 1i: removed original *Gm* ; 2i: inserted ‘#’ before *Gc* in keeping with vocal countertenor (H)
- /189, IV, 2: corrected original *Gc.* to read *Ac.* ‘*to*’ ; Org. B., 2: corrected original *Gc.* to read *Ac.* (H)
- /207, Org. Tr., 2iv-4iv: inserted *Cc* beneath *Ec* in keeping with writing in bar 129 of *Jubilate* (H)

/209, I: notation and text is omitted from original source suggesting the *sb-rests* are intentional **(H)**

/218, Org. Tr., 1ii: corrected original '*pp*' to read '*p*' beneath *Fm* **(H)**

/225, IV, 2-3: removed slur from *Ec* to *Fc* '*A-*' **(H)**

/246, Org. Tr., 1ii: corrected original *Fc* to read as *Ec* **(H)**

/247, I, 1: ends after *Dsb* with pause '*-men*' ; II, 1: ends after *Fsb* with pause '*-men*' ; III, 1: ends after *Asb* with pause '*-men*' ; IV, 1: ends after *Dsb* with pause '*-men*' ; Org. Tr., 1i-iii: ends after *DsbFsbDsb* with pause ; Org. B., 1i-ii: ends after *AsbDsb* with pause ; I, II, III, IV, Org.: all in the hand of John Grey and with his signatory symbol **(H)**

### **'Deus Misereatur in D'**

/1, I, 1: removed unnecessary '*f*' over *sb-rest* ; Org. B., 1i: removed original *Asb*. **(H)**

/12, III, 3: corrected original *Gm* to read *Am* in keeping with organ treble **(H)**

/13, I, 6: corrected original *Ec* to read *Dc* in keeping with organ treble '*un-*' **(H)**

/16, Org. Tr., 4i: inserted *Fc* over *Dc* to complete thirds **(H)**

/17, Org. B., 1-2: inserted stems to read up and down on *Am Am* **(H)**

/41, Org. Tr., 1ii: inserted '*b*' before *Bm* in keeping with vocal tenor **(H)**

/42, Org. Tr., 1i: inserted '*nat.*' sign before *Bm* in keeping with top vocal treble **(H)**

/48, Org. Tr., 5ii: corrected original *Am* to read *Bm* **(H)**

/54, Org. Tr., 6ii: inserted ‘#’ before *Dq* in keeping with writing in bar 274 which employs the same sequence **(H)**

/65, Org. B., 1i: corrected original *Bc* to read *Ac* **(H)**

/74, Org. B., 2i: corrected original *Am* to read *Gm* **(H)**

/79-80, IV, 6-7: removed slur from *Dnat.c* to *Cm* ‘*the na-*’ **(H)**

/80, II, 1-2: removed slur from *Gc.* to *Aq* ‘*na-*’ ; IV, 1i: inserted *Gm* tied to previous *Gsb* ‘*na-*’ originally omitted **(H)**

/84, I, 2i: inserted text ‘*the*’ above *Bm* originally omitted **(H)**

/86, III, 2i: inserted ‘#’ before *Cc.* ‘*-vern*’ in keeping with organ treble **(H)**

/95, Org. B., 3i: corrected original *Fc* to read *Ec* **(H)**

/96, Org. Tr., 5ii: corrected original *Am* to read *Bm* **(H)**

/118, I, 1, 2: inserted ‘#’ before *Dq* ‘*own*’ in keeping with organ treble ; II, 4: corrected original *Dq* to read as *Dc* ‘*his*’ **(H)**

/121, IV, 2: corrected original *Ac* to read *Gc* ‘*shall*’ as in organ treble **(H)**

/123, II, 2-3: removed slur from *Aq* to *Gq* ‘*give*’ **(H)**

/126, III, 3-5: corrected original *Bc Aq Gq* to read *Cq Bq Aq* ‘*shall*’ in keeping with organ treble **(H)**

/128, IV, 2i: removed original *Ec* over *Ec* ‘*-sing*’ **(H)**

/137, II, 1: inserted ‘*b*’ before *Bm* ‘*ends*’ ; Org. Tr., 1i: inserted ‘*b*’ before *Bm* **(H)**

/141, II, 4: inserted '*b*' before *Bc* '*fear*' ; IV, 1: inserted '*b*' before *Bm* '*fear*' ; Org. Tr., 4i: inserted '*b*' before *Bc* ; Org. B., 1: inserted '*b*' before *Bm* (**H**)

/143-144, II, 1-2i: removed original tie above *Asb* to *Asb* (**H**)

/144, I, 1: ends after *Csb* with pause '*him*' and the signatory symbol of John Grey ; II, 1ii: inserted '#' before *Csb* originally omitted '*him*' ; 1i-ii: ends after *AsbC#sb* with pause '*him*' and the signatory symbol of John Grey ; III, 1: ends after *Esb* with pause '*him*' and the signatory symbol of John Grey ; IV, 1: ends after *Asb* with pause '*him*' and the signatory symbol of John Grey ; Org. Tr., 1i-iii: ends after *C#sbAsbC#sb* with pause and signatory symbol of John Grey ; Org. B., 1: ends after *Asb* with pause and the signatory symbol of John Grey (**H**)

## 8a. *Morning Service in E*

‘Originally designed and for which purpose it was composed to be sung at the opening of the King’s Chapel Dublin’.<sup>9</sup>

1814

### Composition

The *Morning Service in E* comprises the ‘Te Deum’, the ‘Jubilate’, the ‘Sanctus’ and the ‘Kyrie Eleison’. No ‘Creed’ was written for this service.

### List of Sources

*Source 1: (B), (front)*, pp. 41-86

*Source 2: (K), ii, (reverse)*, pp. 93-107

*Source 3: (C), iv, (front)*, pp. 83-90; *v, (front)*, pp. 83-90; *vi, (front)*, pp. 85-92; *vii, (front)*, pp. 83-90

*Source 4: (J), viii, (front)*, pp. 151-170

*Source 5: (N), iv, (front)*, pp. 156-168

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<sup>9</sup> R.C.B. [uncatalogued] ‘Morning Services and Holy Communion Services composed by Sir John Stevenson (1762 [*sic*]-1833) for the choir of the Chapel Royal Dublin’ (1819), 40.

*Source 6: (H), ii, (front)*, pp. 128-168

*Source 7: (E), ii, (front)*, pp. 12-19; *iii, (front)*, pp. 13-20; *iv, (reverse)*, pp. 10-19; *vi, (reverse)*, pp. 11-19; *vii, (front)*, pp. 10-18; *viii, (front)*, pp. 10-17; *ix, (front)*, pp. 10-17

*Source 8: (F), ii, (front)*, pp. 16-27

*Source 9: (G), i, (front)*, pp. 13-22; *ii, (front)*, pp. 13-22; *iv, (front)*, pp. 23-33; *vi, (front)*, pp. 22-32; *ix, (reverse)*, pp. 23-31

*Source 10: (L), ii, (reverse)*, pp. 26-40

## Critical Commentary

### Scoring

The *Morning Service in E* is scored for two trebles, two countertenors, tenor, bass and organ accompaniment. In this edition the voices are indicated thus: I/1 = Tr. 1 ; I/2 = Tr. 2 ; II/1= C.T. 1 ; II/2 = C.T. 2 ; III = T. ; IV = B. ; Org. Tr. ; Org. B.

### Copy text

Source **1: (B)** is R.C.B. [uncatalogued] ‘Morning Services and Holy Communion Services composed by Sir John Stevenson (1762 [sic]-1833) for the choir of the Chapel Royal Dublin’ (1819). It is called Source **1** in the **List of Sources** and **(B)** in the **Textual Commentary**. It presents all parts of the *Morning Service in E* successively from pages 41-

86. It is the copy text for this edition and all variants are consistent with it. The entire manuscript is in the hand of John Grey, transcribed at the request of George Dallas Mills. In the contents page it is numbered 'II' in the hand of John Grey with the following information: 'Te Deum, Jubilate, Sanctus, Kyrie Eleison – in the key of E. Note [:] Composed for the occasion of the opening of the King's Chapel Dublin'. The title page on p. 40 also presents a note 'N.B. – this Service was originally designed and for which purpose it was composed to be sung at the op'ning of the King's Chapel Dublin.'

### **Variant readings and dating**

Source **2: (K) ii** is St. Patrick's Cathedral Organ Book Vol. 81. It presents the 'Te Deum in E' on p. 93. It ends with double bar lines on p. 102. It presents the 'Jubilate' on p. 102. This ends on p. 107 with the signatory symbol of John Grey. Evidence for dating occurs after the 'Deus Misereatur' of Stevenson's *Evening Service in E* where 'Examined J.M. 1815' appears together with the signatory of John Grey.

Source **3: (C) iv-vii** refer to Christ Church Cathedral part-books. In this edition the voices are indicated thus: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; Ic = Tr. [cant.] ; Id = Tr. [dec.]

Treble Decani Christ Church Cathedral R.C.B. C6/1/24/3/17 is **iv**. It is referred to as 'Ib' in the order of parts and in the **Textual Commentary**. The 'Te Deum in E Sir J. Stevenson' begins on p. 83. It includes an illegible penciled comment beneath dynamic *p* with '*Cantoris*' and '*Decani*' in pencil. It ends on p. 87 with the signatory symbol of John Grey. The 'Jubilate' follows on p. 88 where '*Decani*' is written in pencil. It ends on p. 90

with the signatory symbol of John Grey dated 'Feb. 1822 A.D.'. Treble Cantoris R.C.B. C6/1/24/3/18 is **v**. It is referred to as 'Ia' in the order of parts and in the **Textual Commentary**. The 'Te Deum in E Sir J. Stevenson' begins on p. 83 where there is an illegible penciled comment over the title as if it has been erased. It ends on p. 87 with the signatory symbol of John Grey. The 'Jubilate' follows on p. 88 and ends on p. 90 with the signatory symbol of John Grey. The nearest date occurs on p. 133 after Clarke's 'Creed' of the *Morning Service in D* where together with 'Mar. 1 1822 A.D.' appears together with the signatory symbol of John Grey. Treble Decani R.C.B. C6/1/24/3/19 is **vi**. It is referred to as 'Id' in the order of parts and in the **Textual Commentary**. The 'Te Deum in E Sir J. Stevenson' begins on p. 85. Penciled additions include '*Decani*' and '*Cantoris*'. 'Both sides' is deleted in pencil while 'humbug' is inserted in a later hand. A two-staved insert marked 'Chorus' to the text 'Heav'n and Earth are full of the majesty of thy glory' is marked 'bass/tenor/contralto' in pencil with the notation of voice parts in three bars of rest beforehand. On the reverse of the insert 'Bacon' [?] is written in pencil with 'gentlemen' in pencil over a six bar rest. It ends on p. 90 with the signatory symbol of John Grey. The 'Jubilate' follows and is marked '*decani*' and 'on the *Cantoris* side' in pencil. It ends on p. 90 with the signatory symbol of John Grey followed by 'Feb. 1822 A.D.'. Treble Cantoris R.C.B. C6/1/24/3/20 is **vii**. It is referred to as 'Ic' in the order of parts and in the **Textual Commentary**. The 'Te Deum in E Sir J. Stevenson' begins on p. 83 where '*Decani*' and '*Cantoris*' are entered in pencil. There is some starching visible with corrections in the original hand. Some illegible penciled markings have also been made to the original. It ends on p. 87 with the signatory symbol of John Grey. The 'Jubilate' begins on p. 88 where '*Decani*' and '*Cantoris*' are entered in pencil over the notation. It ends on p. 90 with the signatory symbol of John Grey. Evidence for dating occurs after Clarke's 'Creed' in the

*Morning Service in D* on p. 133 where the date ‘March 1822’ is written together with the signatory symbol of John Grey.

Source **4: (J) viii** is [Christ Church Cathedral] Organ Book R.C.B. C6/1/24/7/7. ‘Te Deum in E# [*sic*] Sir J. Stevenson’ begins on p. 151 and p. 287 in the original hand. There are various inked signatures. ‘*Decani*’ in pencil is entered over voices with penciled mordent-like symbols, grace notes and ornamentation. There is penciled numbering to bars in a later hand. ‘Grand Chorus’ is entered in pencil while ‘Sheedy March 1857 Dublin’ is entered in ink on the reverse of p. 152. There is an inked drawing of a crest on p. 153 with accents in pencil over the notation as well as *crescendo* and natural signs. There is tearing to pages 155 and 156 with penciling in of note heads. It ends on p. 163 with the signatory symbol of John Grey and is followed by the ‘Jubilate’ where there is starching of the original bar lines, penciled mordent-like symbols, grace notes and ornamentation. Accents are entered over the notation in pencil and there are deleted penciled grace notes. It ends on p. 17 with the signatory symbol of John Grey followed by various penciled harmonic clusters. No further evidence for dating exists.

Source **5: (N) iv** is Christ Church Cathedral Organ Book Vol. 19. ‘Te Deum in E Sir J. Stevenson’ begins on p. 156 and ends on p. 164 with the signatory symbol of John Grey. The ‘Jubilate’ begins on p. 164 and ends with double bar lines on p. 168. No further evidence for dating exists.

Source **6: (H) ii** is ‘Sir J. Stevenson’s Services Christ Church’, R.C.B. C6/1/24/1/28. The ‘Te Deum in E Sir J. Stevenson’ begins on p. 128 and ends on p. 145 with double bar lines. The ‘Jubilate’ begins on p. 146 and ends on p. 156 with a signatory

symbol believed to date from the 1840s and found in the copy text, Source (A). No further evidence for dating exists.

Source 7: (E) refers to Trinity College Chapel part-books **ii-iv** and **vi-ix**. In this edition the voices are indicated thus: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIa = C.T. [cant.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

Trinity College Chapel First Treble MS 4758 MUN/V/90e /15 is **ii**. It presents 'Te Deum in E Sir J. Stevenson' on p. 12 and ends on p. 17 with the signatory symbol of John Grey. It is followed by the 'Jubilate' which ends on p. 19 with the signatory symbol of John Grey. No evidence for dating exists. Trinity College Chapel Second Treble MS 4759 MUN/V/ 90e /16 is **iii**. It presents the 'Te Deum in E Sir J. Stevenson' on p. 13 and ends with the signatory symbol of John Grey on p. 17. It is followed by 'Jubilate' on p. 18 which ends on p. 20 with the signatory symbol of John Grey. No evidence for dating exists. Trinity College Chapel First Countertenor MS 4760 MUN/V/90e/17 is **iv**. It presents the 'Te Deum in E Sir J. Stevenson' on p. 10 where it is marked 'N.B. In the absence of the principal tenor where this mark occurs, that part is to be sung by the Contra-tenor.' There are numerous blotchings in red pencil made to the score. It ends on p. 15 with double bar lines. It is followed by the 'Jubilate' on p. 16 which ends on p. 19 with the signatory symbol of John Grey. The only evidence for dating occurs after Travers' 'Jubilate in F' on p. 66 where together with an unidentified signatory symbol, it is dated in ink 'Oct. 1845'. Trinity College Chapel First Tenor MS 4756 MUN/V/90e/13 is **vi**. It presents the 'Te Deum in E Sir J. Stevenson' on p. 11 where it is marked 'N.B. In the absence of the principal tenor where this mark occurs, that part is to be sung by the Contra-tenor and is written in the principal Contra-tenor Book for that purpose, with the same references'.

There are numerous blotchings in red pencil made to the score. It ends on p. 16 with the signatory symbol of John Grey. It is followed by the 'Jubilate' on p. 17 which ends on p. 19 with the signatory symbol of John Grey. The only evidence for dating occurs after Travers' 'Jubilate in F' on p. 59 where following double bar lines, it is written in ink 'Finis Nov[embe]r 1845'. Trinity College Chapel Second Tenor MS 4757 MUN/V/90e/14 is **vii**. It presents the 'Te Deum in E Sir J. Stevenson' on p. 11 and ends on p. 15 with the signatory symbol of John Grey. It is followed by the 'Jubilate' also on p. 15 which ends on p. 18 with the signatory symbol of John Grey dated 'Paid 1821 J. Grey'. Trinity College Chapel First Bass MS 4754 MUN/V/90e/11 is **viii**. The 'Te Deum in E Sir J. Stevenson' begins on p. 10. It ends on p. 14 with double bar lines and is followed by the 'Jubilate' on p. 15. This ends on p. 17 with the signatory symbol of John Grey and the date 'Paid 1821 J.G.' Trinity College Chapel Second Bass MS 4755 MUN /V/ 90e/12 is **ix**. It presents the 'Te Deum in E Sir J. Stevenson' on p. 10. It ends on p. 14 with the signatory symbol of John Grey and is followed by the 'Jubilate' also on p. 14. This ends on p. 17 with the signatory symbol of John Grey. The only evidence for dating occurs after Tallis' 'Venite' on p. 67 where it is written 'J.C. Mahaffy Jan. 15 [18]87'.

Source **8: (F) ii** is Trinity College Chapel Organ Book MS 4750 MUN/90e/2. The 'Te Deum in E Sir J. Stevenson' begins on p. 16 and is marked '199' in brown pencil. It ends with double bar lines on p. 23. Variation from the copy text occurs from bars 17-26, bars 90-95, bars 101 (up bt.) -108, bars 164-170, bars 189-190, bars 235 and bar 237 and bars 241-243. See **Musical Illustrations, Fig. 1i-vii**. The 'Jubilate' begins on p. 24 and is marked '200' in brown pencil. It ends on p. 27 with double bar lines. The only evidence for dating is a performance date entered after Robert Prescott Stewart's 'Jubilate for Sullivan's

Te Deum in D'. This ends on p. 103 and is dated in black ink 'R[obert] P[rescott] S[tewart] May 3 [18]81' with 'copied here' in purple pencil.

Source **9: (G) i-ii, iv, vi and ix** refers to St. Patrick's Cathedral Castle Chapel part-books. In this edition the voices are indicated thus: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIb = C.T. [dec.] ; IIIb = T. [dec.] ; IVb = B. [dec.]

Unlike Sources **2-8**, this source presents all components of the *Morning Service in E* in that it also includes the 'Sanctus' and 'Commandments'. Castle Chapel 2 Treble Cantoris is **i**. The 'Te Deum in E Sir J. Stevenson' is presented on p. 13 and ends on p. 18 with the signatory symbol of John Grey. It is followed by the 'Jubilate' which ends on p. 21 also with the signatory symbol of John Grey. The 'Sanctus in E Sir J. Stevenson' begins on p. 21 and ends on p. 22 with double bar lines. It is followed by the 'Commandments', which end on p. 22 with the signatory symbol of John Grey. No further evidence for dating exists. Castle Chapel 1 Treble Decani is **ii**. The 'Te Deum in E Sir J. Stevenson' begins on p. 13 and ends with the signatory symbol of John Grey on p. 18. It is followed by the 'Jubilate' which ends on p. 21 with the signatory symbol of John Grey. The 'Sanctus in E Sir J. Stevenson' begins on p. 21 and ends on p. 22 with the signatory symbol of John Grey on p. 22. It is followed by the 'Commandments', which end on p. 22 with the signatory symbol of John Grey. The nearest evidence for dating relates to later performance and occurs on p. 32 after Arnold's 'Te Deum' of the *Morning Service in C* where 'Sung by F.W.S. & T.M. 12<sup>th</sup> May 1861' is written in pencil. No further evidence for dating exists. Castle Chapel 10 Alto Decani is **iv**. The 'Te Deum in E Sir J. Stevenson' begins on p. 23 and ends on p. 28 with the signatory symbol of John Grey. It is followed by the 'Jubilate' which ends on p. 32 with the signatory symbol of John Grey. The 'Sanctus in E Sir J. Stevenson' begins on p.

32 and ends on p. 33 with the signatory symbol of John Grey. The 'Commandments' begin and end on p. 33 with the signatory symbol of John Grey. The only evidence for dating relates to performance: 'Thurs 15 Dec. 1836 – R.O.M.' is written in pencil on p. 15 after Stevenson's 'Sanctus' from the *Morning Service in C (Short)*. No further evidence for dating exists. Castle Chapel 16 Tenor Decani is **vi**. The 'Te Deum in E Sir J. Stevenson' begins on p. 22 and ends on p. 28 with double bar lines. It is followed by the 'Jubilate' which ends on p. 31 with the signatory symbol of John Grey. The 'Sanctus in E Sir J. Stevenson' begins on p. 31 and ends on p. 32 with the signatory symbol of John Grey. The 'Commandments' begin and end on p. 32 with the signatory symbol of John Grey. No further evidence for dating exists. Castle Chapel 21 Bass Decani is **ix**. The 'Te Deum in E Sir J. Stevenson' begins on p. 23 and ends on p. 27 with the signatory symbol of John Grey. It is followed by the 'Jubilate' on p. 28 which ends on p. 30 with the signatory symbol of John Grey. The 'Sanctus in E Sir J. Stevenson' begins on p. 30 and ends on p. 31 with double bar lines. It is followed by the 'Commandments' which begin and end on p. 31 with the signatory symbol of John Grey. No further evidence for dating exists.

Source **10: (L) ii** is D4 12 Castle Chapel Organ Book. Like Source **9: (G)**, this source also presents all components of the Morning Service in E. The 'Te Deum in E Sir J. Stevenson' begins on p. 26 and ends on p. 33 with the signatory symbol of John Grey. The 'Jubilate' begins on p. 34 and ends on p. 38 with the signatory symbol of John Grey. It is followed by the 'Sanctus in E Sir J. Stevenson' on p. 39 which ends with double bar lines and is followed by the 'Commandments'. This ends on p. 40 with double bar lines. The nearest evidence for dating relates to performance and occurs on p. 40 under the title of

Stevenson's 'Te Deum' of the *Morning Service in F* where it is dated in pencil '10<sup>th</sup> April [18]36. No further evidence for dating exists.

## Textual Commentaries

### 'Te Deum in E'

/1, Ia, 1: 'Chorus *Allegro*' over *Esb* 'We' marked 'for' ; Ib, 1: 'Chorus *Allegro*' over *Esb* ; 1: 'for' over *Esb* 'We' ; IVb, 1: '*Allegro*', no '*Vivace*' over *Esb* 'We' (**G**) ; I, 1: no '*Vivace*' over *Esb* 'We' (**H**) ; Org. B., 1: '*Vivace*' above *Esb* in ink (**J**) ; Org. Tr., 1i: 'Chorus *Allegro*' over *Esb* (**L**)

/2, Ia, 1: original stroke on 2<sup>nd</sup> space beneath g.n. *Dc* 'praise' ; Ic, 1: g.n. *Dc* slurred to *Cm* 'praise' (**C**) ; IIa, 1: g.n. *Bc* slurred to *Am* 'praise' (**E**)

/3, Ia, Ic, Id, 2: '*pia*' over *Bm* 'we' (**C**) ; IIIa, 2: '*p*' over *Bm* 'We' ; IVa, IVb, 2: '*p*' over *Ec* 'We' (**E**) ; Org. Tr., 2: '*pia*' over *Bm* ; Org. B., 2: '*pia*' over *Ec* (**F**) ; Org. Tr., 2i: '*pia* Verse' over *Bm* ; 2ii: '*pia* Verse' beneath *Ec* (**K**) ; Org. Tr., 2: '*p*' over *Bm* ; Org. B., 2: '*p*' beneath *Ec* (**L**) ; Org. Tr., 2: '*pia*' over *Bm* ; Org. B., 1: no *Bm* over *Ec*, '*pia*' beneath *Ec* (**N**)

/4, Org. Tr., 2ii: corrected original *Em* to read *Dm* in keeping with vocal countertenor ; Org. B., 2i: corrected original *Gm* to read *Bm* to avoid consecutive 8ves with top strand (**B**) ; Org. Tr., 1i: 'Same Time' over *Am* (**K**)

/5, IIIa, 1-2: no slur from *Am* to *Cm* 'O' (**E**)

/10, Org. B., 1-2: *Am. Ac* (**F, N**)

/11, Org. B., 1i: *Dsb* deleted in pencil and *Bsb* inserted (**N**)

/13, Org. Tr., 1i: '*fortiss*' over *Gnat.sb* ; Org. B., 1iii: '*for*' beneath *Cnat. sb* (**F**) ; Org. Tr., 1i: '*Chorus*' over *Gnat.sb* ; Org. B., 1iii: '*for*' beneath *Cnat.sb* (**K**) ; Org. Tr., 1i: '*for*' over *Gnat.sb* ; Org. B., 1ii: '*for*' beneath *Cnat.sb* with tie to following bar (**N**)

/16, Org. B., 1i: removed original '#' before *Am* ; 2i: inserted '#' before *Am* (**B**) ; Org. Tr., 2iii: no 'nat.' sign before *Gm* (**F**)

/17, Ia, Ib, 1-2: *Dc. Cq* '*worship*'; 3: *Bm* '*thee*' (**E**) ; Org. Tr., 1i-iv: *DcCcFc* ; 2i-iv: *FqA#qFqEq* ; 3i-iii: *BmFmDm* tied to following bar ; Org. B., 1i-ii: *BcBc* ; 2i-ii: *BqBq* ; 3i-ii: *BmBm* (**F**)

/17-25, Org.: variation from the copy text. See **Musical Illustration, Fig. 1i** (**F**)

/19, Org.: this bar is omitted (**F**) ; Ia, Ib, 1: *sb-rest* marked 'Silent' (**G**)

/23, Ib, 1: g.n. *Dnat.c* before *Cm* '*Fa-*' (**G**)

/22, Org. Tr., 2i: 'nat.' sign before *Dm* (**N**)

/23, IVa, 1: no pause over *Fsb* '*Fa-*' (**E**) ; Org. B., 1: *Asb* (**F**) ; IVb, 2: '*ad lib.*' over *Am* '*-ther*' (**G**) ; I, 2: '*ad lib.*' over *Bc* '*-ther*' (**H**) ; Org. Tr., 2i-3i: '*ad lib.*' over *Bc Ac* (**K**) ; Org. Tr., 2i: '*ad lib.*' over *Bc* (**L**) ; Org. Tr., 2: '*ad lib.*' over *Bc* (**N**)

/25, Org. B., 1: pause beneath *Em* (**L**) ; Org. B., 1ii: pause beneath *Em* (**N**)

/26, IIb, 1: various pencilled markings beneath *sb-rest* *Gc Ac Fc Cc Bc Dc* (**G**) ; Org., 1: '*Decani*' in pencil over *sb-rest* (**J**) ; Org. Tr., 1: '1' in pencil over *Gc* ; 3: '2' in pencil over

Fc ; 5: '3' in pencil over Bc ; Org. B., 1-2: '*Largo Andante*' over Esb Bm (**K**) ; Org. Tr. 1: 'p' beneath Gc (**L**) ; Org. B., 1: '*pia*' beneath Esb (**N**)

/27, Ic/2, Id/2, 1: '*Decani*' in pencil over Ec '*To*' (**C**) ; Org. Tr., 1i-iii: EsbBsbGsb ; Org. B., 1: Esb (**F**) ; Org. Tr., 1-6: Ec Ec Dc Cc Bc Cc over Esb (**L**)

/28, I/1, 3i: original Gm manipulated to read Am in original hand ; 3ii: corrected original Em to read Dm '*cry*' (**B**) ; Ic/1, 4: '*for*' over Bm '*a-*' (**C**) ; IVa, 3: no '*f*' over Bc.Bc. '*cry*' (**E**) ; Org. Tr., 1i-iii: EsbBsbGsb with pause ; Org. B., 2ii: '*for*' beneath Bm (**F**) ; IVb, 3i: '*Chos*' in pencil over Bc. '*cry*' (**G**) ; Org. Tr., 4i: '*for*' in pencil over Bm (**K**)

/29, Ic/1, 1: g.n. Am before Gsb '*-loud*' (**C**) ; Org. Tr., 1i: g.n. Am before Gsb ; 2: '*pia*' over Bm with Gm beneath ; Org. B., 2: Em marked '*pia*' (**F**) ; Ia, 2: g.n. Am before Gm '*-loud*' ; Ib/2, 1: g.n. Am before Gsb marked '*for*' over text '*-loud*' ; IIIb, 1: original Asb deleted in pencil and Bsb inserted with 'B' in pencil above '*-loud*' (**G**) ; Org. Tr., 1i: g.n. Am before Gsb ; 2: '*pia*' in pencil beneath Bm (**K**) ; Org. Tr., 1i: g.n. Am before Gsb ; 2: Bm marked '*pia*' in pencil (**L**)

/31, IVb, 3: '*Chos*' in pencil over Dq '*the*' (**G**) ; Org. Tr., 3: penciled g.ns GsqFsq before Ec (**J**) ; Org. B., 3i: '*for*' deleted in pencil over Bq (**K**) ; Org. Tr., 1iii: '*f*' before Fsb. ; Org. B., 1i: '*f*' beneath *c-rest* (**L**)

/32, Org. B., 1i: '*for*' in pencil over Bm (**K**)

/34, Org. Tr., 1iii: inserted Esb beneath Gsb originally omitted (**B**) ; Ib/1, 1: '*Cantoris*' in pencil over Em '*To*' ; Ic/2, 1: '*Cantoris*' in pencil over Gm '*To*' ; Id/2, 1: '*Cantoris*' in pencil over Gsb '*To*' (**C**) ; Org. Tr., 1i: '*Verse 2 Trebles and Tenor*' over Em (**F**) ; Org. Tr., 1i: '*Trio*' over Em (**K**)

/36, Org. Tr., 1i: pencilled g.n. *Cq* before *Bc.*, pencilled trill over *Bc.* (**J**)

/37, Ia/1, 1: 'tr.' over *Dc* '*Ser-*' (**G**)

/38, Org. Tr., 4ii: '~' in pencil over *Fc* (**J**)

/39, Id/2, 1: g.n. *Fc* before *Esb* '*cry*' (**C**) ; Org. Tr., 1i-ii: g.ns *AmFm* before *GsbEsb* (**F, K**) ;  
Org. Tr., 2: ink marking after *m-rest* (**J**)

/40, Org. Tr., 1i: 'tr.' over *Cc.* (**L**) ; Org. Tr., 1i: '*p*' over *Cc.* (**N**)

/41, Ib/1, 1: original 'tr.' manipulated to read '*p*' in original hand over *Cc.* '*Ho-*' ; Ic/1, Id/1,  
1: '*p*' over *Cc.* '*ho-*' ; Id/2, 1: '*p*' over *Ac.* '*ho-*' (**C**) ; Ia/1, 1: '*p*' over *Cc.* '*ho-*' (**G**) ; Org.  
Tr., 1ii: '*for*' beneath *Ac* (**N**)

/43, Ia/1, 1: '*for*' beneath *Cc* '*Lord*' ; Ib/1, 1: no '*Both Sides*', '*for*' over *Cc* '*Lord*' ; Ib/2, 1:  
'*for*' over *Ac* '*Lord*' ; Ic/1, Id/1, 1: '*f*' over *Cc* '*Lord*' ; Ic/2, Id/2, 1: '*f*' over *Ac* '*Lord*' (**G**) ;  
Org. Tr., 1i: '*for*' in pencil over *Cc* ; Org. B., 1: no '*for*' over *Am* ; 2i-ii: *Gsb* over *Esb* with  
pause beneath (**L**)

/45, Org. Tr., 1: removed '*Chorus*' beneath *sb-rest* (**B**) ; IVb, 1: '*lead off*' over *Cc* '*Heav'n*'  
(**G**) ; Org. Tr., 1: '*Grand Chorus*' in pencil beneath *sb-rest* (**J**) ; Org. B., 1: '*Vivace*' beneath  
*Cc* (**K**)

/45-52, Id: presented on an insert, no evidence of a later hand, parchment/hand the same as  
in score (**C**)

/46, Ib, 1: '*Chorus Trebles Unisons*' over *sb-rest* (**G**)

/47, IV, 1-2: removed original slur from Gc to Fc ‘full-‘ (B) ; Org. Tr. 2ii: ‘#’ in pencil before Bc (F) ; Org. Tr., 2ii: ‘#’ in pencil opposite Bc (J) ; Org. Tr., 1i-iii: EmBmCm (L)

/50, Org. Tr., 2iii: inserted courtesy ‘#’ before Bq (B) ; Org. Tr., 1i-3i: ‘Majesty’ in pencil over Gc. Gq Gm (L)

/51, III, 3ii: corrected original Cm to read Bm ‘thy’ (B)

/53, Ic, 1: ‘Decani’ in pencil after ‘Verse Slow’ before m-rest (C) ; Org. Tr., 2i: ‘Verse Largo’ over Gm ; Org. B., 1: ‘pia’ beneath Esb (K)

/54, I, 1-2: removed original slur from Ac to Cc ‘Glo-‘ (B)

/56, I, 2-3: amended original beaming on Gq Gq ‘the A-‘ ; III, 2-3: amended original beaming on Bq Bq ‘-the A-‘ ; Org. B., 3ii: inserted ‘#’ before Ac (B) ; Id, 3: Fq ‘A-‘ (C)

/57, Ia, 3: marked ‘First Treble’ over Dc ‘the’ (C) ; Ib, 1: ‘f’ over Bm marked ‘Chorus’ ‘praise’ ; 3: ‘p’ beneath Dc ‘the’ (G) ; Org. Tr., 1i: ‘Chos’ over Bm, no ‘for’ ; 3: ‘Verse’ over Dc, no ‘p’ beneath ; Org. B., 1iv: ‘for’ beneath Bm ; 3: Bc (K) ; Org. Tr., 1iii: ‘for’ beneath Dm ; 3: no ‘p’ beneath Dc ; Org. B., 1iv: ‘ff’ beneath Bm (N)

/61, Org. Tr., 1i: ‘Chos’ over A#m, no ‘f’ ; Org. B., 3: ‘Solo pia’ beneath Bc (K) ; Org. B., 1iii: ‘ff’ beneath Fm (N)

/63, Org. Tr., 3i: ‘Verse’ over Fc ; Org. B., 4: ‘p’ beneath Bc (K) ; Org. Tr., 3i: ‘pp’ over Fc ; Org. B., 4: ‘pp’ beneath Bc (N)

/64, Org. Tr., 1: ‘*lento*’ in pencil over Gnat.m (K)

/65, IVb, 1: pause in pencil over *Bm* 'praise' (G) ; Org. Tr., 1: pause in pencil over *Gnat.c* ;  
Org. B., 1: pause beneath *Bm* (K)

/66, Ia, 1: marked 'Full' over *sb-rest* (C) ; IVb, 2: 'lead' over *Ec* 'The' (G)

/72-73, II, IV, 3-4: consecutive 5ths 'ac-know-' (B)

/78, IIb, 1: 'Lead' in pencil over *E#c* 'hon-' (G)

/82, Ia, Ic, Id, 1: g.n. *Gc* before *Fm* 'on-' (C) ; Org. Tr., 2ii: *Bm* beneath *Em* ; Org. B., 2i:  
no *Bm* over *Gm* (F) ; Ib, 1: g.n. *Gc* before *Fm* 'on-' (G)

/85, Org. B., 3-4: *Ac Ac* (N)

/86, Org. B., 1: corrected original *Am* to read *Gm* (B) ; Org. Tr., 1i: inked strokes over *Em* ;  
Org. B., 1: inked stroke over *Gm* (K)

/87, Ia, 1: 'Adagio' over *A#sb* 'The' (G)

/90, IIb, 1: pencilled notation *Ec Eq Eq Ec Ec* over *sb-rest* 'thou art the king of' ; IVb, 1:  
'Tenor' in pencil over *sb-rest* (G)

/90-95, Org.: variation from the copy text. See **Musical Illustration, Fig. 1ii** (F)

/95, Id, 1: 'Chorus' over *Bm* 'O' (C) ; Org. B., 1: 'full' beneath *Csb* (K, L) ; Org. B., 1: '*ff*'  
beneath *Csb* (N)

/96, Org. B., 1: '*pia*' beneath *Bsb* (F, K, L) ; Org. Tr., 2i: 'Duett *pia*' over *Fc* (K)

/97, Ib/1, 1: 'Cantoris' in pencil over *Gc* 'art' ; Ic/1, Id, 1: 'Decani' in pencil over *Gc* 'art'  
(C)

/98, Org. Tr., 2ii: g.ns GqFq in pencil before Ec (**J**)

/100, Org. Tr., 1ii: g.n. Fq with 'tr.' over Ec. (**J**)

/101, (Up bt), Org. B., 1: corrected *m-rest* to read Ec (**B**) ; Org. Tr., 1: 'Solo Contra' over Bc 'When' (**F, N**) ; Org. Tr., 1: 'Solo' over *c-rest* (**K**)

/101 (Up bt.)-112, Org.: variation from the copy text. See **Musical Illustration, Fig. 1iii** (**F**)

/101, Ia, 1: no note of other voice Em beneath *m-rest* ; 1: 'pia' over *m-rest* ' Ib/1, 2: 'Decani' in pencil over Em 'Thou' ; Ic, Id, 1: 'Decani' in pencil over *m-rest* (**C**) ; IIb, 1: 'Moderato' in pencil over Em 'Thou' (**G**) ; Org. Tr., 1: 'Solo' over Bc (**K**)

/103, II, 2: original note starched beneath Ec 'li-' (**B**) ; Org. B., 2: '#' in pencil before Am (**J**)

/103-104, Org: consecutive 5ths between bass and top strands (**B**)

/104, Org. Tr., 1: no Fm, D#m with Bm beneath ; 2i: no Fm, Dnat.m Cnat.m tied to following bar (**F**) ; Org. Tr., 1: g.n. EcD#m beneath g.n.GcFm (**L**)

/105, Org. Tr., 1: no Gm, Dm tied to previous bar Bm ; 2: no Fc Ec over Cm ; Org. B., 1i-ii: no Bm over Gm (**F**)

/108, Org. Tr., 3: 'Solo' over *c-rest* ; Org. B., 3i: 'ad lib.' in pencil over Bc (**K**)

/110, Org. B., 1ii: '>' beneath Cm. (**L**) ; Org. B., 1i: no 'f' over Cm over *c-rest* (**N**)

/111, Org. B., 3ii: impossible note Bq exceeds standard organ manual perhaps intended for 'short octave practice' (**B**)

/112, Org. B., 1ii: impossible note *Bsb* exceeds standard organ manual perhaps intended for 'short octave practice' **(B)**

/113, IIIb, 2: '*Dec.*' in pencil over *Em* '*Thou*' **(G)** ; Org. Tr., 1: no 'B' beneath *m-rest* **(L)**

/115, Org. Tr., 2: *Gm* manipulated in pencil to read *Bm* **(L)**

/118, IIIb, 1: *Bm* in pencil after *Cm* '*king-*' ; 2: *Bm* in pencil after *Cm* '*-dom-*' **(G)**

/128, IVa, 2: '*tr.*' in pencil over *Cm* '*hand*' ; 2-3: *Cm. Cc* '*hand of*' **(E)**

/133, IVa, 1: no tie from *Csb.* '*Glo-*' **(E)**

/137, Org. B., 1: *Bsb* tied to following bar **(F)**

/141, Id, 1: '*Unis*' over *Ac* '*in*' **(C)**

/142, IIIb, 2: *Fm* in pencil before *Em* '*-ry*' **(G)**

/147, Org. Tr., 1iv: removed original *Em* **(B)**

/148, IVa, 1: no pause over *Em* '*Fa-*' **(E)**

/149, Org. B, 1: '*for*' beneath *Cc.* **(F)** ; Org. B., 3-4: original *Cc. Cq* deleted in pencil and *Bc. Bq* inserted marked 'B' in pencil beneath **(H)** ; Org. B., 1: '*ff*' beneath *Cc.* ; 3-4: *Cc. Cq* **(N)**

/151, IIIb, 1: '*nat.*' sign in pencil before *Dm* '*be*' **(G)**

/153, Ic, 1: '*Cantoris*' in pencil before *Am* '*We*' ; 1-3: accents in original hand over *Am Am Am* '*We therefore*' ; Id, 1: '*Cantoris*' in erased pencil beneath '*Verse*' over *Am* '*We*' ; 1-3: ink stroked accents over *Am Am Am* '*We therefore*' **(C)** ; Ia, 1-3: inked strokes over *Am*

*Am Am* ‘*We therefore*’ ; IVb, 1: ‘*p*’ over *Fm* ‘*we*’ (G) ; Org. Tr., 1i: original *Asb* with pause deleted in pencil and *CsbE#sb* inserted in pencil ; Org. B., 1: original *Esb* with pause deleted in pencil and *Csb* inserted in pencil (K)

/154, Org. B., 1: ‘*pia*’ beneath *Fm* (F) ; IVb, 2: inked stroke over *Fm* ‘*thee*’ (G) ; Org. B., 1: ‘*Larghetto*’ beneath *Fm* with inked stroke (K) ; Org. B., 1: ‘*pia*’ beneath *Fm* (N)

/156, Id, 1: ‘tr.’ over *Bc.* ‘*ser-*’ (C) ; Ia, 1: ‘tr.’ over *Bc.* ‘*ser-*’ (G)

/159, IVa, 1: ‘nat.’ sign before *Dc.* ‘*with*’ (E) ; Org. B., 1: ‘#’ before *Dm* (F)

/160, IVa, 1: *Csb* with pause ‘*blood*’ (E) ; Ia, 1: *Bm.* with pause ‘*blood*’ ; IIb, 1: g.n. *Cq* in pencil before *Gsb* with pause ‘*blood*’ (G) ; Org. B., 1: original ‘nat.’ sign altered in pencil to read ‘#’ in pencil before *Dm* (N)

/161, I, II, 2-3: consecutive 8ves ‘*them to*’ (B) ; Ic, Id, 1: ‘*pia*’ over *Ec* ‘*Make*’ ; 2: ‘*Cantoris*’ in erased pencil over *Cc* ‘*them*’ (C) ; IVb, 1: ‘*p*’ over *sb-rest* marked ‘*Quicker*’ in pencil (F) ; Org. B., 1: original ‘nat.’ sign in key signature starched away before *Ac* (J) ; Org. Tr., 1i: ‘*pia*’ over *Ec* ; Org. B., 1: ‘*little faster*’ beneath *Ac* (K) ; Org. Tr., 1i: ‘*pia*’ over *Ec* ; Org. B., 1: ‘*pia*’ beneath *Ac* (L, N)

/163, Ic, 2: *Cc* ‘*with*’ (C)

/164-170, Org., 1iv: variation with copy text. (F)

/165, Org. Tr., 1: original ‘nat.’ sign in key signature starched away before *Em.* ; Org. B., 1: original ‘nat.’ sign in key signature starched away before *Cm* (J)

/171, IVa, 1: ‘nat.’ sign in pencil before *Esb* ‘*Lord*’ (E)

/175, Ic, 1-2: accents over *Am Am* ‘*bless thine*’ (C) ; IVa, 1: ‘*pia*’ over *B#m* ‘*bless*’ (E) ;  
Org. Tr., 1i: inked stroke over *Am* ; Org. B., 1: inked stroke over *B#m* (F) ; Ia, 1-2: inked  
strokes over *Am Am* ‘*bless thine*’ ; IIb, 1-2: inked strokes over *Fm Fm* ‘*bless thine*’ (G)

/176, Ia, 3: no pause over *Gm* ‘*-age*’ (G) ; Org. Tr., 1i: ‘tr.’ in pencil over *Ac.* (J)

/177, Id, 1: marked ‘*Vivace*’ over *sb-rest* (C) ; IVb, 2: ‘lead’ over *Cm* ‘*-ern*’ (G)

/178, Org. Tr., 1: ‘*Chorus Vivace*’ over *sb-rest* ; Org. B., 1: ‘octaves’ beneath *Am* (K) ;  
Org. B., 1: no ‘8-’ from *Am* (N)

/180, Org. B., 2: *Am* (K) ; Org. B., 2: *Am* 8ve below (N)

/182, Org. B., 1: *Fsb* notehead pencilled in (J)

/184, Org. B., 1-2: noteheads of *Em Em* pencilled in (J)

/185, Org. B., 1: *Asb* notehead pencilled in (J)

/186, Org. B., 1i-ii-2i-ii: noteheads of *BmGm GmEm* pencilled in (J)

/189-190, Org.: variation from the copy text. See **Musical Illustration, Fig. 1v** (F)

/190, Org.: this bar is omitted (F)

/191, Org. Tr., 3ii: corrected original *Fm* to read *Em* (B)

/192, Org. Tr., 1: ‘nat.’ sign before *Dm* ; Org. B., 1: ‘nat.’ sign before *Dm* (F) ; Org. Tr., 1:  
‘*fortis*’ over *Dm* ; Org. B., 1: ‘*fortis*’ beneath *Dm* (K)

/193, Org. Tr., 1: ‘nat.’ sign before *Gm* ; Org. B., 1ii: ‘*fortiss*’ beneath *Dnat.m* (F) ; Ia, 1: no  
original ‘nat.’ sign before *Gm* ‘*day*’, erased pencilled ‘nat.’ sign before *Gm* (G) ; Org. Tr.,

1i: 'nat.' in pencil before *Gm* (**J**) ; Org. Tr., 1i: 'nat.' sign in pencil before *Gm* ; 2i: 'nat.' sign in pencil before *Gm* (**K**) ; Org. Tr., 1: 'nat.' sign in pencil before *Gm* (**L**) ; Org. Tr., 1i: 'nat.' sign before *Gm* (**N**)

/195, Org. Tr., 1i-ii: no *Am* beneath *Fc.Dc.* ; 3i-iii: *AcEc* over *EmCmCm* ; 3i: no tie from *Em* to following bar ; Org. B., 2: no tie from *Am* to following bar (**F**)

/196, Org. B., 1: '#' before *Ac* (**F**)

/199, Ia, 1: marked '*Duett*' over *sb-rest* (**C**) ; Org. Tr., 1: 'Verse 2 Voices' over *c-rest* (**F**) ; Org. Tr., 1: '*Andantino*' over *c-rest* (**K**) ; Org. Tr., 1: '*p*' over *c-rest* ; Org. B., 1: '*p*' beneath *Bm* (**N**)

/199-200, Id: marked 'Gentlemen' in pencil over bars of rest and text of other voices '*worship thy name*' (**C**)

/200, Org. Tr., 1i-3i: inked strokes over *Fc Fc Fc* (**F**)

/205, Org. Tr., 2i: 'Chorus' over *Csq* (**F**) ; Ib, 2: 'Chorus' over *Csb* '*we*' (**G**) ; Org. Tr., 1i: 'Chorus Same Time' over *Eq.* (**K**) ; Org. B., 1: '*for*' beneath *Aq.* (**K, L**) ; Org. B., 2: '*ff*' beneath *Asq* (**N**)

/208, IVa, 2: 'Slow *piano*' over *Dc* '*ev-*' (**E**) ; Org. Tr., 2i: 'Slow *pia*' over *Cnat.c* ; Org. B., 2: 'Slow *piano*' beneath *Dc* (**F**)

/209, IVb, 1: '*ad lib.*' in pencil over *Gc.* '*world*' (**G**) ; Org. Tr., 1i: *Ac.* in pencil beneath *Bc.* over *Gc.Dc.* ; 2iii: *GqFq* in pencil under *GqGqFq* ; Org. B., 1-2: '9 8 7' in pencil beneath *Gc Gq* (**K**)

/210, Org. Tr., 1i: pause over *Dm.* ; Org. B., 1: pause beneath *Dm.* (**F**)

/211, IIb, 1: 'Recit' in pencil over *sb-rest*, 'vouchsafe O Lord to', text of other voice ; IVb, 1: 'Tenor' in pencil over *sb-rest* (G) ; Org. Tr., 1i: 'Recitative Tenor' over Bm (K)

/212, III, 4: corrected original Cq to read as D#q 'day' in keeping with organ treble (B) ; IIIb, 4: original C#q manipulated in pencil to read D#q marked 'D' in pencil above ; 5: stem up on Dq in pencil (G)

/214, Org. B., 2i: inserted '#' before Am (B) ; Org. B., 2: 'Largo' over Am ; 2ii: 'Largo' beneath Fm (F) ; II, 3: 'Verse largo e piannissimo' over Cc 'have' (H) ; Org. Tr., 2: 'Trio Largo' over Cm ; Org. B., 2ii: 'Largo pp' beneath Fm (K) ; Org. Tr., 1i-iii: g.ns Bq.Asq before A#mFmCm ; Org. B., 2ii: 'Largo' beneath Fm (L)

/215, Org. B., 1ii: 'Largo e piano' beneath E#m (F) ; Org. B., 1ii: 'pp' beneath E#m (L)

/216, Ia, Id, 1: 'Silent' over *sb-rest* (C)

/217, Org. B., 2ii: '#' before Fm (F) ; IIIb, 2: 'nat.' sign in pencil before Dsq 'mer-' (G) ; Org. B., 2ii: '#' before Fm (L)

/218, III, 1-2: corrected original Dq Dc. to read Eq Ec. '-pon us' (B)

/219, Org. Tr., 2i: pause over A#c (F)

/220, Org. Tr., 1: 'fortis' over Em (F) ; IIb, 1: 'Lead' in pencil over Em 'O' (G)

/222, IIb, 1: 'Solo' in pencil over Gsb 'let' (G)

/228, Org. Tr., 1i-4i: 'Verse Same Time' over Gm. Ac Gc. Aq ; Org. B., 1: 'pia' beneath Esb. (K)

/233, IIb, 2: starching of original Dm to read Bm '-ed' (G)

/235, Org. Tr., 1: marked 'Trumpet' over *Fc*. See **Musical Illustration, Fig. 1vi (F)**

/237, Org. Tr., 1i-ii: *FcDc* ; 2i-ii: *BqBq* ; 3: *Bc* ; 4: *Bc* ; 5: *Bm* marked 'Trumpet'. See **Musical Illustration, Fig. 1vi (F)** ; IIb, 2: starching of original *Dm* to read *Bm* '-ed' (G)

/238, Org. Tr., 1: removed 'Chorus' beneath *Esb* (B) ; Org. Tr., 1: 'for' beneath *Esb* (H)

/240, Org. Tr., 1i: inked stroke over *Cm* ; 2i: inked stroke over *Cm* ; Org. B., 1: inked stroke beneath *Am* ; 2: inked stroke beneath *Am* (F) ; Ia, 2: no inked stroke over *Csb* '-ver' (G)

/241, Org. Tr., 2i: 'ad lib.' over *Dm* (K)

/241-243, Org.: notation presented on an insert and pasted over original is inconsistent with copy text. See **Musical Illustration, Fig. 1vii (F)**

/242, IVb, 1: 'Slow' over *Esb*. '-foun-' (G) ; Org. Tr., 1: pause over *Esb*. ; Org. B., 1: pause beneath *Esb*. (K)

/243, I, 1: ends after *Esb*. with pause '-ed' ; II, 1: ends after *Gsb*. with pause '-ed' and db lines ; III, 1: ends after *Bsb*. with pause '-ed' and db lines ; IV, 1: ends after *Esb*. with pause '-ed' and double barlines ; Org. Tr., 1i-ii: ends after *Esb.Gsb*. with pause and db lines ; Org. B., 1: ends after *Esb* with pause and db lines (B) ; Ia, 1: after *Esb*. with pause '-ed' ; Ib, 1: signatory symbol after *Esb*. with pause '-ed' ; Ic, 1: after *Esb*. with pause '-ed' ends with sig. ; Id, 1: ends with sig. after *Esb*. with pause '-ed' (C) ; Org. Tr., 1i-iii ends after *EsbGsbEsb* with pause and db lines ; Org. B., 1i-ii: ends after *BmEm* with pause and db lines (F) ; Org. Tr., 1i-ii: ends after *EsbGsb* with pause and db lines ; Org. B., 1: ends after *Esb* with pause and db lines (H) ; Org., 1: ends with sig. (J) ; IVb, 1: no pause over *Esb* '-ed', ends after *Esb* with pause '-ed' (G) ; Org. Tr., 1i-ii: ends after *EsbGsb* with pause with db barlines ; Org. B., 1: ends after *Esb* with pause with db lines (K) ; Org. Tr., 1: ends after

*Esb* with sig. of John Grey ; Org. B., 1: ends after *Esb* with sig. of John Grey (**L**) ; Org. Tr., 1: ends after *EsbGsb* with pause ; Org. B., 1i-ii: ends after *Esb* with pause (**N**)

### **‘Jubilate in E’**

/1, Ia, 1: ‘Chorus *Vivace*’ over *Esb* ‘*O*’ (**G**)

/4, IVa, 4-7: phrase from *Cc.* to following bar ‘*joy-*’ (**E**) ; IVb, 4-7: phrase from *Cc.* to following bar ‘*joy-*’ (**G**)

/5, II, 2-3: corrected original *Ec. Eq* to read *Fc. Fq* ‘*in the*’ ; Org. Tr., 2i: corrected original *Em* to read *Gm* to give the third in the chord (**B**)

/6, Org. Tr., 1ii-2ii: *EmEm* beneath *BmGm*, no *Esb* (**N**)

/9, Org. Tr., 6: corrected original *Dq* to read *Bq* in keeping with vocal tenor (**B**) ; Org. Tr., 6: *Bq* (**F**) ; Org. Tr., 1i-2: stratching beyond *Csb Ac Gq* (**K**)

/11, Org. Tr., 1i: corrected original *Em* to read as *Fm* (**B**) ; Ib, 3: no db lines after *m-rest* ; IIb, 3: pause in pencil over *m-rest* (**G**)

/12, Ia, 1: ‘*Slow*’ beneath *sb-rest*, no text of another voice ‘*with a*’ ; Id, 1: under *sb-rest* with pause ‘*Silent*’, no ‘*Slow*’, no text of other voice ‘*with*’ ; Ic, 1: no ‘*Slow*’ under *sb-rest*, no text of other voice ‘*with*’ (**C**) ; Org. Tr., 1: marked ‘*Slow and piano*’ over *sb-rest* with pause (**F**) ; Ib, 1: *sb-rest* with pause ; IIb, 1: pause deleted in pencil over *sb-rest* (**G**)

/13, IIb, 1ii: marked ‘*C.T.*’ in pencil over ‘*Slow pia*’, *Bsb* in pencil beneath *Fsb* ‘*And*’ ; IVb, 1: ‘*Slow*’ over *Bsb* ‘*And*’ (**G**) ; II, 1: ‘*Slow pia con espressivo*’ over *Fsb* ‘*And*’ (**H**) ; Org.

Tr., 1i: '~' in pencil over *Fsb* marked with g.n. *Gc* in pencil (**J**) ; Org. Tr., 1i: 'Slow *pia espress*' over *Fsb* ; Org. B., 1: 'Verse' beneath *Bsb* (**K**) ; Org. Tr., 1i: 'Slow and expressive' over *Fsb* (**N**)

/14, Org. Tr., 1i: g.n. *Bc* in pencil before *Ac*. (**J**)

/15, Org. B., 1i-ii: *AmBm* 8ve beneath ; 2i-ii: *GcCc* ; 3i-ii: *Ac* over *Ac* (**F**) ; Org. Tr., 2i: '~' in pencil over *Ec* ; 3i: g.n. *Gq* in pencil before *Fc* (**J**)

/16, Org. B., 2ii: corrected original *Gm* to read *Am* (**B**) ; Org. Tr., 2: 'tr.' in pencil over *Dm* (**J**)

/18, Ia, 1: 'Andante' over *sb-rest* ; Ic, 1: 'Verse *Anda[nte]*' opposite *sb-rest* ; 1: 'Decani' in pencil opposite *sb-rest* ; Id, 1: 'Verse *Andante*' over *sb-rest* marked 'Decani' in erased pencil (**C**) ; Ia, 1: 'Verse *Andante Larghetto*' over *sb-rest* ; Ib, 1: marked 'Verse *Andante Larghetto*' ; 2: 'Decani' in pencil over *Ec* 'Be' ; Iib, 1: 'Lead' in pencil beneath *m-rest* (**G**) ; Org. Tr., 1: 'p' beneath *m-rest* (**K**)

/23, IV, 1: starching to original *Dm* 'Lord' (**B**) ; Org. Tr., 3i: g.n. *Aq* in pencil after *Gc* (**J**)

/31, Org. B., 1: 'p' beneath *Esb* (**K**)

/33, Org. Tr., 3i-ii-4i-ii: original *GcEc FcDc* manipulated in pencil to read *AcFc GcEc* (**L**)

/37, Org. B., 1-2: evidence of starching and correction in original hand on *Em Bm* (**J**)

/39, Org. B., 4i: corrected original *Bc* to read *Dc* in keeping with vocal tenor (**B**)

/42, Org. Tr., 1iii: corrected original *Fm* to read *Gm* (**B**) ; Org. Tr., 1iii: original *Fm* starched and *Gm* inserted in pencil (**F**) ; Org. Tr., 1iii: *Fm* manipulated in pencil to read *Gm* (**L**)

/43, Org. Tr., 4i: ‘~’ in pencil over *Fc* (**J**) ; Org. Tr., 1i: ‘*res.*’ over *Bc* (**K**)

/44, IVb, 1: pause over *Em* ‘*pas-*’ (**G**)

/45, Ia, 1: marked ‘*Vivace*’ over *sb-rest* ; Ic, Id, 1: marked ‘*Chorus Vivace*’ over *sb-rest* (**C**) ; IVb, 1i: ‘*lead*’ over *Cm* ; 2i: ‘*All[egrett]o*’ in pencil over *Cc*. ‘*go*’ (**G**) ; Org. Tr. 1: ‘*for*’ beneath *Cm* (**H**) ; Org. Tr., 1-3: evidence of starching and correction in original hand on *Cm Cc. Cc* (**J**)

/47, IVb, 2-3: *Bc.Bq* ‘*go your*’ (**G**) ; Org. Tr., 1ii: evidence of original starching and correction in original hand on *Asb* (**J**)

/51-52, II, III, 3-4: parallel 5ths ‘*his courts*’ (**B**)

/52, Org. Tr., 1iv: *Fm* manipulated in pencil to read *Gm* (**L**)

/55, Org. B., 2: ‘*pia*’ beneath *Em* (**F**) ; Org. Tr., 2i: ‘*Verse*’ over *Bm* ; Org. B., 2: ‘*pia*’ under *Em* (**K**) ; Org. B., 2: ‘*piano*’ beneath *Em* (**N**)

/56, Ia, 1: ‘*pia*’ over *Bm* ‘*thank*’ ; Id, 1: ‘*pia*’ over *Bm* ‘*thank-*’ (**C**) ; Ia, 1: ‘*pia*’ over *Bm* ‘*thank-*’ (**G**) ; Org. Tr., 1i-2i: ‘*Same Time*’ over *Bm Am* (**K**)

/59, Org. Tr., 2iii: corrected original ‘*pp*’ to read ‘*p*’ (**B**) ; Ia/1, 2i: ‘*p*’ before *Em* ‘*Be*’ (**C**) ; Org. Tr., 2i: no ‘*pp*’ over *Em* (**N**)

/63, IIb, 1-3: original Gc. Gq Gm altered in ink of a later hand to read Gm Gq Gc 'good of his' (G)

/64, Ia, 2: 'Chorus' over Ec 'and', no 'full' ; Id, 2: 'for' over Ec 'and', no 'full' (C) ; Org. Tr., 2i: 'for' over Em ; Org. B., 2: 'Chorus' beneath Cm (K) ; Org. B., 2: 'Full' beneath Cm (L) ; Org. B., 2: 'for' beneath Cm (N)

/65, Ic, 1-2: Dc. Dq 'good of' (C) ; IIIb, 1: Fm in pencil over Fc 'good' ; 2: Fc deleted in pencil and Dc inserted 'of' ; 3: Dm manipulated to read Dc in pencil 'his' ; IVb, 1: Fc manipulated in pencil to read Fm 'good' ; 2: Fc manipulated in pencil to read Fq. 'of' (G)

/67, IIb, 1-3: original Gc Gc Gm altered in ink of a later hand to read Gm Gq Gc. 'good of his' (G)

/68, Org. Tr., 2i: 'ff' over Em ; Org. B., 2: 'ff' beneath Cm (N)

/69, Org. Tr., 1ii-iii: corrected original BmGm to read AmFm in keeping with vocal countertenor and tenor (B) ; Org. Tr., 1: original BmGm stashed away and AmFm inserted in pencil (F) ; Org. Tr., 1ii-iii: BmGm beneath Dm manipulated in pencil to read AmFm (K) ; Org. Tr., 1i-ii: original BmGm stashed away and AmFm inserted in pencil beneath (L)

/71, Ic, 1: 'Cantoris' in pencil opposite Cc 'For' (C) ; Ib, 1: 'Lead off' deleted in pencil over Cc 'For' ; IVb, 1: 'Verse Largo' over sb-rest (G) ; Org., 1: original 'nat.' sign in key signature stashed away (J)

/73, Org. Tr., 3i: 'pp' over Bm (F)

/74, I, III, 2-3: removed original slur from quavers to quavers 'Lord' (B) ; Ic, 1: '~' in pencil over Am 'Lord' (C) ; Org. Tr., 2i-ii-3i-ii: CcAc tied to CqAq (K) ; Org. Tr., 2-3: Cc tied to Cq (L)

/71-72, Id: marked 'are the Cantoris side' in pencil after 'lead off' (C)

/75, Ic, 1: '~' in pencil over Ac. 'gra-' (C) ; Org. B., 1ii: 'pp' beneath Asb (F) ; Org., 1: original 'nat.' sign in key signature starched away (J)

/78, III, 5: inserted 'nat.' sign before Bq 'is' ; Org. Tr., 5ii: inserted 'nat.' sign before Bq (B)

/79, Org., 1: original 'nat.' sign in key signature starched away (J)

/80, Ic, 1: '~' in pencil over Ec. 'last-' (C)

/81, Ic, 1: 'p' over Dc 'And' (C)

/83, Ib, 3-4: no tie from Cq to Bq 'from' ; 5-6: no tie from Aq to Gq 'Ge-' (G)

/85, Ic, 1: '>' beneath Gnat.c 'truth' ; 4: Ac 'en-' (C) ; IVa, 1: accent over Dnat.m 'a-' (E) ; Org. B., 1i-ii: pencilled manipulation of original DsbBsb to read EsbCsb (J)

/86, Ic/2, Id, 2: 'tr.' in pencil over D#m '-du-' (C) ; IVa, 1-2: Fm slurred to Fnat.m 'gen-' (E) ; Ia, 2: 'pp' over D#m '-du-' ; IVb, 2: phrase from Fnat.m '-ne-' to following bar (G) ; I, 2: 'pp' marked 'tr.' over D#m '-dures' (H)

/87, IVa, 1-2: Em slurred to D#m '-er' (E) ; Ia, 3: no '>' over Fc 'Ge-' (G)

/89, IIb, 1: pause in pencil over and beneath Am 'ge-' (G) ; Org. Tr., 2i: pause over Bm ; Org. B., 2: pause beneath Em (N)

/90, Ic, 1: ‘~’ in pencil over *Am* ‘-ra-’ (C) ; Ia, 2: g.ns BqAq manipulated in pencil to read CqBq before *Am* with pause ‘-tion’ (G)

/91, Ia, 2: original *Ac* deleted in pencil and *Bc* inserted ‘Glo-’ ; Ib, 2: original *Ac* manipulated to read *Bc* (G)

/93, IVa, 1: ‘Silent’ over *sb-rest* (E) ; Org. Tr., 1: ‘Silent’ over *sb-rest* (F) ; Org. Tr., 1: ‘Silent’ beneath *sb-rest* (L)

/96, IVa, Org., 1: ‘Silent’ over *sb-rest* (E, F)

/97, Org. Tr., 1i: ‘Verse’ over *Am.* ; Org. B., 1: ‘pia’ beneath *Cm.* (F) ; IVb, 1: ‘Verse’ beneath *Cm.* ‘glo-’ (G) ; Org. Tr., 1i: ‘Verse’ over *Am.* marked ‘Largo’ (K) ; Org.: this bar is omitted (L) ; Org. B., 1: ‘pia’ under *Cm.* (N)

/98, IIb/1, 1: marked ‘C.T.’ in pencil over *Fm* ‘be’ (G) ; Org. Tr., 2-3: *Ec. Eq* (N)

/100, IVa, 2-4: staccato over *Fc* ‘and to the’ (E) ; Org. Tr., 2-4: staccato over *Dc Dc Dc* (F) ; IVb, 2-4: inked strokes over *Fc* ‘and to the’ (G) ; Org. Tr., 2-4: inked strokes over *Dc Dc Dc* (K) ; Org. Tr., 2-4: staccato over *Dc Dc Dc* (N)

/102, Org. Tr., 2-4: inked strokes over *Ec Ec Ec* (F, K)

/105, IVb, 1: ‘Chos’ in pencil over *sb-rest* (G)

/107, Org. B., 3: corrected original *Fq* to read *Dq* (B)

/110, I, III, 2-3: consecutive 8ves ‘it was’ ; II, 2: starching beneath *Gq* ‘it’ (B) ; Id, 1: ‘Chorus *Vivace*’ over *Ec.* ‘as’ (C)

/111, Id/1, 3: *Bc* ‘is’ (C)

/111-112, II, 6-7: consecutive 5ths ‘*and ev-*’ (B)

/112, Org. Tr., 3iii: corrected original *Dc* to read *Ec* (B) ; Org. Tr., 3iii: *Dc* manipulated in pencil to read *Ec* beneath *CcGc* (K) ; Org. Tr., 1ii: *Cq* in pencil beneath *Eq* (L)

/113, Ia, 2i-ii: marked ‘2 Trebles’ over *Gq Eq* ‘*world*’ (C)

/115, Org. Tr., 1i: ‘Slow’ in pencil over *Dm* (L)

/116, Org. Tr., 3: ‘Verse’ over *Ec* ; Org. B., 3ii: ‘*pia*’ beneath *Gc* (F) ; Org. Tr., 3: ‘Verse’ over *Ec* ; Org. B., 3ii: ‘*pia*’ beneath *Gc* (K) ; Org. B., 3ii: ‘*pia*’ beneath *Gc* (N)

/117, IV, 2: starching beyond *Gc* ‘*and*’ (B) ; IVb, 1: ‘>’ in pencil beneath *Ac* ‘*now*’ ; 2: ‘Slower’ in pencil over *Gc* ‘*and*’ ; 3: ‘>’ in pencil beneath *Aq* ‘*ev-*’ (G) ; Org. Tr., 1: ‘Same Time’ over *Dc* (K)

/118, Ia, 1: marked ‘Verse’ over *c-rest* (C) ; Org. B., 1: *Ac* slurred to previous bar (F) ; IVb, 1: ‘>’ in pencil beneath *Aq* ‘*ev-*’ (G) ; Org. B., 1: starched original *Gc* with *Ac* inserted in original hand (J)

/119, Org. Tr., 1i: ‘*Tempo P<sup>o</sup>*’ over *Gsb* (F) ; IIb/1, 1: ‘Verse’ in pencil over *Gq*. ‘*world*’ ; IVb, 1: ‘*p*’ over *Eq*. ‘*world*’ (G) ; II, 1: ‘*pia*’ over *Gq*. ‘*world*’ (H)

/120, Ia/1, 1: ‘*for*’ over *Eq*. ‘*world*’ ; Id/1, 1: ‘*for*’ over *Eq*. ‘*world*’ ; Id/2, 1: ‘*for*’ over *Aq*. ‘*world*’ (C) ; Org. Tr., 1i: ‘Chorus’ over *Eq*. ; Org. B., 1ii: ‘*for*’ beneath *Cq*. (F) ; Org. B., 1iii: ‘Chorus’ beneath *Cq*. ; 4i: inked stroke over *A#m* (K) ; Org. Tr., 1iii: no ‘*for*’ beneath *Eq*. ; 4i: no staccato over *Em* (N)

/121, Org. Tr., 1: ‘Silent’ over *sb-rest* (F) ; Org. Tr., 1: ‘Silent’ beneath *sb-rest* (L) ; Org. Tr., 1: ‘Silent’ beneath *sb-rest* (N)

/122, Ia, 1: marked 'Unison' over *Em* 'A-' ; Id, 1: 'Unis' over *Em* 'A-' (C) ; Ia, Ib, 1: 'Unison' over *Em* 'A-' (G)

/123, Org. Tr., 3i-ii: 'Sym.' over *BcGc* marked 'Swell' beneath (F) ; Ia/1, 1: 'Chorus' over *Eq.* 'world' ; Ib/2, 3: original *Ac* manipulated to read *Bc* in pencil '-out' (G) ; Org. Tr., 3i: 'Sy' over *Bc*, marked '*pia* Swell' beneath, no '*pp*' (K) ; Org. Tr., 3: '*pia*' over *Gc* marked 'Sym' beneath (L) ; Org. Tr. 3i-ii: 'Swell *piano*' and 'Sym.' over and beneath *BcGc* ; Org. B., 2: '*pia*' beneath *c-rest* (N)

/124, Org. Tr., 1i: '*pia*' beneath *A#c* ; Org. B., 1-2: 'Smoothly' over *Em* tied to *Ec* (F) ; IVb, 1: 'Sym.' over *sb-rest* (G) ; Org. Tr., 1i: '*pia* Swell' over *A#c* (H) ; Org. Tr., 1i: '*pianiss*' in pencil over *A#c* (K) ; Org. Tr., 1: 'Swell' over *A#c* (L)

/125, Org. Tr., 1ii: original '#' deleted in pencil before *Asb* beneath *Csb* ; Org. B., 1: original g.n. *Ec* and '#' deleted in pencil before *Asb* (N)

/126, IVb, 1: '*p*' over *Bsb* 'A-' (G) ; I, 1: '*p*' over *Bm.* 'A-' (H) ; Org. Tr., 1i: '*pianiss* or no organ' over *Bm.* (K) ; Org. Tr., 1i: '*p*' over *Bm.* ; Org. B., 1ii: '*p*' beneath *Bsb* (N)

/127, Org. Tr., 3i: 'Sym.' over *Bc* marked 'Swell' (F) ; Org. Tr., 3i: 'Sym. *pia* Swell' over *Bc* (K) ; Org. Tr., 3i: '*pia*' over *Bc* marked 'Sym' beneath (L) ; Org. Tr., 3i-ii: 'Sym.' marked '*p*' over and beneath *BcGc* (N)

/128, Org. Tr., 1ii: '*pia*' beneath *Fc* (F) ; IVb, 1: 'Sy.' over *sb-rest*, 'Sym.' started after *sb-rest* (G) ; Org. Tr., 1i: 'Swell' over *A#c* (L) ; Org. B., 1: '*p*' beneath *Em.* (N)

/129, Org. Tr., 1i: g.n. *B#c* before *Csb* (K) ; Org. Tr., 1i-ii: no g.n. *Gc* beneath *B#c* before *CsbAsb* (N)

/130, Org. B., 1ii: 'pp' beneath *Bsb* with pause (**H**) ; Org. Tr., 1i: 'pp or no organ' over *Bm*. ; Org. B., 1ii: 'pp' beneath *Bsb* without pause (**K**) ; Org. Tr., 1i: 'pp' over *Bm*. ; Org. B., 1ii: 'pp' beneath *Bsb* (**L**) ; Org. Tr., 1i: 'pp' beneath *Bm* over *FsbDsb* ; Org. B., 1ii: 'pp' beneath *Bsb* with pause (**N**)

/131, I, 1: ends after *Gsb* with pause '-men' with signatory symbol of John Grey ; II, 1i-ii: ends after *GsbEsb* with pause '-men' with signatory symbol of John Grey ; III, 1: ends after *Bsb* with pause '-men' with signatory symbol of John Grey ; IV, 1: ends after *Esb* with pause '-men' with signatory symbol of John Grey ; Org. Tr., 1i-ii: ends after *GsbEsb* with pause and signatory symbol of John Grey ; Org. B., 1i-ii: ends after *BsbEsb* with pause and signatory symbol of John Grey (**B**) ; Ia, 1: after *Gsb* with pause '-men', ends with a sig. ; Ic, 1: after *Gsb* with pause '-men', ends with sig. ; Id, 1: ends with sig. after *Gsb* with pause '-men' marked 'Feb. 1822 A.D.' (**C**) ; Org. Tr., 1i-ii: ends after *GsbEsb* with pause and db lines ; Org. B., 1i-ii: ends after *BmEm* with pause and db lines (**F**) ; Ia, 1: ends after *Gsb* with pause '-men' ; Ib, 1: ends after *Gsb* with pause '-men' (**G**) ; Ib, 1: 'Sym.' beneath *sb-rest* ; IIb/1, 1: ends after *Gsb* with pause ; IIb, 1i-ii: ends after *GsbEsb* with pause ; IVb, 1: ends after *Esb* with pause '-men' (**G**) ; Org. Tr., 1i-ii: ends after *GsbEsb* with pause and the sig. consistent with entries into Source (**A**) ; Org. B., 1i-ii: ends after *BsbEsb* with pause and the sig. consistent with Source (**A**) entries (**H**) ; Org., 1: ends with sig. followed by eleven bars of pencilled notation, an exercise or a chant (**J**) ; Org. Tr., 1i-ii: ends after *GsbEsb* with pause ; Org. B., 1i-ii: ends after *BsbEsb* with pause (**K**) ; Org. Tr., 1i-ii: ends after *GsbEsb* with pause ; Org. B., 1i-ii: ends after *BsbEsb* with pause (**L**) ; Org. Tr., 1i-ii: ends after *GsbEsb* with pause with sig. of John Grey ; Org. B., 1i-ii: ends after *BsbEsb* with pause and sig. of John Grey ; Org. Tr., 1i-ii: ends after *GsbEsb* with pause and db lines ; Org. B., 1i-ii: ends after *BsbEsb* with pause and db lines (**N**)

## ‘Sanctus in E’

/1, Org. Tr., 1i: ‘*ad lib.*’ over Bm (L)

/10, Org. Tr., 1i: no pause over Fsb (L)

/11, Org. Tr., 1: ‘*Largo piano*’ over Fc (L)

/12, III, 2: starched text beneath *m-rest* (B)

/14, Ia, 4-5: Dq slurred to Cq ‘*are*’ ; IIIb, 1: Cm. manipulated in pencil to read Bm. ‘*full*’ ;  
2: Cc manipulated in pencil to read Bc ‘*are*’ ; IVb, 4-5: Dq slurred to Eq ‘*are*’ (G)

/17, Org. Tr., liii: ‘X’ in pencil beneath Dm (L)

/21, III, 2: conflicting notes Fm ‘*most*’ and symbol lii: Em. of organ treble (B)

/22, I, 1: corrected original Em to read Dm ‘*Lord*’ (B)

/25, Org. Tr., 1: ‘*Silent*’ over *sb-rest* (L)

/27, I, 1: ends after Esb with pause ‘*high*’ and db lines ; II, 1: ends after Gsb with pause ‘*high*’ and db lines ; III, 1i-ii: ends after EsbBsb with pause ‘*high*’ and db lines ; IV, 1: ends after Esb with pause ‘*high*’ and db lines ; Org. Tr., 1i-iv: ends after EsbBsbGsbEsb with pause and db lines ; Org. B., 1: ends after Esb with pause and db lines (B) ; Ia, 1: ends after Esb with pause ‘*high*’ with db lines ; Ib, 1: ends after Esb with pause ‘*high*’ with the signatory symbol of John Grey ; IIb, 1: ends after Gsb with pause ‘*high*’ ; IIIb, 1i-ii: ends after EsbBsb with pause ‘*high*’ with db lines ; IVb, 1: ends after Esb with pause ‘*high*’ with db lines (G) ; Org. B., 1i: Bsb over Esb with pause, ends with double barlines (L)

## ‘Kyrie Eleison in E’

- /1, I, 1: corrected original *Dsb* to read as *Esb* ‘*Lord*’ (**B**) ; Org. Tr., 1: ‘*Largo*’ over *Esb* (**L**)
- /3, Ib, 4: *Dc Dq* in pencil over *m-rest* over *m-rest* ‘*and in*’ text of tenor voice ; IIb, 3: ‘*Tenor*’ in pencil with *Dnat.c Dc* in pencil beneath *m-rest* ‘*and*’ ; IVb, 3: *Dc. Dq* in pencil over *m-rest* (**G**)
- /4, IV, 3: corrected original ‘*nat.*’ sign to read ‘#’ before *Ec.* ‘*and*’ ; Org. B., 3ii: corrected original ‘*nat.*’ sign to read ‘#’ before *Em* (**B**) ; Ia, 1: text ‘*and in*’ deleted in pencil with ‘*out*’ in pencil to text of other voice beneath *sb-rest* ; IIb, 1: *m-rest* deleted and *Csb* inserted in pencil, ‘*in-*’ text of other voice ; 2-4: *m-rest Gc. Gq* deleted in pencil with text of other voice ‘*-cline*’ ; IIIb, 1: *Csb.* deleted in pencil ‘*-cline*’ ; IVb, 1: *Am* in pencil over *m-rest* ; 3-4: *E#c. Eq* deleted in pencil ‘*and in*’ (**G**)
- /5, IIb, 1: *Asb.* deleted in pencil with text ‘*-cline*’ and *Ac Ac* with text ‘*in-*’ inserted in pencil to follow *m-rest* ; IVb, 1: *Fsb* deleted in pencil ‘*-cline*’, text ‘*and*’ in pencil beneath ; 2: text ‘*in-*’ in pencil beneath *Em* (**G**)
- /6, Ib, 2-4: original *Dc Cc Bc* ‘*-cline our*’ deleted in pencil and *Ec Dc Cc* inserted ; IIb, 1: text ‘*incline*’ in pencil inserted beneath *Asb.* ; IIIb, 2: text ‘*our*’ in pencil over text ‘*to*’ beneath *Fsb* ; IVb, 1: text ‘*-cline*’ in pencil beneath *Dsb* ‘*hearts*’ ; 2: text ‘*our*’ in pencil beneath *Dm* ‘*to*’ (**G**)
- /7, II, 2-3: removed original slur from *Gc* to *Fc* ‘*-cline*’ (**B**) ; IIb, 1-3: stroke in pencil beneath *Am Gc Fc* ; IIIb, 1: text ‘*hearts*’ in pencil over text ‘*keep*’ beneath *Bsb* ; IVb, 1: text ‘*hearts*’ in pencil beneath *Esb* ‘*keep*’ (**G**)

/13, IIIb, 1: '# in pencil before *Cm* 'write' (G)

/17, IIIb, 1: pause in pencil over *Csb* 'hearts' (G) ; Org. Tr., 1i: pause in pencil over *Esb* (L)

/19, I, 2: ends after *Esb* 'thee' with db lines ; II, 2: ends after *Esb* 'thee' with db lines ; III, 2: ends after *Gsb* 'thee' with db lines ; IV, 2: ends after *Esb* 'thee' with db lines ; Org. Tr., 2: ends after *Esb* with db lines ; Org. B., 2i-iii: ends after *BsbGsbEsb* and db lines (B) ; Ia, 2: ends after *Em* 'thee' ; IIIb, 2: ends after *Gsb* 'thee' with sig. ; IVb, 2: pause over *Esb* 'thee', ends after *Esb* with pause 'thee' (G) ; Org. Tr., 2: ends with double barlines after *Esb* ; Org. B., 2i-iii: ends after *BsbGsbEsb* with double barlines, followed by sig. (L)

## **8b. Evening Service in E**

*c.1815*

### **Composition**

The *Evening Service in E* comprises the 'Magnificat' with 'Gloria Patri', the 'Nunc Dimittis', the 'Cantate Domino' and the 'Deus Misereatur'.

### **List of Sources**

*Source 1:* **(K)** i, (*front*), pp. 49-60; **(H)**, ii, (*front*), pp. 329-365

*Source 2:* **(K)**, i, (*front*), pp. 61-75; ii, (*reverse*), pp. 107-122

*Source 4:* **(O)**, i, (*front*), pp. 41-47; iv, (*front*), pp. 98-103; viii, (*front*), pp. 91-96

*Source 5:* **(Q)**, i, (*front*), pp. 15-17; ii, (*front*), pp. 19-27; iii, (*front*), pp. 150-155; iv, (*front*), pp. 206-212; v, (*front*), pp. 180-185; vi, (*front*), pp. 77-83; vii, (*front*), pp. 70-77; viii, (*front*), pp. 182-189; x, (*front*), pp. 121-126

## Critical Commentary

### Scoring

The *Evening Service in E* is scored for two trebles, countertenor, tenor, bass and organ accompaniment. In this edition the voices are indicated thus: I/1 = Tr. 1 ; I/2 = Tr. 2 ; II = C.T. ; III = T. ; IV = B.

Source **1: (K) i** is St. Patrick's Cathedral Dublin Organ Book Vol. 78. This important source is the only source for the 'Magnificat', 'Gloria Patri' and 'Nunc Dimittis' in E, for which it is the copy text. It is called Source **1** in the **List of Sources** and **(K)** in the **Textual Commentary**. It presents the 'Magnificat' from p. 49 while the 'Nunc Dimittis' ends on p. 60 with double bar lines. The nearest evidence for dating occurs on p. 48, after Smith's 'Deus Misereatur' of the *Evening Service in Bb*, where 'Examined J.M. 1815' appears together with the signatory symbol of John Grey, and on p. 75, after the 'Deus Misereatur' of Stevenson's *Evening Service in E*, where '1822 J.M.' is written together with the signatory symbol of John Grey. Unfortunately, only the organ part exists in this source, but it does provide the text and records solo and chorus entries. However, this only permits general comments to be made regarding the structure of these sections of the *Evening Service in E*.

Source **(H) ii** is 'Christ Church Cathedral Score Book Sir J. Stevenson's Services Christ Church', R.C.B. C6/1/24/1/28. It is called Source **1** in the **List of Sources** and **(H)** in the **Textual Commentary**. It is the copy text for the 'Cantate Domino' and 'Deus Misereatur' and is the only full score copy for these parts of the *Evening Service in E*.

## Variant readings and dating

Source 2: **(K) i**: St. Patrick's Cathedral Organ Book Vol. 78 is the copy text for the 'Magnificat', the 'Nunc Dimittis' and the 'Gloria Patri'. It also includes the 'Cantate Domino in E Sir J. Stevenson' on p. 61 which ends with the signatory symbol of John Grey on p. 68. The 'Deus Misereatur' is presented on p. 69 which ends on p. 75 with the signatory symbol of John Grey dated '1822 J.M.'.

Source 3: **(K) ii** is St. Patrick's Cathedral Dublin Organ Book Vol. 81. It does not include the 'Magnificat', the 'Gloria Patri' or the 'Nunc Dimittis'. It presents the 'Cantate Domino in E Sir J. Stevenson' on p. 107 which ends on p. 115 with the signatory symbol of John Grey. The 'Deus Misereatur' begins on p. 115 and ends on p. 122 with the signatory symbol of John Grey dated 'Examined J.M. 1815'.

Source 4: **(O) i, iv and vii** refer to Cashel Cathedral sources. In this edition the voices are indicated thus: III/1 = T. ; III/2 = T. ; IV = B.

The 'Magnificat', the 'Gloria Patri' and the 'Nunc Dimittis' in E are not present. Tenor Cashel Cathedral is **i**. It is called III/1 in the order of parts and in the **Textual Commentary**. It presents the 'Cantate Domino in E major Sir J. A. Stevenson' on p. 41. Pencil additions include 'Can.', 'Dec.' and dynamics *pia* and *forte*. There is also pencil correction following starching to the original. It ends on p. 43 with an unidentified signatory symbol and is followed by the 'Deus Misereatur'. Pencil edits include deletions and additions of 'Dec.', 'Chos.' and dynamic/performance markings such as *lento*. It ends on p. 47 with an unidentified signatory symbol. Evidence for dating occurs after

Blow's *My God My God* on p. 49 where 'J.M. 20/3/[18]47' appears together with the signatory symbol of John Magrath. Cashel Cathedral Tenor is **iv**. It is called III/2 in the order of parts and in the **Textual Commentary**. The 'Cantate Domino in E Sir J. Stevenson' begins on p. 98 and ends on p. 101 with an unidentified signatory symbol. It is followed by the 'Deus Misereatur' which ends on p. 103 with the same unidentified signatory symbol. No further evidence for dating exists. Cashel Cathedral Bas is **viii**. The 'Cantate Domino in E major Sir J. Stevenson' begins on p. 91 and ends on p. 94 with double bar lines. It is followed by the 'Deus Misereatur' on p. 95 which ends on p. 96 with double bar lines. The only evidence for dating relates to performance: the reverse of an insert to Blake's *I Have Set God* is dated '19/7/[18]67 J.M.', together with the signatory symbol of J. Magrath. The dating provided in the Cashel sources places performances of the *Evening Service in E* in the mid 19<sup>th</sup> century, a number of decades after Stevenson's death.

Source **5: (Q) i-viii** and **x** refer to Wells Cathedral part-books. In this edition the voices are indicated thus: Ia = Tr. [cant.] ; Ib = Tr. [dec.] ; IIa = C.T. [cant.] ; IIb = C.T. [dec.] ; IIIa = T. [cant.] ; IIIb = T. [dec.] ; IVa = B. [cant.] ; IVb = B. [dec.]

DC/Mus/I/II S2 Services Treble Cantoris is **i**. It presents the 'Cantate Domino in E Sir J. Stevenson' on p. 15. Penciled additions include 'double' and *pp* in pencil. It ends on p. 16 with an unidentified signatory symbol. The 'Deus Misereatur' follows on p. 16 where penciled additions include 'Verse' and 'Full' in ink by a later hand. It ends on p. 17 with double bar lines marked 'Gloria Patri as before'. DC/Mus/I/II S4 Services Treble [Decani] is **ii**. The 'Cantate Domino in E by Sir J. Stevenson' begins on p. 19. Penciled additions include '*cres.*' and *pia*. It ends with double bar lines on p. 23 and is followed by the 'Deus

Misereatur' on p. 23. Penciled additions include natural signs, 'Can.', 'Dec.', 'Verse', 'Chos.', 'Lead' and 'Both Sides'. Penciled dynamics include *mf* and *pia*. It ends on p. 27 with an unidentified signatory symbol dated 10/10/18/55. DC/MUS/I/II S6 Services Alto Cantoris is **iii**. The 'Cantate Domino in E Sir J. Stevenson' begins on p. 150. Time signatures are presented as fractions while tied notes are suspended across the bar. There are a number of corrections to the notation in the original hand. It ends on p. 153 with an unidentified signatory symbol. The 'Deus Misereatur' begins on p. 154 and ends on p. 155 with an unidentified signatory symbol marked 'Gloria Patri as before.' No further evidence for dating exists. DC/Mus/I/II S7 Services Alto Decani is **iv**. The 'Cantate Domino Stevenson' begins on p. 206. Penciled additions include the addition of dynamic marking *f*. It ends on p. 210 with a signatory symbol marked 'C.L.' and is followed by the 'Deus Misereatur' which includes penciled additions of 'Verse'. It ends on p. 212 with a signatory symbol initialed 'C.L.'. No further evidence for dating exists. DC/Mus/I/II S10 Services Alto [Cantoris] is **v**. The 'Cantate Domino in E Sir J. Stevenson' begins on p. 180 where time signatures are presented as fractions. There are numerous incidences of starching and correction in the original hand. It ends on p. 183 and is followed by the 'Deus Misereatur' on p. 184. There are incidences of penciled correction to the original grace notes and starching and correction in the original hand. It ends on p. 185 with an unidentified signatory symbol. No further evidence for dating exists. DC/Mus/I/II S13 Services Tenor Cantoris is **vi**. The 'Cantate Domino in E Sir John Stevenson' begins on p. 77 where time signatures are presented as fractions. The original notation is crossed out and the correction entered in the original hand while there are further incidences of the original notation crossed out and the correction entered in pencil. It ends on p. 81 with the signatory symbol of Wells' copyist J. Sharman and is followed by the 'Deus Misereatur' where time

signatures are presented as fractions. Natural signs are entered before the notation in pencil and the original notation is starched and corrected in pencil. It ends on p. 83 with the signatory symbol of Wells' copyist J. Sharman. The nearest evidence for dating occurs on p. 83 after Brown's 'Kyrie' from the *Morning Service in C* where 'J.S. 1856' appears together with Brown's the copyist's signatory symbol. Further evidence for dating occurs on p. 91 following the 'Jubilate' of Stevenson's *Morning Service in C (Royal)* where a signatory symbol is initialed and dated 'L.T. 1856'. DC/Mus/I/II S17 Services Tenor Decani is **vii**. The 'Cantate Domino in E Sir J. Stevenson' begins on p. 70 where penciled additions include dynamic marking '*for*' and the instruction 'Lead'. There are incidences of notation entered in pencil originally omitted. The original notation is corrected in the original hand and there is also starching and correction to the original notation in pencil. Time signatures are presented as fractions and notes are suspended across the bar. Pause and 'Sym.' signs are entered in pencil. It ends with double bar lines on p. 75 and is followed by the 'Deus Misereatur' marked '67 Psalm' and 'Full' in pencil. Time signatures are presented as fractions. Penciled additions include '4 in bar' and the performance marking *lento*. It ends on p. 77 with a signatory symbol initialed 'J.L.' and dated 10/11/18/55. No further evidence for dating exists. DC/Mus/I/II S19 Services Bass [Cantoris] is **viii**. The 'Cantate Domino in E by Sir John Stevenson' begins on p. 182. Penciled additions include '*Can.*', '*Dec.*' '*Chos.*', 'lead' and dynamic marking *pia*. There are incidences of starching and correction in pencil and the original hand. '*Tempo*' is entered in black ink by a later hand. It ends on p. 187 with an unidentified signatory symbol and is followed by the 'Deus Misereatur'. This ends on p. 189 with the signatory symbol of Wells' copyist 'J.L.' dated '9/10/18/55' and marked 'Gloria Patri as before.' No further evidence for dating exists. DC/Mus/I/II S25 Services Bass Decani is **x**. The 'Cantate

Domino in E Sir J. Stevenson' begins on p. 121 where time signatures are presented as fractions. Penciled additions include pause signs and 'Lead', 'Dec.' and dynamics *pia* and *for*. Original 'Can.' is crossed out and marked 'Full' in pencil. It ends on p. 124 with an unidentified signatory symbol. The 'Deus Misereatur' begins on p. 125 where time signatures are presented as fractions. 'Dec.' is entered in pencil. It ends on p. 126 with the signatory symbol of Wells copyist J. Sharman marked 'Gloria Patri as before'. No further evidence for dating exists. From analysis of the evidence for dating in the part-books at Wells Cathedral, it is clear that like Cashel Cathedral, Stevenson's *Evening Service in E* was performed well into the middle of the nineteenth century at Wells Cathedral.

### Textual Commentaries

#### 'Magnificat in E'

/54, Org. Tr., 1i: original note starchy and *Em* inserted in pencil over *CmAm* (**K**)

/63, Org. Tr., 1i: 'nat.' sign in pencil before *Cm* over *FmDm* (**K**)

/73, Org. Tr., 2i: original note starchy and *Cm* inserted in pencil over *FmDm* ; Org. Tr., 2iii: corrected original *Dm* to read *Em* (**K**)

/88, Org. B., 1ii: original note starchy and *Em* inserted in pencil beneath *Gm* (**K**)

/108, Org. Tr., 1i-ii: original notation starchy and *FcDc* inserted in pencil (**K**)

/127, Org. Tr., 1i: 'nat.' sign in pencil before *Dm* over *AmDm* (**K**)

/173, Org. Tr., 1i-ii-2i-ii: removed original slurs from *GmEm* to *GcEc* 'A-bra-' (**K**)

/175, Org. Tr., 1i-2: removed original tie from *Am* to *Ac* 'A-bra-' (**K**)

/189, Org., 3: ends after *Gm* over *Esb* with signatory symbol of John Grey (**K**)

### **‘Gloria Patri in E’**

/22, Org. Tr., 3iii: corrected original *Dc* to read *Cc* ; Org. B., 2: corrected original *Cc* to read *Ec* to allow the 3<sup>rd</sup> in the chord (**K**)

/33, Org. Tr., 2i: corrected original ‘Sy’ to read ‘Sym.’ over *Bc* (**K**)

/41, Org. Tr., 1i-ii: ends after *GsbEsb* with pause and db lines ; Org. B., 1: ends after *Esb* with pause and db lines (**K**)

### **‘Nunc Dimittis in E’**

/37-38, Org. Tr., 4i-ii-5i-ii: removed original ties from *EmCm* to *EmCm* in the interest of realising the choral parts ‘*to ligh-*’ (**K**)

/38-39, Org. Tr., 3-4: removed original tie from *Cm* to *Cm* in the interest of realising the choral parts ‘*the gen-*’ (**K**)

/40, Org. Tr., 1i-iii: corrected original *BmGmEm* to read *BcGcEc BcGcEc* in the interest of realising the choral parts ‘*and to*’ (**K**)

/43, Org. Tr., 1i-iii: corrected original *EmCmAm* to read *EcCcAc EcCcAc* in the interest of realising the choral parts ‘*and to*’ (**K**)

/59, Org. Tr., 1: ends after *Csb.* with db lines ; Org. B., 1i-iii: ends after *Asb.Esb.Asb.* with db lines and instruction to 'Turn back 2 leaves to Gloria Patri' (**K**)

### 'Cantate Domino in E'

/5, III/1, 1: *Cm* beneath *Esb* 'new' (**O**) ; IIIa, 1: *Csb* under *Esb* 'new' ; IIIb, 1: *Csb* beneath *Esb* 'new' (**Q**)

/6, Org. Tr., 2i-ii: *DmBm* in faded red ink ; Org. B., 1: *Bsb* (**K**)

/9, IVb, 1: 'Lead' in pencil under *Bc.* 'mar-' (**Q**)

/19, IIb, 2: original *Dm* manipulated in pencil to read *Em* '-ly' (**Q**)

/23, II, III, 1-2: consecutive 5ths '-self the' (**H**)

/24, Ia, 3: accent over *Fm* '-vy' (**Q**)

/26, Org. B., 1: corrected original *Esb* to read *Gsb* in keeping with vocal bass (**H**)

/29, III/2, 3: accent over *Gm* '-ry' ; IV, 3: accent over *Em* '-ry' (**O**) ; IVa, 3: accent over *Em* '-ry' (**Q**)

/30, III/2, 1: 'Dec.' in pencil over *sb-rest* ; IV, 1: 'Dec.' in pencil over *sb-rest* (**O**) ; Ib, 1: 'Can.' in pencil under *m-rest* ; IIa, 1: time signature presented as a fraction  $\frac{3}{2}$  before *sb-rest* marked 'Can.' ; IIIa, 1: time signature presented as fraction  $\frac{3}{2}$  marked 'Can.' over *sb-rest* ; IIIb, 1: 'Can.' in pencil over *sb-rest* ; IVa, IVb, 1: time signature presented as fraction  $\frac{3}{2}$  (**Q**)

/33, IIb, 3: 'Can.' over Gc. 'his' ; IVa, 3: 'Can.' in pencil over Em 'his' (Q)

/35, Ib, 6ii: starching of original Fq and correction to read Gq under Cq in pencil 'he' (Q)

/36, Org. Tr., 1i: g.n. Bq before A#m. over FsbCm (K) ; Ib, 1i-ii: g.ns BcGc in pencil before A#m.Fm. 'open-' (Q)

/37, Org. Tr., 2i: g.n. Fq before EmA#m (K)

/40, III/1, 1: 'Dec.' in pencil over Dm 'he' (O) ; IIa, 1: 'Decani' over Fm 'he' ; IIIa, 1: 'Dec.' over Dm 'he' ; IIIb, 1: 'Dec.' in pencil over Dm 'he' ; IVa, IVb, 1: 'Dec.' in pencil over Bm 'he' (Q)

/43, II, 1-2: corrected original Dm Cm to read Em Dm 'truth' in keeping with organ treble (H) ; IIa, IIb, 1-2: Em Dm 'truth' ; IIIb, 3: 'lead' in pencil beneath Dq 'to-' (Q)

/44, II, 4: corrected original Bq to read Aq 'to-' ; 5: corrected original Bc to read Ac '-wards' ; 6-7: corrected original Aq Gq to read Gq Fq 'the' (H) ; IIa, IIb, 4: Aq 'to-' ; 5: Ac -wards ; 6-7: Gq slurred to Fq 'the' (Q)

/46, III/1, 4: 'pia' in pencil over Ec 'and' ; IIIb, 4: 'piano' in pencil over Ec 'and' (O) ; IIa, 4: 'pia' in pencil beneath Aq 'and' ; IIb, 3: 'p' beneath Bc '-el' ; IVa, IVb, 4: 'pia' in pencil over Cc 'and' (Q)

/47, III/2, 1: 'cres.' in pencil over Bm. 'world' (O)

/49, IIIb, 2: 'lead' in pencil beneath Bm 'have' (Q)

/50, Org. Tr., 1i-iii: *EmDmCm* in pencil beneath *Esb.* ; Org. B., 1i-iii: *CmBmAm* in pencil over *sb-rest* marked in pencil ‘N.B. Added in pencil by Sir John in the St. P. Organ Book’  
**(H)**

/51, III/1, 3: ‘*for*’ in pencil over *Dm* ‘*the*’ **(O)** ; IIIb, 3: ‘*for*’ in pencil over *Dm* ‘*the*’ **(Q)**

/54, IVa, 1: ‘*Can.*’ in pencil over *Bc.* ‘*shew*’ ; IVb, 1: ‘*lead*’ in pencil over *Bc.* ‘*shew*’ **(Q)**

/63, Ia, 4: *Ec* ‘*the*’ **(Q)**

/65, III, 1-2: removed original slur from *Fc* to *Ec* ‘*Lord*’ **(H)**

/66, Ia, 3i-ii: starching of original notation and correction in original hand to form *CqAq* ‘*re-*’ **(Q)**

/69, IIa, 2i-ii: *Gc.* marked ‘*Dec.*’ ; *Ec.* marked ‘*Can.*’ ‘*sing*’ **(Q)**

/72, IVa, 1-4: phrase from *Ec* ‘*-joice*’ **(Q)**

/76, Org. B., 1-2: *Am* tied to *Ac* **(K)**

/77, IIa, 1-4: *Ac Gc Fc Ec* ‘*-joice*’ ; IVa, 1-4: original notation starched away and *Fc Ec Dc Cc* inserted in later ink with phrase ‘*-joice*’ **(Q)**

/80, III/2: this bar is omitted in this source **(O)**

/82, Ib, 3-4: *Fq* slurred to *Gq* ‘*re-*’ ; IIa, 3-4: *Dq* slurred to *Eq* ‘*re-*’ **(Q)**

/83, IIa, 1-4: *Ac Gc Fc Ec* ‘*joyce*’ [*sic*] **(Q)**

/84, IIIb, 1: *Dm* inserted in later hand originally omitted ‘*-joice*’ **(Q)**

/86, Org. B., 1ii: inserted *Gsb* over *Esb* for resolution of dominant 7<sup>th</sup> **(H)**

/87, Org. Tr., 1i: '*Moderato*' over Ec marked '*Larghetto*' in pencil **(K)** ; IV, 1: '*Can*' in pencil over *sb-rest* **(O)** ; Ib, 1: time signature presented as  $3/2$  ; IIa, IIb, 1: '*Decani*' over Ec '*praise*'; IIa, 1: time signature presented as fraction  $3/2$  ; IIIa, IIIb, 1: '*Dec.*' over Cc '*praise*' after time signature presented as fraction  $3/2$  ; IIIa, 4: pencilled line after Bc '*u-*' **(Q)**

/88, IVb, 1: '*Verse Dec.*' over Ac '*Praise*' **(Q)**

/92, IIb, 6-7: Bc. slurred to Gq '*the*' ; IIIb, 6-7: Dc. slurred to Bq '*the*' **(Q)**

/93, III/1, 1: dot after Cc deleted in pencil '*harp*' **(O)**

/95, Ib, 2: '*nat.*' sign entered in later in before Dq '*psalm*' ; IIIa, 1: Bm '*psalm*' ; 2 Cm '*of*' ; 3: original Cm corrected to read Bm in pencil '*thanks-*' **(Q)** ; IIIa, 1: Bm '*psalm*' ; 2: Cm '*of*' ; 3: original Cm corrected to read Bm in pencil '*thanks-*' ; IIIb, 3: original Cm starched and Bm inserted in pencil '*thanks-*' **(Q)**

/96, Org. Tr., 3ii: corrected original Dc to read Ec to avoid consecutive 5ths with organ bass **(H)**

/96, Org. Tr., 2i: '*Trumpet*' over Cc ; 2-3: marked '*a little slower*' in pencil beneath Cc Ec **(K)**

/97, II, 3: original Dc corrected in pencil to read Ec '*with*' **(H)** ; Org. Tr., 2i: '*Trumpet*' over Eq. **(K)** ; IIa, 3: Ec '*with*' **(Q)**

/98, Org. B., 1i-ii-3i-ii: accents over GmEm **(K)**

/100, III, 1: corrected original Ac to read Bc '*shawms*' **(H)** ; Org. B., 3: Bc deleted in pencil and Dc inserted **(K)** ; IIIa, 1: Ac deleted in pencil and Bc inserted '*shawms*' ; IIIb, 1:

original *Ac* starchy and *Gc* entered in pencil later deleted by pencil and corrected to read *Bc* 'shawms' ; IVb, 3: 'nat.' before *Dc* 'trum-' (Q)

/103, II, 2: 'nat.' sign in later ink before *Gq* 'joy-' ; Org. Tr., 11: corrected original *Bq* to read *Aq* (H)

/104, II, 6: original *Ac*. corrected in pencil to read *Gc*. marked 'G' beneath 'Lord' (H) ; IIa, IIb, 6: *Gc*. 'Lord' (Q)

/105, Ib, 3: 'lento' over *Cm* 'be-' ; IIa, 3: 'lento' over *Em* 'be-' ; IIIb, 3: 'Slow' over *Am* 'be-' ; IVa, IVb, 3: 'lento' in pencil over *Am* 'be-' (Q)

/106, Org. Tr., 4iii: original *Fm* erased in pencil ; 4iv: original *Dm* manipulated in pencil to read *Em* (K) ; III/2, 1: 'Slow' in pencil over *Ac*. '-fore' (O) ; IIa, 1: 'lento' over *Fc*. '-fore' ; IIIa, 1: 'lento' over *Ac*. '-fore' (Q)

/107, III/1, 1: pause over *Csb*. 'King' (O)

/108, IV, 1: no 'Vivace' over *sb-rest* (O)

/114, IV, 4: *Ac* 'that' (O)

/115, Org. Tr., 2: *D#m* (K) ; Org. Tr., 2: corrected original *C#m* to read as *D#m* (U)

/124, Org. B., 1: no tie from *Csb* to following bar (K)

/125, Org. B., 1: no tie to *Cc*. from previous bar (K) ; Ib, 1: 'nat.' sign entered in later ink before *Dm*. 'world' (Q)

/128, IIb, 2: 'Lead' in pencil over *Fc*. 'Let' (Q)

/132, IVa, IVb, 1: *Dm* 'hands' (Q)

- /134, Ia, 1-4: phrase from *Gq* ‘joy-‘ (Q)
- /135, Org. Tr., 1-5: notation in faded red ink (K)
- /137, II, 1: ‘#’ in ink of a later hand before *Fq* ‘hills’ (H)
- /139, Org. Tr., 2ii: corrected original *Em* to read *Dm* in keeping with vocal tenor (H) ; Org. B., 1ii-4ii: *Dc Ec Fc Gc* beneath *Dc Ec Fc Gc* also marked 8va (K) ; IIa, 2-3: *Gc Gm* ‘be joy-‘ ; 3: *Am* ‘joy-‘ (Q)
- /142, Org. Tr., 1i: inked stroke over *Bm* ; Org. B., 1: inked stroke over *Em* (K)
- /144, Org. Tr., 1: positioned ‘Slow’ to appear over *Am*. (H) ; III/1, 1: ‘Slow’ in pencil beneath *Am*. ‘for’ (O) ; IIIa, IIIb, 1-2: *Am. Ac* 8ve below ‘For he’ (Q)
- /145, IIIa, IIIb, 1-3: *Am Ac. Aq* 8ve below ‘cometh to’ (Q)
- /146, Ia, Ib, 2: *Ac* 8ve above ‘the’ ; IIb, 1-2: *Am. Ac* in 8ves ‘judge the’ ; IIIa, 1: *Am.* 8ve below ‘judge’ (Q)
- /147, Ib, 1: *Asb* with pause 8ve above ‘earth’ ; IIb, 1-2: *Am. Am.* in 8ves with pause ‘Earth’ (Q)
- /152, III, 2-3: removed original slur from *Ec.* to *Dq* ‘with’ (H) ; III/1, 1: ‘Andante’ over *Esb* ‘with’ ; 1-2: ‘Dec.’ beneath *Esb Ec.* ; IV, 1: ‘Andante’ over *Esb.* marked ‘Dec.’ in pencil ‘with’ (O) ; Ib, 1: ‘Can.’ over *sb-rest* ; IIa, IIb, 1: ‘Andante’ with ‘Can.’ over *Gsb.* ‘with’ ; IIa, 1: time signature presented as fraction  $\frac{3}{2}$  ‘with’ ; IIIa, 1: marked ‘Can.’ with ‘Andante’ over *Esb* ‘with’ ; IIIb, 1: ‘Can.’ over *Fsb* ‘with’ ; IVa, 1: ‘Can.’ over *Esb.* ‘with’ ; IVb, 1: ‘Verse Cant Andante’ over *Esb.* with time signature presented as fraction  $\frac{3}{2}$  ‘with’ (Q)

/155, II, 2-3: corrected original Gc. Fg to read Ac. Gg 'shall he' to avoid consecutive 5ths with bass **(H)**

/166, Ib, 2i: 'pia' in pencil over Ac. 'and' **(Q)**

/168, Ib, 5ii: 'cres.' in pencil beneath Gg 'the' **(Q)**

/168-169, Org.: consecutive 8ves between bottom bass and top treble strands **(H)**

/169, I, 4: corrected original Gc to read as Fc 'with' **(U)**

/173-174, Org: consecutive 8ves between bottom bass and top treble strands **(H)**

/173, Org. Tr., 3i-ii-4i-ii: pencilled slur from EcCc to CcAc ; 5i-ii-6i-ii: pencilled slur from CcAc to AcFc **(K)**

/174, III, 1ii: corrected original Cm. to read Bm. 'peo-' **(U)**

/176, Ib, 1: 'Slow' over Em. 'Glo-' ; IIb, 1i-ii: 'Slow' with 'ad lib.' over BcEm 'Glo-' ; IIIa, IIIb, 1i: 'Slow' over Bm. 'Glo-' **(Q)**

/178, Org.: bar deleted in pencil ; Org. Tr., 1: 'Silent' over *sb-rest* **(K)** ; III/2, 1: pause over *sb-rest* **(O)** ; IIIb, 1: pause over and beneath *sb-rest* marked 'Sym.' beneath in ink of a later hand **(Q)**

/179, III/1, 1-2: Gm Gc beneath Bm Dc 'glo-' **(O)** ; Ia, 1: original Em. manipulated to read Fm. in pencil 'glo-' **(Q)**

/180, IIa, 1: 'Decani' over Fsb with pause '-ry' **(Q)**

/181, Org. B., 1: bar deleted in pencil **(K)** ; IIIb, 1: pause over and beneath *sb-rest* marked 'Sym.' beneath in ink of a later hand **(Q)**

/182, IIa, 1: 'Decani' over Am. 'Glo-' ; IIb, 1: 'Trio Dec.' over Am. 'Glo-' ; IIIa, 1: 'Decani Trio' over Em. 'Glo-' ; IIIb, 1: 'Verse' 'Dec.' over Em. 'Glo-' ; IVb, 1: 'Trio Decani' over Cm. 'Glo-' (Q)

/183, IVb, 1: 'Slow' in pencil over Am 'be' (Q)

/184, IIb, 1-2: no slur from Ec. to Dq 'Fa-' ; IIa, 1-2: no slur from Ec. to Bq 'Fa-' (Q)

/185, Org. Tr., 2-4: inked stroke over Dc (K) ; III/1, 2-4: no accents over Ac 'and to the' (O) ; IIa, 2-4: no accent over Dc 'and to the' ; IIIa, 2-4: no accent over Ac 'and to the' ; IIIb, 2-4: no staccato over Ac 'and to the' (Q)

/187, Org. Tr., 2-4: inked stroke over Ec (K) ; IIb, 1: 'Dec.' over Ec 'Son' ; 2-4: no staccato over Ec 'and to the' ; IIIa, 2-4: no accent from Gc 'and to the' (Q)

/190, Ia, 1: 'Double' in pencil over *sb-rest* ; IIa, 1: 'Dec.' beneath Gc. 'As' ; IIIa, 1: 'Decani' in pencil beneath Ec. 'As' ; IIIb, 1: marked 'Faster' with 'Full' 'lead' in pencil over and beneath Ec. 'As' ; IVa, IVb, 1: 'Faster' over *sb-rest* ; IVa, 1: time signature presented as fraction 4/4 (Q)

/192, IIa, 6: 'Can.' over Cq 'it' ; IVb, 2: 'Can.' deleted in pencil marked 'Full' beneath Bc. 'as' (Q)

/194, IV, 1: corrected original Dc to read Bc 'now' in keeping with organ bass (H)

/195, I, III, 2-3: consecutive 8ves 'it was' (H)

/195, IIa, IIb, 1: 'Full' over Ec. 'be' ; IIIa, 1: 'Full' over Bc. 'as' ; IVb, 1: 'Full' over Ec. 'be' (Q)

/196-197, II, IV: consecutive 5ths between bass and top countertenor lines ‘*and e-*’ (H)

/196, IIa, 5i-ii: ‘*Dec.*’ before *Eq.*, ‘*Can.*’ before *Bc* ‘*and*’ (Q)

/197, Org. Tr., 3iii: corrected original *Dc* to read *Ec* to allow the 3<sup>rd</sup> in the chord (H)

/200, Org. Tr., 1i-iii: original *DmB#mGm* manipulated as crotchets to read *Gc c-rest* in pencil above ; Org. B., 1: original *Gm* manipulated in pencil to read *Ac* with *Ac c-rest* in pencil above (K)

/201, IV, 1: ‘*Can. Verse*’ in pencil over *Em.* ‘*-men*’ (O) ; IIa, IIb, 3: ‘*Can.*’ over *Ec* ‘*is*’ ; IIIa, IIIb, 2: ‘*Verse Can.*’ over *Bc* ‘*is*’ ; IVa, 3: ‘*Verse Can.*’ over *Gc* ‘*is*’ ; IVb, 1: ‘*Verse Cantoris*’ over *Em.* ‘*-men*’ (Q)

/202, IIa, 1: ‘*Can.*’ over *Dc* ‘*now*’ (Q)

/204, Org. Tr., 1i: ‘*p*’ marked ‘*Tempo*’ over *Gsb* (J)

/205, Org. B., 1ii: ‘*for*’ beneath *Cq.* ; 4i: inked stroke over *A#m* (K) ; III/1, 1: ‘*full*’ over *Eq.* ‘*world*’ ; 3-4: *Eq.* slurred to *Dsq* ‘*-out*’ ; 5: no accent over *Cm* ‘*end*’ ; IV, 1: ‘*pia*’ over *Eq.* ‘*world*’ ; 4: no accent over *A#m* ‘*end*’ (O) ; Ia, 1i: ‘*Tempo*’ over *Ec.* ‘*world*’ ; Ib, 4i: no accent over *Em* ‘*end*’ ; IIa, 1i: ‘*Full*’ over *Eq.* marked ‘*Dec.*’ with ‘*Can.*’ ‘*world*’ ; IIb, 1: ‘*pia*’ over *Gq.* ‘*world*’ ; IIIa, 1: ‘*Full*’ over *Eq.* marked ‘*p*’ ‘*Tempo*’ ‘*world*’ ; 5: no accent over *Cm* ‘*end*’ ; IIIb, 1: ‘*pia*’ in pencil over *Eq.* ‘*world*’ ; 3-4: *Eq.* slurred to *Dsq* ‘*-out*’ ; IVa, 1: ‘*Chos*’ in pencil beneath *Cq.* marked ‘*Tempo*’ in pencil ‘*world*’ (Q)

/206, Org. Tr., 1: ‘*Silent*’ over *sb-rest* ; Org., 1: this bar is deleted in pencil (K)

/208, Ib, 2: *c-rest* starched (Q)

/211, Org. Tr., 1i: 'marked 'Organ Tacet' over *Bm.* ; Org. B., 1ii: '*pp*' beneath *Bsb* (**K**) ; Ib, 1: no '*p*' over *Bm* 'A-' (**Q**)

/212, Org. Tr., 1i-ii: *Bm.Em.* ; 2i: '*pp*' over *Bc* (**K**)

/215, Org. Tr., 1i: marked 'Organ Tacet' over *Bm.* with pause over *FsbDsb* ; Org. B., 1: '*ppp*' beneath *Bsb* with pause (**K**) ; Ia, 1: no original '*pp*', '*pp*' in pencil over *Bm.* 'A-' ; IIa, 1i-ii: no pause over *FsbDsb* 'A-' (**Q**)

/216, II, 1ii: inserted *Esb* beneath *Gsb* originally omitted '-*men*' ; Org. Tr., 1i-ii: ends after *GsbEsb* with pause and db lines ; Org. B., 1i-ii: ends after *BsbEsb* with pause and db lines (**H**) ; Org. Tr., 1i-ii: ends after *GsbEsb* with pause and sig. of John Grey ; Org. B., 1: ends after *Esb* with pause and sig. of John Grey ; Org. Tr., 1i-ii: ends after *GsbEsb* with pause with sig. of John Grey ; Org. B., 1: ends after *Esb* with pause with sig. of John Grey (**K**) ; III/2, 1: ends after *Bsb* with pause '-*men*' (**O**) ; IIb, 1i-ii: ends after *GsbEsb* with pause '-*men*' ; IVb, 1: ends after *Esb* with pause (**Q**)

### **'Deus Misereatur in E'**

/1, Org. Tr., 1i: '*piano*' over *Bsb* ; Org. B., 1: '*piano*' over *Esb.* ; Org. B., 1: *c-rest* *Gq Ac* *Gnat.c Fc Ec* in pencil over *Esb* (**K**) ; IV, 1: 'Slow' in pencil over *Esb* '*God*' (**O**) ; IIIb, 1: time signature presented as a fraction  $\frac{3}{2}$ , 'full' in pencil over *Esb* '*God*' ; IVb, 1: time signature presented as a fraction  $\frac{3}{2}$  before *Esb* '*God*' (**Q**)

/2, Ia, 1: no 'nat.' sign before *Cc.* '*mer-*' (**Q**)

/5, III/1, 2-3: *Ec.* slurred to *Cq* '*and*' ; IIIa, 2-3: *Ec.* slurred to *Cq* '*And*' (**O**)

/6, Ib, 3-4: Fc slurred to G#c 'and' (Q)

/8, IVb, 1: original Gm starchy away and Cm inserted 'light' (Q)

/9, III/1, 1-2: original Gc. Eq deleted in original hand and Fc. Fq inserted 'count-' (O)

/10, Org. Tr., liii: corrected original 'pp' to read 'p' beneath Em (H) ; Org. B., 1: 'pia' beneath Cm (K) ; III/2, 1: no 'p' over Em 'And' ; 3: erased pencil over Cm 'be' ; IIa, 1: no 'p' under Am marked 'Decani' ; IIa, 1: no 'p' over Am marked 'Can.' ; III/1, 1: 'Dec.' in pencil over Em 'And' ; III/2, 3: erased pencil over Cm 'be' ; IV, 1: 'Verse' in pencil over Cm 'And' (O) ; IIa, 1: Am marked 'Decani' 'And' ; IIIa, 1: marked 'Dec.' over Em 'and' ; IIIb, 1: 'Verse' 'Dec.' over Em 'And' ; IVa, 1: 'Verse Dec' over Cm 'And', no 'p' (Q)

/12, Ia, 1: 'Verse' in pencil over Cm 'And' ; Ib, 1: 'Dec. Verse' in pencil over Cm 'and' ; IIIa, IIIb, 1: Esb 'and' ; 2: Dm 'be' (Q)

/13, IIIa, IIIb, 1-3: Fc. Eq Em 'merciful' (Q)

/14, Org. B., 1: A#sb. over Cnat.sb. marked 'for' (K) ; III/1&2, 1: 'Chos' over A#sb. 'be' ; IV, 1: 'Cho.' in pencil over Cnat.sb. 'be' (O) ; Ia, 1: 'Full' in pencil beneath Em. 'be' ; Ib, 1: 'Chos' in pencil over Esb. 'be' (Q)

/17, I-IV, Org: removed unnecessary key signature (H) ; I/1&2, 1: 'Duett 2 Trebles' over sb-rest ; IV, 1: marked 'Duett 2 Trebles' over sb-rest (O) ; Ib, 1: 'Dec.' in pencil over sb-rest (Q)

/25, Ib/2, 1: 'cres.' in pencil beneath Bsb 'health' (Q)

/26, Ib/1, 1: 'cres.' in pencil beneath Fm. 'health' (Q)

/29, Ib/2, 2: '*mf*' in pencil over Fc '*that*' (Q)

/30, Ib/1, 2: '*mf*' in pencil beneath Cc '*that*' (Q)

/31, I/2, 1-3: removed original slur from Asb to Gc '*way*' (H)

/41, Ib/2, 1: '*cres.*' in pencil over Fc '*Sa-*' (Q)

/44, Org. Tr., 2i: Fm marked with pause (K)

/46, Org. Tr., 1: '*Chorus*' over Bc (K) ; Ia, Ib, 1: '*lead*' in pencil over Bc '*Let*' ; IIa, 1: '*Cantoris*' in pencil over *sb-rest* ; IIb, 1: '*Vivace*' over *sb-rest* (Q)

/51, IIIa, IIIb, 1: Dm '*God*' (Q)

/54, Org. Tr., 1ii: removed unnecessary *c-rest* beneath Dnat.m. ; Org. B., 1: inserted *c-rest* originally omitted (U)

/55, Ib, 2: Cc '*-ple*' (Q)

/62, Ia, 1: no g.n. Aq before Gc '*praise*' ; 1-2: no slur from Gc to Fq '*praise*' ; 3: ends after Em with pause '*thee*' marked '*Gloria Patri as before*' ; IIIa, 1-2: no slur from Bc. to Aq '*praise*' ; 3: no pause over Gm '*thee*' (Q)

/63, I-IV, Org: removed unnecessary key signature (H) ; Org. Tr., 1: '*Moderato*' over Gc (K) ; Ib, 1: '*Both Sides*' in pencil beneath Gc '*O*' ; IIIb, 1: '*Can.*' beneath *sb-rest* (Q)

/64, IV, 1: illegible pencilled comment over Gc '*O*' ; 3: '*1<sup>st</sup> Bass*' in pencil over Fc. '*let*' (O) ; IIIa, 1: marked '*Can.*' in pencil over Bc '*O*' (Q)

/69, II/2, 1-3: removed original *sb-rest* and inserted Fc '*glad*', *c-rest*, *m-rest*, text and notation originally omitted (H)

/70, IV, 1: '*Cant.*' in pencil over Gc '*O*' (O)

/71, IIa, 3-4: Ec. Cq '*the*' (Q)

/77, II/1, 1-3: removed original *sb-rest* and inserted Fm '*judge*', *m-rest*, notation and text originally omitted (H)

/77-78, I/2, III/2, 1: consecutive 5ths (H)

/81, Org. Tr., 1i-ii: corrected original GmEm to read FmDm in keeping with vocal trebles (H)

/82, IIIa, 2-3: Bc. Bq '*-vern the*' (Q)

/83, III/2, 1: inserted text to read '*na-*' beneath Cm ; 2: removed original *m-rest* and inserted Cm '*-tions*', notation and text originally omitted (H)

/85, IV/1, 2: original Fm deleted in pencil and Em inserted in pencil '*and*' (H) ; IV, IVb, 2: Em '*And*' (O, Q)

/86, IV/1, 1; original Am deleted in pencil and Gm inserted in pencil '*Go-*' ; 2-3: corrected original Ac Ac to read Gc Gc '*-vern the*' (H) ; IV, IVb, 1: Gm '*go-*' (O, Q) ; IVb, 2-3: Gc Gc '*-vern the*' (Q)

/87, IIa, 1-4: phrase from Fq '*go-*' (Q)

/90, III/1, 1-4: phrase from Eq. '*go-*' (O) ; IIIb, 1-4: phrase from Eq. '*go-*' (Q)

/92, III/2, 1-4: phrase from Cq. '*go-*' (O) ; IIIb, 6: Gc '*the*' (Q)

/93, III/2, 1-2: Dc. Csq '*na-*' (O)

/96, I-IV, Org.: removed unnecessary key signatures **(H)** ; IV, 1: '*Vivace*' over *sb-rest* **(O)** ;  
 IIb, IIIa, 1: '*Vivace*' over *sb-rest* ; IVb, 1: '*Vivace*' over *sb-rest* **(Q)**

/98, I/1, 1-3: removed original phrase from *Ec* to *Cq* '*praise*' ; II/1, 1-3: corrected original  
*Gm Gc Gc* to read *Fm Fc Fc* '*praise thee O*' **(H)**

/99, II, 1-2: corrected original *Am Gm* to read *Em Fm* in keeping with organ countertenor  
 strand '*God O*' **(H)**

/99-100, II/1, 2-3: removed original tie from *Fm* to *Gm*. '*O*' **(H)**

/100, III/1, 1: original note deleted in pencil and *Em* inserted above '*O*' **(O)**

/101, IIb, 3: 'lead' over *Gc* '*let*' **(Q)**

/106, I, 4: corrected original *Ec* to read *Fc* '*the*' **(H)**

/112, Org. Tr., 2i: removed original *Aq* **(H)**

/113, Org. Tr., 1i: originally marked 'Duett 2 Trebles' over *Cm*, '2 Trebles' deleted in  
 pencil with 'Treble & Tenor' in pencil above ; 1i: '*Largo*' over *Cm* ; Org. B., 1: '*pianniss.*'  
 beneath *Am* **(K)** ; III/1&2, 1: marked 'Duett 2 Trebles' over *sb-rest* **(O)** ; Ib, 1: asterisk with  
 note in pencil reads: 'See N35 for this duett' beneath *Cc* marked 'Duett' and '*Can.*' '*Then*'  
**(Q)**

/113-140, Org.: this is an inserted piece pasted over the original notation **(K)**

/114, Org. Tr., 1: notation presented on bass stave **(K)**

/115, Org. Tr., 1: notation presented on bass stave **(K)**

/116, Org. Tr., 1: notation presented on bass stave ; 3: *Ec* **(K)**

- /117, I/1, 1-4: removed original phrase from *Aq* to *Bq* 'forth' (H)
- /119, Org. Tr., 1: notation presented on bass stave (K)
- /125, Ib, 1-2: *Gc* slurred to *Ac* 'own' (Q)
- /126, Org. Tr., 1i: *Fsb* tied to following bar over *Dc Cc Bc Ac* ; Org. B., 1: *Dsb* (K)
- /127, Org. Tr., 1-4: *Fsb* over *Dc Cc Bc Ac* 8ve below (K)
- /128, I/1, 1-2: removed original slur from *Fc.* to *Eq* 'bles-' (H) ; Org. Tr., 2: original *Eq* followed by *D#q* in pencil over *Gm.* (K)
- /129, Ib, 5: 'X' in pencil before *Dq* 'shall' (Q)
- /131, Ib, 3: 'pia' in pencil over *Ec* 'and' (Q)
- /135, Ib, 1: '<' in pencil beneath *Fsb* 'bles-' (Q)
- /138, Org. Tr., 1i: *Fm.* with pause ; 2: *c-rest* marked 'ad lib.' (K)
- /139, Org. Tr., 1i-ii: *Am.Cm.* with pause ; 2i-ii: *GcBc* ; 3: *c-rest* (K)
- /141, Org. Tr., 1i-ii: 'Andante' over *FsbDsb* (K) ; III/2, 1: 'Can.' in pencil beneath *Bsb* 'God' ; IV, 1: 'Can.' in pencil over *Asb* 'God' (O) ; Ib, 1: 'Dec.' over *Fsb* 'God' ; IIa, 1: 'Verse Decani' over *Dsb* 'God' with time signature presented as fraction  $\frac{3}{2}$  ; IIIa, IIIb, 1: 'Decani' over *Bsb* 'God' presented as time signature  $\frac{3}{2}$  ; IIIa, 1-2: *Bsb Bm* with starching 'God shall' ; IVb, 1i: 'Decani' over *Asb* 'God' preceded by time signature presented as fraction  $\frac{3}{2}$  ; 2ii: *Am* beneath *Am* 'shall' (Q)
- /142, IIa, 2: pause mark deleted in pencil over *Esb* 'us' (Q)

/143, Org. B., 2: original *Fm* manipulated in pencil to read *Em* (K)

/144, Ib, 4: 'lead' in pencil beneath *Bq* 'and' (Q)

/145, Org. Tr., 2ii: 'nat.' sign in pencil before *Dm* beneath *E#m* (K)

/149, Ib, 3: 'X' in pencil before *Ac* 'of' (Q)

/152, Org. Tr., 1i: 'Slow' over *Gc* (K)

/153, III/1, 2: ends after *Bsb* with pause '*him*' with 'Gloria Patri as before' where 'Gloria Patri' is presented as part of the 'Cantate Domino' ; III/2, 2: ends after *Bsb* with pause '*him*', marked 'with Gloria Patri as before' ; IV, 2: ends after *Esb* with pause '*him*' with db lines and 'Gloria Patri as before' ; Ib, 3: ends after *Gsb* with pause '*him*' ; IIa, 1-2: no slur from *Gc* to *Fq* '*fear*' ; 3: ends after *Esb* with pause with 'Gloria Patri as before' ; IIb, 3: ends after *Esb* with pause '*him*' with 'Gloria Patri as before' ; IIa, 3: ends after *Esb* with pause '*him*' 'Gloria Patri as before' ; IIIa, 2: ends with *Bsb* with pause '*him*', dated in the same hand after Brown's 'Kyrie' ; IIIb, 2: ends after *Bsb* with pause '*him*' ; IVa, 2: ends after *Esb* with pause '*him*', 'Gloria Patri as before' ; IVb, 2: ends after *Esb* '*him*' with 'Gloria Patri as before' (O)

/155, Org. Tr., 1i: pause over *Bsb* (K)

/156, Org., 1: this bar is deleted in pencil (K)

/158, Org. B., 1iv: pause beneath *Dsb* (K)

/159, Org., 1: deleted in pencil (K)

/160, Org. B., 1: '*p*' beneath *Cm*. (K)

- /168, I-IV, Org: removed unnecessary key signature (**H**)
- /172, IV, 1: corrected original *Dc* to read *Bc* ‘*now*’ ; Org. B., 3iii-4iv: inserted *Ac Bc* beneath *Fc Fc* to include vocal bass line (**H**)
- /173, I, III, 2-3: consecutive 8ves *Bq Cq* ‘*it was*’ (**H**)
- /174-175, II, IV: consecutive 5ths ‘*and e-*’ between bass and top countertenor lines (**H**)
- /175, Org. Tr., 3iii: corrected original *Dc* to read *Ec* (**H**)
- /179, Org. B., 3ii: ‘*pp*’ beneath *Gc* (**K**)
- /182, Org. Tr., 1i: ‘*Tempo*’ over *Gsb* ; Org. B., 1: ‘*p*’ beneath *Ec* (**K**)
- /184, Org. Tr., 1: marked ‘*Silent*’ over *sb-rest* ; Org., 1: deleted in pencil (**K**)
- /187, Org. Tr., 2ii: ‘*pp*’ beneath *Gc* (**K**)
- /188, Org. Tr., 1: g.ns *B#cGc* before *CsbAsb* (**K**)
- /189, Org. Tr., 1i: marked ‘*Organ Tacet*’ over *Bm.* ; Org. B., 1ii: ‘*Tempo*’ in pencil beneath *Bsb* (**K**)
- /191, Org. Tr., 1i: ‘*pp*’ over *A#c* (**K**)
- /192, Org.: this bar is omitted in this source (**K**)
- /193, Org. Tr., 1i: ‘*Organ Tacet*’ over *Bm.* (**K**)
- /194, II, 1ii: inserted *Esb* beneath *Gsb* ‘*-men*’ originally omitted ; Org. Tr., 1i-ii: ends after *GsbEsb* with pause and signatory symbol consistent with entries into Source (**A**) ; Org. B., 1i-ii: ends after *BsbEsb* with pause and signatory symbol consistent with Source (**A**) entries

**(H)** ; Org. Tr., 1i-ii: ends after *GsbEsb* with pause with sig. of John Grey 1822 J. M. ; Org. B., 1: ends after *Esb* with pause with sig. of John Grey 1822 J. M. ; Org. Tr., 1i-ii: ends after *GsbEsb* with pause with sig. of John Grey ; Org. B., 1i-ii: ends after *BsbEsb* with pause and sig. of John Grey marked 'Examined J. M. 1815' **(K)**

## Chapter 7

### Double Chants, Chants and Hymns

Stevenson wrote twenty-two double chants, two chants and an arrangement of a Russian air in 1818 which was later imposed on a text for a hymn dated 1836 entitled *Saviour Like a Shepherd Lead Us*.

#### Double Chants

##### Composition

Stevenson's twelve double chants are of fourteen bars in length with a metrical division of 3-4-3-4. The first entitled 'No. 1 to Te Deum in *Eb*' may have been written to be used with *Morning Service in Eb*. The second in G major is entitled 'No. 2' while the third is in E major entitled 'No. 3'. 'No. 4' is entitled 'Christ Church' while 'No. 4' is in G major. The fifth is in F major, the sixth entitled 'Thanksgiving' is in C major while the seventh is in D major and entitled 'No. 7'. The eighth is in *Bb* major and entitled 'No. 8'. The ninth is in *Ab* major and entitled 'No. 9', while the tenth is in A major entitled 'No. 10'. 'No. 11' is in B major and 'No. 12' is in *Eb* major. It is clear Stevenson wrote a chant for every key from *Eb* major to E major.

## List of Sources

*Source 1: (U), (front), pp. 200-202*

## Critical Commentary

### Scoring

The twelve double chants are scored for treble, countertenor, tenor and bass. They adhere to the following order: I = Tr. ; II= C.T. ; III = T. ; IV = B.

### Copy text

The first twelve of Stevenson's double chants appear in just one source, volume one of the printed source *Morning and Evening Services and Anthems* (1825).

### Variant readings and dating

There are no variant sources for these twelve double chants. This suggests they were especially composed for this printed publication.

## Textual Commentary

### No. 2

/10, I, 1-2: removed original slur from *Gm* to *Fm* (U)

**No. 6. 'Thanksgiving'**

/9, III, 2: corrected original *Dm* to read *Bm* to complete dominant 7<sup>th</sup> and to avoid consecutive 8ves with vocal bass (U)

**No. 8.**

/2-3, II, IV: parallel 5ths (U)

/5-6, II, III: parallel 5ths (U)

**No. 9.**

/3-4, II, III: consecutive 8ves (U)

/11, II, 1: corrected original *Esb* to read *Gsb* (U)

**No. 11.**

/11, IV, 1: corrected original *Bsb* to read *Dsb* to complete the chord (U)

## Chants

### Composition

Stevenson's chants are of fourteen bars in length with a metrical division of 3-4-3-4. Apart from the twelve double chants discussed above, a further twelve of Stevenson's chants were uncovered whilst researching Stevenson's cathedral works, two of which have been discussed already when referring to *Morning Service in C (Short)*. Both chants were in practice performed as part of this service unlike double chant 'No. 1 to Te Deum in Eb' which in practice was not performed. The remaining ten are double chants and include *Chant in E Major for 5<sup>th</sup> Morning*, *Chant in F Major for 6<sup>th</sup> Evening*, *Chant in E Major for 9<sup>th</sup> Morning*, *Chant in F Major for 12<sup>th</sup> Evening*, *Chant in G Major for 14<sup>th</sup> Morning*, *Chant in E Major for 15<sup>th</sup> Morning*, *Chant in C Major for 21<sup>st</sup> Morning*, *Chant in D Major for 21<sup>st</sup> Morning*, *Chant in Eb Major for 21<sup>st</sup> Morning* and *Chant in F Major for 22<sup>nd</sup> Morning*. These were in practice performed and formed part of the repertoires of Cashel Cathedral, Castle Chapel and Christ Church Cathedral choirs.

### List of Sources

*Source 1: (O), xi, (front)*, pp. 10, pp. 25, pp. 28, pp. 30, pp. 41, pp. 68

*Source 2: (O), ii, (front)*, pp. 24; *iii, (front)*, pp. 98, pp. 99, pp. 101; *vii, (front)*, pp. 7, 176, pp. 177, pp. 178

*Source 3: (G), iii*, pp. 92, *iv, (front)*, pp. 91, 92; *v, (front)*, pp. 65, pp. 89; *vi, (front)*, pp. 90

*Source 4: (N), i, (front)*, pp. 58; pp. 66, pp. 100, pp. 112, pp. 113

*Source 5: (N), ii, (front), pp. 58, pp. 66, pp. 100, pp. 112, pp. 113*

*Source 6: (N), iii, (front), pp. 11, pp. 19, pp. 65, pp. 66*

*Source 7: (V), x, (front), pp. 30, pp. 38, pp. 116, pp. 162*

*Source 8: (T), (front), pp. 107*

## **Critical Commentary**

### **Scoring**

Stevenson's ten double chants are scored for treble, countertenor, tenor and bass. They adhere to the following order: I = Tr. ; II= C.T. ; III = T. ; IV = B.

### **Copy text**

Possibly the most important source providing Stevenson's chants is Cathedral Cashel [*sic*] Chant Book Cantoris 1829 as it provides full score copies of six of the chants. The remaining four are provided by Christ Church and Cashel Cathedral sources. Uncatalogued source [Christ Church Cathedral Chant Score Book] provides a full score copy for *Chant in Eb Major for 21<sup>st</sup> Morning*. Cashel Cathedral part-books [Cashel Cathedral Bass] and Countertenor Cashel Cathedral provide the only surviving parts for the incomplete *Chant in F Major for 22<sup>nd</sup> Morning* while *The Irish Chant Book Chants and Responses*, published in 1925 is the copy text and only surviving source found to contain *Chant in F Major for 6<sup>th</sup> Evening* and *Chant in E Major for 9<sup>th</sup> Morning*.

## Variant readings and dating

### 1. Chant in E Major for 5<sup>th</sup> Morning

Source **1: (O) xi** is Cathedral Cashel [*sic*] Chant Book Cantoris 1829. It adheres to the following order: I = Tr. ; II= C.T. ; III = T. ; IV = B.

It is the copy text for *Chant in E Major for 5<sup>th</sup> Morning* which appears on p. 10 and concludes on the same page with the signatory symbol of one of the Mathews. The only evidence for dating occurs in the title of the copy text. The year '1829' is highlighted in pencil over original '1829' followed by 'Charles Magrath of Thurles' in pencil.

Source **2: (O) iii** and **vii** refer to Cashel Cathedral part books. They respect the following order:

II/1 = C.T. ; IV/1 = B.

[Cashel] Cathedral Bass is **iii**. *Chant in E Major* appears on p. 98 entitled '13<sup>th</sup>' under 'Morning Chants' and is wholly consistent with the copy text. It ends with a signatory symbol similar to that of Magrath. No further evidence for dating exists. Countertenor Cashel Cathedral is **vii**. *Chant in E Major* appears on p. 177 entitled '13<sup>th</sup> Morning'. It is generally consistent with the copy text. The nearest evidence for dating occurs after James Kent's *The Lord Is My Shepherd* on p. 113 where the date 'June 21<sup>st</sup> 1840' and 'Aug. 23' is written before the signatory symbol of Francis Mathews. Interestingly Francis Mathews's handwriting is evident after Wise's *57<sup>th</sup> Psalm* on p. 99 where the date 'Aug. 29<sup>th</sup> [18]29 F.F.M.' is entered in original hand while an ink inscription 'B. Mathews.....Oct. 31<sup>st</sup> 1818' is inserted after Kent's *Who Is [He] That Cometh* in the

index. This dating evidence suggests a dominant presence of the Mathews family in music copying at Cashel Cathedral in the first quarter of the nineteenth century.

Source **3: (G) iv** and **v** refer to Castle Chapel part-books. They adhere to the following order: II = C.T. ; III/1 = T. ; III/2 = T.

Castle Chapel 15 Tenor Cantoris is **v**. *Chant in E Major* appears on p. 65 without ‘a morning’. Its reading is represented by ‘III/1’ and it is generally consistent with the copy text. However, the entry is in pencil as is *Chant in B Minor* by Castle Chapel copyist Jonathan O’Rorke which precedes it. Another penciled attempt of Stevenson’s *Chant in E Major* appears in pencil on p. 89. Its reading is represented by ‘III/2’. It is incomplete and presents half of the chant with just seven bars. These are generally consistent with the copy text. The nearest evidence for dating occurs on p. 96 after Attwood’s *Response No. 10 in G Major* where after double bar lines it is written ‘Paid up to this August 1863 J. O Rorke’ in original hand. D38 Castle Chapel Alto Decani is **iv**. It includes countertenor, tenor and bass parts. It appears on p. 91 alongside chants by Higgins and Geary. The nearest evidence for dating occurs on p. 15 after Stevenson’s ‘Sanctus in C’ of *Morning Service in C (Short)* where it is written in pencil ‘Thurs. 15 Dec. 1836 R.O.M.’. This data can be disregarded since it is some seventy six pages before the entry. No further evidence for dating exists.

Source **4: (N) i** is Christ Church the Order of Daily Services [Score Book]. It adheres to the following order: I = Tr. ; II= C.T. ; III = T. ; IV = B.

This uncatalogued Christ Church Cathedral source is subtitled in black ink: 'The Order for Morning and Evening Prayer Daily throughout the year as used in Christ Church Cathedral Dublin 1858.' It is a replica of Source **5: (N) ii** except it is incomplete and missing a number of composers' names and other important information related with its contents. Although the copy presented a full vocal score for treble, countertenor, tenor and bass, pages 56-8 are missing before the chant begins. Therefore, it is without the composer's name. A penciled 'x' is visible before the chant begins. The only information for dating is the year '1858' in the subtitle. A number of remarks regarding reception are made to this score. A note appears on p. 22 in a later hand after Tallis's 'Litany in C major': 'This response was sung in the Cathedral for over 60 years without any protest 'til Jan. 1905. What would Tallis have thought of the unprepared discord accompanied by 5ths in similar motion?' It is signed 'T.S.S.G.'. There are various alterations made to the notation in red pencil marked 'ugly' written in purple pencil in Stewart's hand. After the 'Winchester Responses' on p. 26, a note appears in pencil in Stewart's hand: 'Harmonised by me in conjunction with my dear friend and advisor Rev. John Clarke Crosthwaite sometime Dean Vicar of Christ Church, a man of the utmost taste and most enlarged information in all matters relating to the Cathedral worship R.P.S'. Another note in Stewart's hand appears after the 'Litany' on p. 37 following the text 'O God the Father, have mercy upon us miserable sinners', which reads 'Due to old John Matthews A.D. 1826, this is a corrupted form; the true plain song will be found in Tallis where the pathetic descent of the minor 3<sup>rd</sup> appeals to every person of taste.'

Source **5: (N) ii** is [Christ Church Cathedral Chant Score Book]. It adheres to the following order: I/1 = Tr. ; II/1= C.T. ; III/1 = T. ; IV/1 = B.

*Chant in E Major* appears on p. 58 after the letter ‘B’ and is entitled ‘11<sup>th</sup>’. This source is in a deteriorated condition. The only evidence for dating is *Chant in A Major* lettered ‘B’ on p. 47 entitled ‘Mr. James Clarke Dublin (organist of St. Mark’s of A.D. 1826.’ However, since it is in a newer condition than Source **(N) i**, this source may date after 1858.

Source **6: (N) iii** is Christ Church Cathedral Chant Book Organ 1867. It adheres to the following order: I/2 = Tr. ; II/2= C.T. ; III/2 = T. ; IV/2 = B.

*Chant in E Major* appears after the letter ‘B’ on p. 11 of this source and is entitled ‘11<sup>th</sup> Morning’. It is based on psalms 56, 57 and 58. It appears after John Robinson of Exeter’s *Chant in Eb Major* and before Alcock’ *Chant in Bb Major* and ‘8<sup>th</sup> Tone 1st Ending in F Major.’

Source **7: (V) x** is *The Irish Chant Book Chants and Responses*. This printed source published in 1925 is generally consistent with the copy text and presents *Chant in E Major* on p. 162 numbered ‘684’ under the title ‘Double Chants’ and ‘Sir J. A. Stevenson Mus. Doc.’ It adheres to the following order: I = Tr. ; II = C.T. ; III = T. ; IV = B.

### Textual Commentary

/1, I/1, 1: red penciled correct over Gsb **(N)**

/3, III/2, 1: *Asb* (G)

/4, III/1, 1: dot after *Bsb* ; III/2, 1: *Csb* (G) ; IV, 1: removed '6' beneath *Csb* (O)

/5, III/1, III/2, 1-2: *Bm Bm* (G); I/2, 2-3: *Ec* slurred in pencil to *Cc* (N) ; IV, 1: removed '7' beneath *Bm* (O) ; III, 1-3, *Bm Cc Ec* (V)

/6, II, 1-2: *Fm. Ec*; III/2, 1-2: *Bm Ac* (G) ; III/2, 1-2: *Fm. Ec* (N) ; IV, 1ii: removed '7 6' beneath *Am* ; 2ii: removed '6 5' beneath *A#m* (O) ; II, 2: *Em*; IV, 2: *Fm* 8ve above (V)

/7, III/1, 1i: *Dsb* over *Bsb* ; III/2, 1: *Gsb* (G) ; III, 1i: no *Dsb* over *Bsb* (V)

/8, III/1, 1: *Bsb* (G) ; II, 1: *Esb*; III, 1: *Bsb* (V) ; II, 1: *Bsb* crossed out in pencil, *Esb* entered; III, 1: original *Esb* crossed out in pencil with *Bsb* entered (O)

/9, I/2, *Em* (N) ; IV, 1: removed '4/2' beneath *Am* ; 2: removed '6/4/3' beneath *Gm* (O) ; I, 2: *Em* (V)

/10, I, 1-2: *Dnat.m* slurred to *Cm* ; I/2, 1: 'nat.' sign before *Dm* (N) ; I, 1: 'nat.' sign before *Dm* (V)

/11, III, 1: *Csb* entered twice in original hand ; IV, 1: removed '7' beneath *Dsb* (O)

/12, III/1, 1-2: *Bm Bm* (G) ; II, 1i: *Cm* in pencil over original *Bm* ; III, 1-2, *Am Ec Cc* in pencil beneath original *Dm Em* ; III/3, 2-3: *Ec Cc* ; IV, 3: '#' altered to read 'nat.' sign in pencil ; IV, 2: removed '8/6' '7/5' beneath *Am* ; IV/3, 3: no '#' before *Ac* (O)

/13, III/1, 1-2: *Bm Am* (G) ; IV, 1: removed '6/4' beneath *Bm* ; 2: removed '5/3' beneath *Bm* (O)

/14, II/1, 1-2: *Fm. Ec* ; IV/1, 1: ends after *Esb* with signatory symbol of Magrath (O)

## **2. Chant in F Major for 6<sup>th</sup> Evening**

Source **7: (V) x** is *The Irish Chant Book Chants and Responses*. This printed source published in 1925 is the copy text and presents *Chant in F Major* on p. 30 numbered ‘112’ entitled ‘Psalm 34 Sir J.A. Stevenson, Mus. D’ under the greater heading ‘Day Six Evening – Second Setting.’ No evidence for dating exists. Unfortunately, there are no variant sources for this chant.

## **3. Chant in E Major for 9<sup>th</sup> Morning**

Source **7: (V) x** is *The Irish Chant Book Chants and Responses*. This printed source published in 1925 is the copy text and presents *Chant in E Major* on p. 38 numbered ‘148’ entitled ‘Psalm 45 Sir J.A. Stevenson, Mus. D’ under the greater heading ‘Day Nine Morning – Second Setting.’ No evidence for dating exists. Unfortunately, there are no variant sources for this chant.

## **4. Chant in F Major for 12<sup>th</sup> Evening**

Source **1: (O) xi** is Cathedral Cashel [*sic*] Chant Book Cantoris 1829. It adheres to the following order: I = Tr. ; II= C.T. ; III = T. ; IV = B.

It presents *Chant in F Major* on p. 25 where the page number is entered in pencil. This chant is entitled ‘12<sup>th</sup> Evening’ and includes some penciled alteration. ‘Stevenson’ is inserted over the title. This source is dated ‘1829’. No further evidence for dating exists.

Source **2: (O) iii-iv** refer to Cashel Cathedral part-books. They respect the following order: II/1 = C.T. ; IV/1 = B.

[Cashel] Cathedral Bass is **iii**. ‘Evening Chant 12<sup>th</sup> F Major Stevenson’ is presented after Langdon’s *Evening Chant in F Major* on p. 101. No further evidence for dating exists. Countertenor Cashel Cathedral is **vii**. It presents *Chant in F Major* on p. 176 marked ‘12<sup>th</sup> Evening Stevenson’. No further evidence for dating exists.

Source **3: (N) i** refers to Christ Church the Order of Daily Services [Score Book]. It adheres to the following order: I = Tr. ; II= C.T. ; III = T. ; IV = B.

It presents *Chant in F Major* entitled ‘The Athanasian Creed Sir J. Stevenson’ on p. 113 where it agrees wholly with the copy text. This chant is not to be confused with ‘Chant for the Creed of Saint Athanasius’ of *Morning Service in C (Short)*. *Chant in F Major* is included under the title ‘Chants for the Great Festivals’ subtitled ‘2. The Athanasian Creed’ and is the first of three chants on p. 113 where it is followed by Child’s *Imperial Chant in C Major* and Hayes’ *Chant in C Major*. This source is dated ‘1858’. No further evidence for dating exists.

Source **4: (N) ii** refers to [Christ Church Cathedral Chant Score Book]. It adheres to the following order: I /1= Tr. ; II/1= C.T. ; III/1 = T. ; IV/1 = B.

Sir John Stevenson’s *Chant in F Major* is included with Child’s *Imperial Chant in C* and Hayes’ *Chant in C Major* on p. 113 under the subtitle ‘2. The Athanasian Creed’ and

under the larger title of ‘Chants for the Great Festivals’ beginning on p. 111. There is some alteration to notation in pencil. No further evidence for dating exists.

Source **5: (N) iii** refers to Christ Church Cathedral Chant Book Organ 1867. It adheres to the following order: I/2 = Tr. ; II/2= C.T. ; III/2 = T. ; IV/2 = B.

It presents Stevenson’s *Chant in F Major* on p. 66 numbered and entitled ‘2. Athanasian Creed’ and ‘Double Chant’ which is followed by a correct in red pencil. It is followed by Child’s *Imperial Chant*, a single chant in C major, Hayes’ single chant in C major and Tallis’s single chant entitled the ‘Canterbury Tune’ in C major. Before *Chant in F Major* begins, the initials ‘E.S’ are entered in pencil perhaps referring to ‘Edward Seymour’. This copy is generally consistent with the copy text. Evidence for performance dating occurs in ‘VI Appendix’ where a note appears in pencil in Stewart’s hand ‘Mem. It is requested that these pages be not used, except for chants to be inserted hereafter.’ Interestingly, of the four chants inserted in pencil, three are by Stewart. The first numbered and entitled ‘2. Chant by Sir R.P.S. 1879 in F Major is followed by ‘3. Chant in G Major’ where ‘Sir R.P.S. 1881’ is entered in square brackets followed by ‘4. Chant in D Major’ where again ‘Sir R.P.S. 1881’ is inserted in square brackets.

Source **6: (V) x** is *The Irish Chant Book Chants and Responses*. This printed source published in 1925 is generally consistent with the copy text and presents *Chant in F Major* on p. 116 numbered ‘446’. It is entitled ‘Psalm 45 Sir J.A. Stevenson, Mus. D.’ under the greater heading ‘Christmas Day. Morning – Second Setting’.

## Textual Commentary

/1, I, 1: 'x' over *Csb* in ink (O)

/2, II/1, 1-2: original *Bm Cm* altered in pencil to read *Fm Gm* (N) ; II/1, 2: *Gm* (O) ; II, *Gm* (V)

/3, I/2, 1: no g.n. *Bc* before *Asb*, no *Asb*, *Csb* (N) ; II/1, 1: *Fsb* ; IV, 1: 'x' in pencil below *Fsb* (O) ; I, 1: no g.n. before *Asb* ; II, 1: *Asb* ; III, 1: *Csb* (V)

/4, II/1, 1: original *Esb* altered in pencil to read *Csb* (N) ; III, 1: *Csb* (V)

/5, III, 1-2: *Fm Am* (V)

/6, I/2, 2: no g.n. *BqAq* before *Gc*, no *Gc Fm* ; II/2, 1-2: *Dm Dm* ; III/2, 2: *Dm* (N) ; I, 1-2: *Gm Fm* ; II, 1-2: *Dm Dm* (V)

/7, I/2, 1: no g.n. *Ec* before *Esb* (N) ; I, 1: no g.n. *Fc* before *Esb* (V)

/8, III/2, 1: no *Csb*, *Asb* (N)

/9, III/2, 1-2: *Dm Cm* (N) ; II/1, 2: *Gm* (O) ; III, 2: *Bm* (V)

/10, II/1, 1: *Fsb* (O)

/10-11, I, IV: consecutive 8ves (O)

/11, II, 1: corrected original *Gsb* to read *Esb* to allow the 3<sup>rd</sup> in the chord ; *Gsb* crossed out in pencil with *Esb* inserted beneath ; IV, 1: 'x' in pencil beneath *Csb* ; IV/1, 1-2: *Em Cm* (O) ; I, 1: *Csb* ; IV, 1-2, *Em Cm* (V)

/12, I/2, 1: no g.n. Bc before Am ; 2-3: Gc Fc ; III/2, 1: Fm, 2-3, Bc Ac (N) ; I, 1-4: Bc Ac Gc Fc ; III, 1: Cm ; IV, 1: Fm (V)

/13, II/2, 1-2: Cm Cm ; IV/2, 1-2: Cm Cm (N) ; II, 1-2: Cm Cm ; IV, 1-2: Cm Cm (V)

/14, I, 1: ends Fsb ; II, 1: ends Csb ; III, 1: ends Asb ; IV, 1: ends Fsb (N)

### 5. Chant in G Major for 14<sup>th</sup> Morning

Source 1: (T) is *Melodia Sacra* Vol. 2, a printed source dated '1819'. It adheres to the following order: I = Tr. ; II= C.T. ; III = T. ; IV = B.

It presents *Chant in G Major* on p. 107 entitled 'No. 5 Double Chant Sir John Stevenson'. It is the copy text for the vocal score of this chant and all variants are consistent with it.

Source 2: (O) xi is Cathedral Cashel [*sic*] Chant Book Cantoris 1829. It adheres to the following order: I = Tr. ; II= C.T. ; III = T. ; IV = B.

*Chant in G Major* appears on p. 28 where the page number is inserted in pencil. It is entitled '14<sup>th</sup> Morning Stevenson'. There are some penciled alterations to the original. The only evidence for dating occurs in the title of the source '1829'.

Source 3: (O) iii and vii refer to Cashel Cathedral part-books. They respect the following order:

II/1 = C.T. ; III/1 = B.

[Cashel] Cathedral Bass is **iii**. It appears on p. 98 and is entitled ‘14<sup>th</sup> in G Major.’ It is wholly consistent with the copy text and concludes with the signatory symbol of Magrath. It is positioned after *Morning Chant in E Major* subtitled ‘13<sup>th</sup> in E Major Stevenson.’ There is no further evidence for dating. Countertenor Cashel Cathedral is **vii**. It presents ‘14<sup>th</sup> Morning Stevenson’ in G Major with starching on p. 177. No further evidence for dating exists.

Source **4: (G) iv** is D38 Castle Chapel Alto Decani. It is represented thus: II = C.T.

It presents *Morning Chant in G Major* on p. 92 after Lord Mornington’s chants. It also presents tenor and bass parts of this chant. ‘Sir J. Stevenson’ appears over the chant.

Source **5: (N) i** refers to Christ Church the Order of Daily Services [Score Book]. It adheres to the following order: I = Tr. ; II= C.T. ; III = T. ; IV = B.

It presents *Morning Service in G Major* on p. 66 entitled ‘Sir John Stevenson in G major, this other half by Dr. Blow’ after the letter ‘B’ and follows ‘This half by Francis Robinson 19<sup>th</sup>, this half by Dr. Smith in F major’. There is no evidence for dating. The copy is presented in vocal score for treble, countertenor, tenor and bass without a title and missing ‘Ps. 95, 96, 97’ but bears the composer’s name. ‘Sir John Stevenson’ is written in ink referring to the authorship of the first seven bars but the second seven bars are marked ‘this half by Dr. Blow’ in black ink with an arrow to G major. This is in contradiction with Source (N) **iii** which states ‘Sir J. Stevenson & Mr. Cha[rle]s King Mus. B’. The music

agrees wholly with Source **6: (N) iii** but ambiguity arises due to the presence of ‘Blow’ as part-composer.

Source **6: (N) ii** refers to [Christ Church Cathedral Chant Score Book]. It adheres to the following order: I/1 = Tr. ; II/1= C.T. ; III/1 = T. ; IV/1 = B.

It presents *Morning Chant in G Major* on p. 66 after the letter ‘B’ entitled ‘Sir John Stevenson Mus. D. & Mr. Chas. King Mus. B’ after the greater title ‘A. 19<sup>th</sup> Ps. 95, 96, 97’ following ‘Chant in F Major Drs. Franc[i]s Robinson and John Smith’ and over ‘Dr. Cooke in F Major’ and ‘8<sup>th</sup> Tone 1<sup>st</sup> Ending in F Major.’ It is wholly consistent with the copy text. No further evidence for dating exists.

Source **7: (N) iii** refers to Christ Church Cathedral Chant Book Organ 1867. It adheres to the following order: I/2 = Tr. ; II/2= C.T. ; III/2 = T. ; IV/2 = B.

It presents *Morning Chant in G Major* as ‘19<sup>th</sup> Morning’ on p. 19 marked ‘Sir Stevenson & Mr. Ch[arle]s King Mus. B’. A correct in red pencil appears over the first bar. It appears after the letter ‘B’, following ‘F. Robinson and Smith’s Chant in F major’ and over ‘Cooke’s Chant in F Major’ and the ‘8<sup>th</sup> Tone 1<sup>st</sup> Ending in Bb Major.’ It appears under the greater title ‘19<sup>th</sup> Morning Ps. 95, 96, 97.’

### Textual Commentary

/2, IV, 1: ‘6’ beneath *Fm* ; 2: ‘8 7’ beneath *Dm* (T)

/3, II, 1: *Esb*, *Fsb* in pencil above with penciled stroke (O)

/5, I, 1-2: no slur from *Dc* to *Bc* ; 3-4: no slur from *Ac* to *Gc* (**O**) ; IV/2, 1-2: *Bm Bm* (**N**) ;  
IV, 1: ‘6’ beneath *Bsb* (**T**)

/6, II/2, 1-2: *Dm Dm* ; III/2, 1-3: *Cm Bc Gc* (**N**) ; II, 1-2: *Dsb* (**O**) ; IV, 1: ‘6’ beneath *Am*  
(**T**)

/7, II, 1i: no *Fsb* over *Dsb* (**G**) ; II/2, 1: no *Fsb* over *Dsb* ; III/2, 1: *Fsb* (**N**) ; II/1, 1: no *Fsb*  
over *Dsb*, starching to *Dsb* (**O**)

/8, IV, 2: ‘4/2’ under *Fnat.c* (**T**)

/9, IV, 1: ‘6’ under *Em* (**T**)

/10, I, 1: *Csb* in pencil over original *Asb* ; II/1, 1: original *Esb* starched away and corrected  
to read *Fsb* in original hand (**O**)

/11, IV, 1: ‘6’ beneath *Bm* (**T**)

/12, I/2, 1-2: *Gc Ac* ; 3-4, *Bc Cc* ; II/2, 1-2: *Ec Fc* (**N**) ; I, 1-2: no slur from *Gc.* to *Aq* ; 3-4:  
no slur from *Bc.* to *Cq* ; II, 1-2: no slur from *Ec.* to *Fq* (**O**)

/13, III, 2: *Dc* ; IV, 1-2: *Dsb* (**O**) ; IV/2, 1-2: *Dm Dm* (**N**) ; IV, 1: ‘6/4’ under *Dm*; 2: ‘5/3 – 7’  
under *Bm* (**T**)

/14, III/2, 1i: no *Dsb* over *Bsb* (**N**)

## 6. Chant in E Major for 15<sup>th</sup> Morning

Source **1: (O) xi** is Cathedral Cashel [*sic*] Chant Book Cantoris 1829. It adheres to the following order: I = Tr. ; II= C.T. ; III = T. ; IV = B.

It presents *Chant in E Major for 15<sup>th</sup> Morning* on p. 30 where ‘30’ is entered in pencil bearing ‘Stevenson’. It is unique in its presentation of the marking ‘unison’ with figured bass. No further evidence for dating exists.

Source **2: (O) iii** and **vii** refer to Cashel Cathedral part-books. They are represented thus:

II/1 = C.T. ; IV/1 = B.

[Cashel] Cathedral Bass is **iii**. It presents *Morning Chant 15<sup>th</sup> in E Major Stevenson* on p. 99 which ends with a signatory symbol similar to Magrath. Countertenor Cashel Cathedral is **vii**. It presents ‘15<sup>th</sup> Morning Stevenson’ on p. 177, however the key signature is incorrect as D major is mistakenly cited.

### Textual Commentary

/1, II/1, 1: key signature of D major before *Esb* (O)

/2, I, 1: ‘x’ in ink over *Gm* (O)

/3, III, 1: corrected original *Esb* to read *Dsb* (O)

/4, II, 1: *Ec Fc* in pencil after *Em* ; III, 1: starching beneath original *Csb* ; IV/1, 1: no ‘6’ beneath *Csb* (O)

/5, II, 1: *Ac Cc* in pencil above *Fm* ; II/1, 2: slur from *Em* to g.n. *Dc* ; III, 1: starching beneath *Dm* ; IV/1, 1: no ‘7’ beneath *Bm* (O)

/6, IV/1, 1: no *Am* beneath *Am* ; no ‘7-6’ beneath ; 2: no *A#m* beneath *A#m*, no ‘65’ beneath (O)

/7, II/1, 1: *Bsb* ; III, 1: original *Bsb* deleted in pencil with *Gsb* in pencil beneath ; IV/1, 1: no *Bsb* beneath *Bsb* (O)

/9, III, 2: corrected original *Cm* to read *Bm* to avoid consecutive 5ths with treble ; IV/1, 1: no ‘4/2’ beneath *Am* ; ‘6/4/2’ ‘3’ beneath *Gm* (O)

/11, II, 1: g.n.s *Gq Aq* with slur in pencil after *Fsb* ; III, 1: starching of original with insert *Asb* with ‘a’ in ink beneath in later hand ; IV/1, 1: no ‘7’ beneath *Dsb* (O)

/12, II, 3: *Dm* in pencil above *Cc* ; III, 1: starching of original with *Gsb* inserted with ‘g’ in ink beneath in later hand ; IV/1, 2: *Am* 8ve beneath, no ‘8/6 7/5’ beneath (O)

/13 IV/1, 1: *Bsb*, no ‘6/4 5/3’ beneath (O)

## 7. Chant in C Major for 21<sup>st</sup> Morning

Source 1: (O) xi is Cathedral Cashel [sic] Chant Book Cantoris 1829. It adheres to the following order: I = Tr. ; II= C.T. ; III = T. ; IV = B.

It presents *Morning Chant in C Major for 21<sup>st</sup> Morning* on p. 68 marked ‘Stevenson’ with penciled alteration to the original. It ends with double bar lines. No further evidence for dating exists.

Source **2: (O) ii** and **vii** refer to Cashel Cathedral part books. They are represented thus:

II/1 = C.T. ; IV/1 = B.

Bass Cantoris [Cashel Cathedral] is **ii**. It presents 'Chant in C by Stevenson' on p. 24. It is wholly consistent with the copy text. No evidence for dating exists. Countertenor Cashel Cathedral is **vii**. It presents *Chant in C for 21<sup>st</sup> Morning* on p. 7 entitled '1<sup>st</sup> Psalm' and is generally consistent with the copy text. No evidence for dating exists.

Source **3: (N) i** refers to Christ Church the Order for Daily Services. It adheres to the following order: I = Tr. ; II= C.T. ; III = T. ; IV = B.

It presents the title '(1) The Psalms No. 1 Sir John Stevenson' on p. 112 beneath the greater title 'Chant for the Great Festivals' but nothing else remains except blank manuscript.

Source **4: (N) ii** refers to [Christ Church Cathedral Chant Score Book]. It adheres to the following order: I/1 = Tr. ; II/1= C.T. ; III/1 = T. ; IV/1 = B.

It presents *Morning Chant in C Major* under the title '(1) The Psalms No. 1 Sir John Stevenson in C' on p. 112 under the greater title 'Chants for the Great Festivals' and over Humphrey's 'Grand Chant in C' and '1<sup>st</sup> Ecclesiastical Tune, 4<sup>th</sup> Ending Harmonized by Tallis in F Major'. It is wholly consistent with the copy text.

Source **5: (N) iii** refers to Christ Church Cathedral Organ 1867. It adheres to the following order:

I/2 = Tr. ; II/2= C.T. ; III/2 = T. ; IV/2 = B.

It presents *Morning Chant in C for 21<sup>st</sup> Morning* on p. 65 under the title ‘1. Double Chant 1. Psalms Sir John Stevenson in C Major’ under the greater title ‘III Great Festivals’ and over Humphrey’s single chant ‘Grand Chant in C Major’ and over Tallis’ single chant ‘1<sup>st</sup> Tone 4<sup>th</sup> Ending “Christ Church Tone”’. The first bar of *Morning Chant in C* is marked with a correct in red pencil. No evidence for dating exists.

Source **6: (V) x** is *The Irish Chant Book Chants and Responses*. This printed source published in 1925 is generally consistent with the copy text and presents *Chant in C Major* on p. 116 numbered ‘445’ entitled ‘Psalm 19 Sir J.A. Stevenson, Mus. D’ under the greater heading ‘Christmas Day. Morning – Second Setting.’

### Textual Commentary

/1, I, 1: ‘x’ in pencil over *Csb* ; II/1, 1i: *Esb* beneath *Gsb* (O) ; III, 3: *Gsb* (V);

/2, IV/2, 2: *Ac. Bq* (N) ; II/1, 1ii: *Fm* beneath *Asb* ; III, 2: corrected original *Cm* to read *Bm* (O) ; II, 1: *Fm* ; III, 1-3: *Am Cc Dc* ; IV, 2-3: *Ac Bc* (V)

/4, II/1, 1i: *Fsb* over *Dsb* (O)

/5, I/2, 2-3: *Gc Bc* ; III/2, 2-3: *Bc Dc* (N) ; II/1, 1i-2i: *Fm Fm* over *Dm Dm* (O)

/6, IV/2, 1-2: *Cm Dm* (N) ; II/1, 1i: *Fm.* over *Dm.*; 2: *Fc Dc* ; IV, 1: original *Dsb* deleted in pencil and *Cm Dm* inserted in pencil (O) ; IV, 1-2: *Cm Dm* (V)

/7, II/1, 1i: *Fsb* over *Dsb* ; IV/1, 1: *Gsb* 8ve below (O)

/8, II, 1-2: *Cm. Dc* ; III, 1-2: *Em. Dc* (V)

/9, I, 1: ink blotching to *Cm* (O)

/12, III/2, 1: *Cm* (N) ; II/1, 3-4: *Ec. Gq* (O) ; II, 1-2: *Cm Cm* ; III, 1-3: *Bc Ac Gm* (V)

/13, I/2, 1: no g.n. *Bc* before *Am* (N) ; II/1, 1: *Am* (O) ; I, 1: no g.n. *Bc* before *Am* ; II, 2: *Dm* ; III, 1-2: *Fm Gm* ; IV, 1: *Dm* (V)

## 8. Chant in D Major for 21<sup>st</sup> Morning

Source 1: (O) xi is Cathedral Cashel [*sic*] Chant Book Cantoris 1829. It adheres to the following order: I = Tr. ; II= C.T. ; III = T. ; IV = B.

It presents *Morning Chant in D Major* on p. 41 where the page number is entered in pencil and is entitled ‘21<sup>st</sup> Morning’. It is also entitled ‘Stevenson’s Chant’ and includes penciled alterations to the original. No further evidence for dating exists. Unfortunately, there are no variant sources.

### Textual Commentary

/2, II, 2i: *Am* in pencil over *Fm* (O)

/4, II, 1: corrected original *Dsb* to read *Esb* ; *Dc* in pencil over *Dsb* (O)

/5, II, 1i-ii: *FcGc* in pencil above *Em* ; 2i-ii: *AcBc* in pencil above *Fm* (O)

/6, II, 1i: *Cm* in pencil above *Em.* ; 2i: *Bm* in pencil above *Dc* (O)

/7, II, 1i: *Am* in pencil above *Csb* (O)

/11, IV, 1i: *Csb* in pencil above *Csb* 8ve below (O)

/12, III, 1: original *Dm* deleted in pencil and *Am* in pencil inserted beneath ; IV, 1i-2i: *Fm*  
*Gm* above *Dm* *Gm* (O)

/13, IV, 1: penciled stem on original *Asb* with *Am* in pencil above perhaps *Am* 8ve above  
*Am* 8ve below (O)

### 9. Chant in *Eb* Major for 21<sup>st</sup> Morning

Source 1: (N) ii is [Christ Church Cathedral Chant Score Book]. It adheres to the following order: I = Tr. ; II = C.T. ; III = T. ; IV = B.

It presents *Chant in Eb Major for 21<sup>st</sup> Morning* on p. 100 after the letter 'A' entitled '21<sup>st</sup> (Ps[alm] 106) Sir John Stevenson in *Eb* Major.' It is followed by Alcock and Hayes 'Morning Chant in *Eb* Major', 'Anon in A Major and 3<sup>rd</sup> Tone [1<sup>st</sup>] Ending in *Bb* Major'. No evidence for dating exists.

Source 2: (G) iv and vi refer to Castle Chapel part books. They are represented thus:

II = C.T. ; III = T

D38 Castle Chapel Alto Decani is iv. It presents *Chant for 21<sup>st</sup> Morning in Eb Major* on p. 92 entitled 'Sir J. Stevenson' alongside a chant by Lord Mornington. It is generally consistent with the copy text. No further evidence for dating exists. Castle Chapel

16 Tenor Decani is **vi**. It presents ‘Chant by Stevenson with Mornington Chant’ on p. 92 where parts are provided for countertenor, tenor and bass. It is generally consistent with the copy text. No further evidence for dating exists.

Source **3: (N) i** is Christ Church the Order of Daily Services [Score Book]. It adheres to the following order: I = Tr. ; II= C.T. ; III = T. ; IV = B.

All it presents of *Chant in Eb Major for 21<sup>st</sup> Morning* on p. 100, is the letter ‘A.’ and ‘21<sup>st</sup>’ in ink. Nothing of the chant exists. All that remains is empty manuscript paper. No evidence for dating exists.

### Textual Commentary

/1, I/1, 1: ‘A’ in pencil over *Em* (**N**)

/6, II, 2: *Dm* (**G**)

/7, III, 1: *Dsb* (**G**)

/13, III, 1-2: *Bm Am* (**G**)

### 10. Chant in F Major for 22<sup>nd</sup> Morning

This chant is incomplete. Only a countertenor and bass part exist for *Chant in F Major for 22<sup>nd</sup> Morning*. Source **1: (O) iii** and **vii** are Cashel Cathedral part books. They are the copy text for this chant and are represented thus: II = C.T. ; IV = B.

[Cashel Cathedral Bass] is **iii**. It presents this chant on p. 99 entitled ‘22d Stevenson F Major’. It concludes with a Magrath signatory symbol. No evidence for dating exists. The second copy text is Countertenor Cashel Cathedral, which is **vii**. It presents *Morning Chant in F Major* on p. 178 entitled ‘22d Morning Stevenson’, where alterations to the original include starch marks. No evidence for dating exists. Unfortunately, no variant copies exist for this chant.

### **Textual Commentary**

/6, II, 1-2: starching of original notation, *Em Fm* entered in original hand (**O**)

/7, II, 1: starching original notation, *Esb* in original hand (**O**)

/8, II, 1: starching of original notation, *Esb* in original hand (**O**)

/10, IV, 1: corrected original *Bsb* to read *Dsb* (**O**)

## Hymns

Only one hymn attributed to Stevenson has been uncovered during research of his cathedral works. This hymn for children appears in a printed format in a number of church hymnals in eight samples assessed from 1878-1960. Of the hymnals edited by Robert Prescott Stewart, Stevenson's hymn for children *Saviour Like a Shepherd Lead Us* is presented in F major, numbered '468' and appears on p. 474 in the hymnals dating between 1878-1904.<sup>10</sup> In the editions of *Church Hymnal With Tunes* edited by Charles Herbert Kitson and Charles George Marchant in samples spanning 1919-1960, *Saviour Like a Shepherd Lead Us* remains but is written in Eb major, numbered '632' on p. 832.<sup>11</sup> Since no primary hand written sources were found to contain this hymn, it is not part of this edition. However, a photocopy has been inserted in the **Appendix 4**. For information on the church hymnals assessed, see **Bibliography**.

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<sup>10</sup> See Robert Prescott Stewart ed. *Church Hymnal With Tunes*, 3<sup>rd</sup> edition, (Dublin: The Association for promoting Christian knowledge, 1878), 474; *Church Hymnal With Tunes*, 6<sup>th</sup> edition, (Dublin: The Association for promoting Christian knowledge, 1891), 474; *Church Hymnal With Tunes*, 14<sup>th</sup> edition, (London: Oxford, 1895), 474; *Church Hymnal With Tunes*, (London: Oxford, 1897), 474; *Church Hymnal With Tunes*, (London: Oxford, 1904), 474.

<sup>11</sup> See Charles Herbert Kitson and George Marchant George ed., *Church Hymnal With Accompanying Tunes* (Dublin: The Association for promoting Christian knowledge, 1919), 832; The Church of Ireland, General Synod, *Church Hymnal With Accompanying Tunes and an Appendix*, (Dublin: The Association for promoting Christian knowledge, 1919), 832; *Church Hymnal With Accompanying Tunes and an Appendix*, (Dublin: Association for promoting Christian knowledge, 1936); 832. *Church Hymnal With Accompanying Tunes and an Appendix*, (Dublin: The Association for promoting Christian knowledge, 1960), 626.

## Critical Commentary

### Composition

*Saviour Like a Shepherd Lead Us* is a thirteen bar Russian air which would appear to use the *estampie* form of AABBC where each letter represents an opening and close to each of three musical phrases. The 'Amen' is outside this musical form.

### Scoring

*Saviour Like a Shepherd Lead Us* is scored for treble, countertenor, tenor and bass.

### Copy text

According to *Church Hymnal With Accompanying Tunes* (1919), this Russian air was arranged by Stevenson in 1818. It is entitled 'Vesper Hymn 878787' and 'may also be sung to Dismissal No. 59'. The words to *Saviour Like a Shepherd Lead Us* are based on Isaiah Psalm 40 'He shall feed his flock like a shepherd'. They are marked 'Anon' and dated '1836'. This information is ambiguous but would seem to imply that Stevenson's arrangement was imposed onto the words of the hymn after his death. The earlier edition of *Church Hymnal* (1878) is marked 'This Hymn may also be sung to "Mannheim", No. 228.'

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Sir John Andrew Stevenson**

**Elaine Marie Sherwin**

**Volume 4**

**PhD in Musicology**

**2012**



NUI MAYNOOTH  
Oileall na hÉireann Má Nuad

**An Edition of the Cathedral Works of  
Sir John Andrew Stevenson**

In five volumes

**Volume 4**

Elaine Marie Sherwin

Thesis submitted to the National University of Ireland for the degree of Doctor of  
Philosophy

Department of Music

National University of Ireland, Maynooth

Maynooth

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**Volume 4**  
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## PART III

### The Editions

# Arise O Lord God

[pre-1815]

10<sup>th</sup>, 22<sup>nd</sup>, 71<sup>st</sup> Psalm, 30<sup>th</sup> Chapter of Job  
and the 49<sup>th</sup> Chapter of Ecclesiasticus

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

[Sym.]

[Trumpet Loud]

Organ

5 [Trio] *p* *cresc.*

C.Tn

Ten

Bass

Org.

5 [tr] [tr] [p] [cresc.] (b)

10 *f* *p*

C.Tn

Ten

Bass

Org.

10 [f] [p] [Sym.]

hand, O Lord, for get not the poor.

hand, O Lord, for get not the poor.

up thine hand, O Lord, for get not the poor.

1

Arise O Lord God

15

C.Tn  
Ten  
Bass

For the poor com - mit - teth him - self un - to Thee, for the  
For the poor com - mit - teth him - self un - to Thee, for the

Org.

19

C.Tn  
Ten  
Bass

poor com - mit - teth him - self un - to Thee, the poor com - mit - teth him - self, un - to Thee, *Allegro*  
poor com - mit - teth him - self un - to Thee, the poor com - mit - teth him - self, un - to Thee. *[pp]*

Thee, the poor - com - mit - teth him - self, the poor un - to Thee. For *Allegro*

Org.

23

C.Tn  
Ten  
Bass

For Thou art the hel - per, - the hel - per, Thou art the hel - per, the hel - per of the  
For Thou art the hel - per, the hel - per, Thou art the hel - per, the hel - per of the  
Thou art the hel - per, the hel - per, Thou art the hel - per, the hel - per, the hel - per of the

Org.

Arise O Lord God

26 *p*

C.Tn friend - less. Thou art the hel - per, the hel - per, the hel - per of the friend - less, of the friend - less,

Ten friend - less. Thou art the hel - per, the hel - per, the hel - per of the friend - less, of the friend - less, [*p*]

Bass friend - less. Thou art the hel - per, the hel - per, the hel - per of the friend - less, of the [*p*]

Org. [*p*]

30 *p*

C.Tn of the friend - less, Thou art the hel - per, the hel - per of the friend - less, the hel - per

Ten of the friend - less, Thou art the hel - per, the hel - per of the friend - less, the hel - per *p*

Bass friend - less, of the friend - less, Thou art the hel - per of the friend - less, the hel - per *p*

Org. *p*

35 *Andante espressivo* [*Trio*]

C.Tn of the friend - less. *tr* Our fa - thers hoped in Thee, they trus - ted in Thee and Thou didst de - li - ver them. *p*

Ten of the friend - less. *tr* Our fa - thers hoped in Thee, they trus - ted in Thee and Thou didst de - li - ver them. *p*

Bass of the friend - less. Our fa - thers hoped in Thee, they trus - ted in Thee and Thou didst de - li - ver them. *p*

Org. [*Andante espressivo*]

Arise O Lord God

44 *ppp* *cresc.*

C.Tn  
Our fa - thers hoped \_\_\_ in Thee, they trus - ted in Thee, they trus - ted in Thee, they trus - ted in \_\_\_ Thee and

Ten  
8 *ppp* [*cresc.*]

Bass  
*ppp* [*cresc.*]

Our fa - thers hoped \_\_\_ in Thee, they trus - ted in \_\_\_ Thee, in Thee, they trus - ted in \_\_\_ Thee and

Org.  
*ppp* [*cresc.*]

53 *p*

C.Tn  
Thou \_\_\_ didst de - li - ver them. Our fa - thers hoped \_\_\_ in Thee, they trus - ted in \_\_\_ Thee, they trus - ted in

Ten  
8 *p*

Bass  
*p*

Thou didst de - li - ver them. Our fa - thers hoped \_\_\_ in Thee, they trus - ted in \_\_\_ Thee, \_\_\_ in

Org.  
53 [*p*]

61 *p* *f* *dim.* *p*

C.Tn  
Thee and Thou didst de - li - ver them. Thou didst de - li - ver them, they trus - ted in Thee \_\_\_ and Thou didst de -

Ten  
*p* [*f*] *dim.* *p*

Bass  
*p* [*f*] [*dim.*] *p*

Thee and Thou didst de - li - ver them. Thou didst de - li - ver them, they trus - ted in Thee \_\_\_ and Thou didst de -

Org.  
61 [*p*] [*f*] [*dim.*] [*p*]

Arise O Lord God

69 *f* *dim.* *pp*

C.Tn  
li - ver them, they trus - ted in Thee and thou didst de - li - ver them.

Ten  
li - ver them, they trus - ted in Thee and thou didst de - li - ver them.

Bass  
li - ver them, they trus - ted in Thee and thou didst de - li - ver them.

Org.  
[*f*] [*dim.*] [*pp*] [Sym.]

77 Recitativo  
Contra Tenor

C.Tn  
I did weep with him that was in trou - ble, the bles - sing of him that was rea - dy to pe - rich

Org.

83 *espress.* *Larghetto*  
[Air] Solo

C.Tn  
came u - pon - him and caused the wi - dow's heart to sing with joy and caused the wi - dow's heart to sing.

Org.  
[*Larghetto*] Swell

88

C.Tn  
the wi - dow's heart to sing for joy, to sing for joy, for joy,

Org.

93

C.Tn  
for joy, and caus'd the wi - dow's heart to sing for joy.

Org.

Arise O Lord God

97 *f*

C.Tn The bles-sing of him that was rea-dy to pe-rish, the

Org.

102

C.Tn bles - sing of him that was rea - dy to pe - rish came u - pon him. and caus'd the wi-dow's heart to

Org. *p* *lento*

107 *tr*

C.Tn sing for joy, and caus'd the wi-dow's heart to sing for joy, and caus'd the wi-dow's heart to sing for

Org.

112 *tr* *ad lib.*

C.Tn joy, for joy, for joy, to sing, and cause'd the wi-dow's

Org.

117 *tr*

C.Tn heart to sing for joy.

Org. [Sym.] *tempo* *cresc.*

Arise O Lord God

[Slow]  
[Trio]  
ad lib.  
[p]

123

C.Tn He shall de - li - ver the poor, the poor when he cri - eth. He shall de - li - ver the poor, the poor when he

Ten He shall de - li - ver the poor, the poor — when he cri - eth. He shall de - li - ver the poor, the poor when he

Bass He shall de - li - ver the poor, the poor when he cri - eth. He shall de - li - ver the poor, the poor when he

Org. *p* *pp*

130

C.Tn cri - eth.

Ten cri - eth. the nee - dy al - so, and him that had none to help him, the nee - dy al - so and

Bass cri - eth.

Org.

Recit Tenor

137

Ten him him that had none to help him. There - fore bless — the God of all, ev'n the

Org.

Air

145

Ten God of whom com - eth our — sal - va - tion. There - fore bless — the God of — all, ev'n the God, —

Org.

154

Ten ev'n the God of whom com - eth sal - va - tion, ev'n the God, — ev'n — the God, the God —

Org.

Arise O Lord God

Slow  
[Trio]  
Verse

163

C.Tn

Ten

Bass

Org.

of what com - eth sal - va - tion.

Peace, — peace be with - in thy

Peace, — peace be with - in thy

[Sym.] Peace, — peace be with - in thy

[Slow]

[p]

171

C.Tn

Ten

Bass

Org.

walls, — peace be with - in thy walls, — peace, — be with - in thy walls — and

walls, — peace be with - in thy walls, — peace, — be with - in thy walls —

walls, — peace be with - in thy walls, — peace, — be with - in thy walls —

walls, — peace, — be with - in thy walls — and

[cresc.]

[p]

[pp]

[pp]

[p]

[pp]

[cresc.]

[p]

[pp]

[Allegro]

178

C.Tn

Ten

Bass

Org.

and plen - teous - ness with - in, with - in thy pa - la - ces,

and plen - teous - ness with - in, with - in thy pa - la - ces,

and plen - teous - ness with - in, with - in thy pa - la - ces, and plen - teous - ness with - in thy

Arise O Lord God

185 *p* *tr* *f*

C.Tn  
 plen - teous-ness with-in thy pa - la - ces, plen - teous-ness with in, with in thy pa - la - ces, plen - teous-ness,

Ten  
 8 plen - teous-ness with-in thy pa - la - ces, plen - teous-ness with in, with in thy pa - la - ces, plen - teous-ness,

Bass  
 pa - la - ces, thy pa - la - ces, plen - teous-ness with - in, with - in thy pa - la - ces, plen - teous-ness,

Org.  
 185 [*p*] *f*

192 *pp* *f*

C.Tn  
 plen - teous-ness, with-in thy pa - la - ces, plen - teous-ness with in, with in thy pa - la - ces and plen - teous-ness with-

Ten  
 8 plen - teous-ness, with-in thy pa - la - ces, plen - teous-ness with in, with in thy pa - la - ces and plen - teous-ness with-

Bass  
 plen - teous-ness, with-in thy pa - la - ces, plen - teous-ness with - in, with - in thy pa - la - ces and plen - teous-ness with-

Org.  
 192 [*pp*] [*f*]

200 *Slow* *p*

C.Tn  
 in, with - in thy pa - la - ces. Peace, peace, peace be with - in thy walls.

Ten  
 8 in, with - in thy pa - la - ces. Peace, peace, peace be with - in thy walls.

Bass  
 in, with - in thy pa - la - ces. Peace, peace, peace be with-in thy walls.

Org.  
 200 [*Slow*] [*p*]

Arise O Lord God

208 **Slow**  
Chorus

Treble  
C.Tn  
Ten  
Bass

Peace, peace, peace be with-in thy walls, peace, peace be with-in thy walls, and

Org.

216 **Allegro**

Trb  
C.Tn  
Ten  
Bass

and plen-teous-ness with in, thy pa-la-ces and plen-teous-ness with in, with in thy pa-la-ces and

Org.

216 **[Allegro]**

224

Trb  
C.Tn  
Ten  
Bass

and plen-teous-ness with-in thy pa-la-ces and plen-teous-ness plen-teous-ness with-

Org.

224

Arise O Lord God

229

Trb  
in, with - in thy pa - la - ces and plen - teous - ness with in, with - in thy

C.Tn  
in, with - in thy pa - la - ces and plen - teous - ness with in, with - in thy

Ten  
in, with - in thy pa - la - ces and plen - teous - ness with in, with - in thy

Bass  
in, with - in thy pa - la - ces and plen - teous - ness with in, with - in thy

Org.

235

Trb  
pa - la - ces. A - men. A - men.

C.Tn  
pa - la - ces. A - men. A - men.

Ten  
pa - la - ces. A - men. A - men.

Bass  
pa - la - ces. A - men. A - men.

Org.

# Behold How Good and Joyful

[c.1802]

Psalm 133, 134, 3rd verse; 122, 7th verse

Edited by Elaine Sherwin

Sir John Andrew Stevenson

(1761-1833)

Verse Three Men's Voices

[Sym.]

Organ Trumpet Stop

8

Bass Be - hold, be -

8

Org.

16

Ten Be - hold, be - hold, how good and

Bass hold, how good and joy - ful, how joy - ful a thing it is,

16

Org.

23

C.Tn Be - hold, be - hold, how good and joy - ful, how joy - ful a thing it

Ten joy - ful, how joy - ful a thing it is, be -

23

Org.

30

C.Tn is, how good and joy ful, how

Ten hold, be - hold, how good and joy - ful, how good and

Bass be - hold, be - hold how good and joy - ful, how good and

30

Org.

Behold How Good and Joyful

37

C.Tn  
joy - ful, how good and joy - ful a thing it is, breth -

Ten  
joy - ful, how good and joy - ful a thing it is,

Bass  
joy - ful, how joy - ful a thing it is,

Org.

44

C.Tn  
- ren to dwell to - ge - ther, to dwell to - ge - ther, breth - ren to dwell to - ge - ther in u - ni - ty, to

Ten  
breth - ren to dwell to - ge - ther, breth - ren to dwell to - ge - ther in u - ni - ty, to

Bass  
breth - ren to dwell to - ge - ther in u - ni - ty, to

Org.

51

C.Tn  
dwell to - ge - ther, to dwell to - ge - ther, how good and joy - ful, how joy - ful,

Ten  
dwell to - ge - ther, to dwell to - ge - ther, how good and joy - ful, how good and joy - ful, my

Bass  
dwell to - ge - ther, to dwell to - ge - ther, how good and joy - ful,

Org.

59

C.Tn  
my breth - ren to dwell to - ge - ther in u - ni - ty, to dwell to - ge - ther in

Ten  
breth - ren to dwell to - ge - ther in u - ni - ty, to dwell to - ge - ther, to dwell to - ge - ther in

Bass  
my breth - ren to dwell, to dwell to - ge - ther in

Org.

Behold How Good and Joyful

67 [f] Chorus

C.Tn u - ni - ty, in u - ni - ty, in u - ni - ty, to dwell to - ge - ther in u - ni - ty. Be -

Ten u - ni - ty, in u - ni - ty, in u - ni - ty, to dwell to - ge - ther in u - ni - ty. Be -

Bass u - ni - ty, in u - ni - ty, in u - ni - ty, to dwell to - ge - ther in u - ni - ty. Be -

Org.

75

Trb be - hold how good and joy - ful, how joy - ful a thing it is,

C.Tn hold, be - hold how good and joy - ful, how joy - ful a thing it is,

Ten hold, be - hold how good and joy - ful, how joy - ful a thing it is, breth -

Bass hold, be - hold how good and joy - ful, how joy - ful a thing it is, breth -

Org.

83

Trb breth - ren to dwell to - ge - ther, in u - ni - ty, to

C.Tn breth - ren to dwell to - ge - ther, in u - ni - ty, to

Ten - ren to dwell to - ge - ther, to dwell to - ge - ther in u - ni - ty, to

Bass - ren to dwell to - ge - ther, breth - ren to dwell to -

Org.

Behold How Good and Joyful

90

Trb  
 dwell to - ge ther in u - ni ty, how good and joy - ful, how good and joy - ful, how

C.Tn  
 dwell to ge - ther in u - ni ty, how good and joy - ful, how good and joy - ful, how

Ten  
 dwell to - ge - ther in u - ni ty, how good and joy - ful, how good and joy - ful, how

Bass  
 ge - ther to - ge - ther in u - ni ty, how good and joy - ful, how good and joy - ful, how

Org.

98

Trb  
 joy - ful a thing it is, breth - ren to dwell to - ge - ther, breth -

C.Tn  
 joy - ful a thing it is, breth - ren to dwell to - ge - ther, breth - ren to dwell to - ge - ther, to

Ten  
 joy - ful a thing it is, breth - ren to dwell to - ge - ther, breth - ren to dwell to - ge - ther,

Bass  
 joy - ful a thing it is, breth - ren to dwell to - ge - ther breth - ren to dwell to -

Org.

106

Trb  
 - ren to dwell to - ge - ther in u - ni - ty, to dwell to - ge - ther in u - ni - ty, to dwell to -

C.Tn  
 dwell to - ge - ther in u - ni - ty, to dwell to - ge - ther in u - ni - ty, to dwell to -

Ten  
 to dwell to - ge - ther in u - ni - ty, to dwell to - ge - ther in u - ni - ty, to dwell to -

Bass  
 ge - ther to dwell to - ge - ther, to dwell to - ge - ther in u - ni - ty, to dwell to -

Org.

Behold How Good and Joyful

114

Trb  
C.Tn  
Ten  
Bass

ge-ther in u - ni - ty.

Recitative

Largo

It is like the pre-cious oint-ment u - pon the head that ran down un-to the

Org.

[Largo]

120

C.Tn

beard, ev'n un-to Aa-ron's beard and went down to the skirts of his clo-thing.

Andante [Air]

Andante [Sym.]

Swell

Org.

126

Org.

136

C.Tn

Like as the dew of Her-mon, like as the dew of Her-mon which fell u - pon the

[swell]

Org.

145

C.Tn

Hill, the Hill of Si - on. Like as the dew of Her-mon,

[swell]

Org.

154

C.Tn

like as the dew of Her - mon which fell up-on the Hill, the Hill of Si - on.

Org.

Behold How Good and Joyful

162

C.Tn

Org.

For there the Lord pro-mi-sed his bles-sing and life for e-ver more, life

[p] Swell Swell

171

C.Tn

Org.

for e-ver more, the Lord pro-mi-sed his bles-sing and life for e-ver more.

[f] ad lib. [tr] [Sym.]

181

C.Tn

Ten

Bass

Org.

Slow [Trio] Verse

Lift up your hands, lift up your hands in the Sanc-tu-a-ry.

Lift up your hands, lift up your hands in the Sanc-tu-a-ry.

Lift up your hands, lift up your hands in the Sanc-tu-a-ry.

Slow

188

Trb

C.Tn

Ten

Bass

Org.

Slow Chorus

Lift up your hands, lift up your hands in the Sanc-tu-a-ry.

Lift up your hands, lift up your hands in the Sanc-tu-a-ry.

Lift up your hands, lift up your hands in the Sanc-tu-a-ry.

Lift up your hands, lift up your hands in the Sanc-tu-a-ry.

Allegro

And praise the Lord

And praise the

Allegro

Behold How Good and Joyful

192

Trb

C.Tn

Ten

Bass

Org.

and praise the Lord, and praise the Lord, and praise the Lord, and

Lord, and praise the Lord and praise the Lord, and praise the Lord, and

196

Trb

C.Tn

Ten

Bass

Org.

and praise the Lord, and praise the Lord, and

and praise the Lord and praise the Lord, praise the Lord and praise

and praise the Lord and praise the Lord, and praise the Lord and praise

praise and praise the Lord, and praise the Lord and

200

Trb

C.Tn

Ten

Bass

Org.

praise and praise the Lord and praise the Lord and praise the Lord.

the Lord and praise the Lord and praise the Lord and praise the Lord.

the Lord and praise the Lord and praise the Lord and praise the Lord.

praise the Lord and praise the Lord and praise the Lord.

Behold How Good and Joyful

206 **Slow**  
[Trio]  
Verse

C.Tn  
Ten  
Bass

Org.

Peace be with-in thy walls, — peace be with-in thy walls, peace, peace, peace be with-in thy walls, — peace be with-in thy walls, peace, peace, peace be with-in thy walls, — peace be with-in thy walls, peace, peace, peace be with-in thy walls, —

212 **Allegro**

C.Tn  
Ten  
Bass

Org.

walls and plen-teous-ness with-in thy pa-la-ces and plen-teous-ness with-in thy pa-la-ces and walls and plen-teous-ness with-in thy pa-la-ces and plen-teous-ness with-in thy pa-la-ces and walls and plen-teous-ness with-in thy pa-la-ces and plen-teous-ness with-in thy

217

C.Tn  
Ten  
Bass

Org.

plen-teous-ness with-in, — with-in thy pa-la-ces, and plen-teous-ness with-in thy plen-teous-ness with-in, — with-in thy pa-la-ces, and plen-teous-ness with-in thy pa-la-ces and plen-teous-ness with-in thy pa-la-ces and plen-teous-ness with-in thy pa-la-ces and

223

C.Tn  
Ten  
Bass

Org.

pa-la-ces and plen-teous-ness with-in, — with-in thy pa-la-ces and plen-teous-ness with-in, — with-in pa-la-ces and plen-teous-ness with-in, — with-in thy pa-la-ces, with-in, — with-in thy pa-la-ces and plen-teous-ness with-in, — with-in

Behold How Good and Joyful

230 **Slow Chorus**

Trb  
C.Tn  
Ten  
Bass

in thy pa-laces. Peace be with-in thy walls, peace be with-in thy walls,  
- in thy pa-laces. Peace be with-in thy walls, - peace be with-in thy walls,  
- in thy pa-laces. Peace be with-in thy walls, - peace be with-in thy walls,  
in thy pa-laces. Peace be with-in thy walls, peace be with-in thy walls,

Org.

230 **Slow**

236

Trb  
C.Tn  
Ten  
Bass

peace, peace be with-in thy walls.  
peace, peace be with-in thy walls.  
Solo Tenor  
peace, peace be with-in thy walls. For my breth-ren and com-pa-nions' sake, I will wish thee pros-  
peace, peace be with-in thy walls.

Org.

243

Ten  
Org.

pe-ri-ty, will wish thee pros-pe-ri-ty, for my bre-the-ren and com-pa-nions' sake, I will wish, will wish thee pros-

Behold How Good and Joyful

251 **Slow Chorus**

Trb  
C.Tn  
Ten  
Bass

Org.

pe - ri - ty, I will wish - will wish, thee - pros - pe - ri - ty. Peace be with-in thy walls, Peace be with-in thy walls, Peace be with-in thy walls,

251 **Slow**

257 **Allegro**

Trb  
C.Tn  
Ten  
Bass

Org.

peace be with-in thy walls, peace be with-in thy walls, peace, peace be with-in thy walls, and

257 **Allegro**

263

Trb  
C.Tn  
Ten  
Bass

Org.

and plen - teous-ness with - in thy pa - la - ces and plen - teous-ness with - in with - in thy pa - la - ces and

263

Behold How Good and Joyful

271

Trb

C.Tn

Ten

Bass

Org.

and plen-teous-ness with-in thy pa - la - ces and plen-teous-ness, plen - teous-ness with -

plen - teous-ness with-in thy pa - la - ces and plen - teous-ness with-in thy pa - la - ces and plen - teous-ness with -

plen - teous-ness with-in thy pa - la - ces and plen - teous-ness with-in thy pa - la - ces and plen - teous-ness with -

and plen-teous-ness with-in thy pa - la - ces and plen-teous-ness with-in thy pa - la - ces, with -

276

Trb

C.Tn

Ten

Bass

Org.

in, with - in thy pa - la - ces and plen - teous - ness with - in, with -

in, with - in thy pa - la - ces and plen - teous - ness with - in, with -

in, with - in thy pa - la - ces and plen - teous - ness with - in, with -

in, with - in thy pa - la - ces and plen - teous - ness with - in, with -

281

Trb

C.Tn

Ten

Bass

Org.

in thy pa - la - ces. A - men. A - men.

in thy pa - la - ces. A - men. A - men.

in thy pa - la - ces. A - men. A - men.

in thy pa - la - ces. A - men. A - men.

# Behold How Good and Joyful

## Musical Illustration

Fig. 1 Source (K) ii, bars 255-262

Slow Verse

Peace, peace, peace be with-in thy walls. Peace

The musical score is written for a single system with a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Slow' and the section is a 'Verse'. The lyrics are: 'Peace, peace, peace be with-in thy walls. Peace'. The melody is primarily in the treble clef, with some accompaniment in the bass clef. The piece concludes with a fermata over the final note.

# Behold How Good and Joyful

## Musical Illustration

Fig. 2 Source (K) ii, variation and repeat of bars upbt. 214-231

Allegro

And plen - teous-ness with - in thy pa - la-ces.

The musical score consists of three systems of piano accompaniment and a vocal line. The first system shows the vocal line with lyrics: "And plen - teous-ness with - in thy pa - la-ces." The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system continues the piano accompaniment with a variation in the right hand's chordal structure. The third system shows the piano accompaniment concluding with a final chord in the right hand and a sustained note in the left hand.

# Behold How Good and Joyful

## Musical Illustration

Fig. 3 Source (K) ii, variation of bars 232–238

**Slow**  
Verse

The image displays two systems of musical notation for piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The first system covers bars 232-238. The lyrics are: "Peace be with - in thy walls, peace be with - in thy walls,". The second system covers bars 239-245. The lyrics are: "peace, peace — be with - in thy walls." A dashed line above the treble staff in the second system indicates a melodic line for the vocal part.

Peace be with - in thy walls, peace be with - in thy walls,

peace, peace — be with - in thy walls.

# Behold How Good and Joyful

## Musical Illustration

Fig. 4 Source (K) ii, bars 267–268

Organ variation

The musical notation consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a treble clef and a key signature of one sharp (F#). The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The sixth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The bass staff begins with a bass clef and a key signature of one sharp (F#). The first measure contains a half note G3. The second measure contains a half note F#3. The third measure contains a half note E3. The fourth measure contains a half note D3. The fifth measure contains a half note C3. The sixth measure contains a half note B2. The piece concludes with a double bar line.

# Behold How Good and Joyful

## Musical Illustration

Fig. 5 Source (C) viii & ix, bars 255–260, treble variation

Slow  
Chorus

Peace be with-in thy walls, peace be with-in thy walls, peace, peace — be with - in thy walls.

The musical notation is a single staff in treble clef with a 4/4 time signature. It consists of eight measures. The melody is written in a simple, homophonic style. The lyrics are placed below the notes, with hyphens indicating syllables that span across bar lines. The final note of the piece is a half note with a fermata.

# Blessed Be the Lord My Strength

[1808]

composed for the installation of the Knights of St Patrick

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

[Vivace]  
Diapasons & Principal Swell

Organ

Stop Diapasons & Flute

9 [Vivace]

Counter Tenor

Tenor

Org.

17

C.Tn

Ten

Bass

Org.

24

C.Tn

Ten

Bass

Org.

Strength Who teach-eth my hands to war, Who teach-eth my hands to war, to war, and my  
strength Who teach-eth my hands to war, Who teach-eth my hands to war, to war, and my  
strength Who teach-eth my hands to war, Who teach-eth my hands to war, to war, and my

Bles-sed, bles - sed be the Lord my strength: bles - sed, bles - sed be the Lord my strength: bles - sed be the Lord my strength: Who

Bles - sed, bles - sed be the Lord my strength: bles - sed be the Lord my strength: bles - sed be the Lord my strength: Who

Strength Who teach-eth my hands to war, Who teach-eth my hands to war, to war, and my  
strength Who teach-eth my hands to war, Who teach-eth my hands to war, to war, and my  
strength Who teach-eth my hands to war, Who teach-eth my hands to war, to war, and my

28

Blessed Be the Lord My Strength

30

C.Tn  
fin - gers to fight; bles - sed be the Lord, be the Lord — my

Ten  
8  
fin - gers to fight; bles - sed, bles - sed be the Lord — my

Bass  
fin - gers to fight; bles - sed, bles - sed be the Lord my

Org.

37

C.Tn  
strength: Who — teach - eth my hands to war, Who teach - eth my hands to war, — and my

Ten  
8  
strength: Who teach - eth my hands to war, Who teach - eth my hands to war, — and my

Bass  
strength: Who — teach - eth my hands to war, to war, —

Org.

43

C.Tn  
fin - gers to — fight, — to war, — and my fin - gers to fight.

Ten  
8  
fin - gers to — fight, — to war, — and my fin - gers to fight.

Bass  
— and my fin - gers to — fight, to — war, — and my fin - gers to fight.

Org.

Full Organ  
*ff*

51

C.Tn  
My hope, and my for - tress, my cas - tle, and my de - li - ve - rer, in Whom I

Ten  
8  
My hope and my for - tress, my cas - tle, and my de -

Bass  
My hope, and my for - tress, my cas - tle, and my de - li - ve - rer, and my — de -

Org.

Choir Organ

Blessed Be the Lord My Strength

58 *f*

C.Tn trust in Whom I trust

Ten *f* *p* *f* li - ve - rer, in Whom I trust, in Whom I trust; Who sub -

Bass *f* *p* *f* li - ve - rer, in Whom I trust, in Whom I trust; Who sub - du - eth my

Org. *f* *p* *f* Swell *tr*

66

C.Tn Who sub - du - eth my peo - ple, my peo - ple that is un - der me, Who sub - du - eth my peo - ple, my

Ten du - eth my peo - ple that is un - der me, Who sub - du - eth my peo - ple, Who sub - du - eth my

Bass peo - ple, my peo - ple that is un - der me, Who sub - du - eth my peo - ple, Who sub - du - eth my

Org.

73

C.Tn peo - ple that is un - der me; Bles - sed, bles -

Ten peo - ple that is un - der me;

Bass peo - ple that is un - der me;

Org. Full Organ Choir Organ *tr*

81

C.Tn - sed be the Lord my strength: bles - sed be the

Ten Bles - sed, bles - sed be the Lord my strength:

Bass Bles - sed,

Org.

Blessed Be the Lord My Strength

89

C.Tn  
Lord, be the Lord my strength, be the Lord my strength

Ten  
bles - sed be the Lord my strength, be the Lord my strength

Bass  
bles - sed be the Lord my strength, be the Lord my strength

Org.

97

C.Tn  
— Who teach-eth my hands to war, Who teach-eth my hands to war, to war and my

Ten  
— Who teach-eth my hands to war, Who teach-eth my hands to war, to war and my

Bass  
— Who teach-eth my hands to war, Who teach-eth my hands to war and my

Org.

104

C.Tn  
*tr* *[ff]* *[p]* *Slow*  
fin - gers to fight, to fight, to fight, to war, and my fin - gers to fight, to

Ten  
*[ff]* *[p]*  
fin - gers to fight, to fight, to fight, to war, and my fin - gers to fight, to

Bass  
*[ff]* *[p]*  
fin - gers to fight, to fight, to fight, to war, and my fin - gers to fight, to

Org.  
*tr* *ff* *[p]* *Slow*

112

C.Tn  
*[a tempo]*  
war, and my fin - gers to fight.

Ten  
war, and my fin - gers to fight.

Bass  
war, and my fin - gers to fight.

Org.  
*[a tempo]*  
Full Organ

Blessed Be the Lord My Strength

120

Bass

Org.

126

[Largo]  
Solo Bass  
with great feeling

[pp]

Lord what is

Org.

Largo

pp Swell Diapasons

Organ pianissimo throughuout

131

Bass

Org.

man that — Thou has such re - spect un - to — him or the Son of

135

Bass

Org.

Man, the Son of Man that — Thou so — re - gar - dest him!

140

Bass

Org.

Man — is like a thing of — naught. Man — is like a

[p]

144

Bass

Org.

thing of — naught: his time pas - seth a - way like a

[pp]

Blessed Be the Lord My Strength

149

Bass

sha - dow, his time pas - seth a - way like a sha - dow, his

Org.

154

Bass

time pas - seth a - way, pas - seth a - way, a - way

Org.

*cresc.* *dim.*

[*cresc.*] [*dim.*]

159

Bass

like a sha - dow.

Org.

*pp* *[pp]* *f p* *f p*

With Majesty

165

Bass

Bow, bow,

Org.

Full Organ *f* *p*

[*p*]

170

Bass

bow Thy hea - vens O Lord, O Lord, and come down:

Org.

*f* *f* Full Organ *tr*

174

Bass

touch, touch the moun - tains, touch, touch the moun - tains, the moun -

Org.

*tr* Swell Hautboy



Blessed Be the Lord My Strength

202

Bass

ar - rows, shoot out Thine ar - rows and con - sume them. Cast forth Thy light -

Org.

206

Bass

nings, Thy light - nings, Thy light - nings, Thy light - nings and tear them. Shoot out Thine ar - rows.

Org.

*p*

210

Bass

Cast forth Thy light - nings. Shoot out Thine ar - rows and con - sume them.

Org.

214

Bass

Shoot out Thine ar - rows and con - sume them.

Org.

*ad lib.* *cresc.* *dim.* *pp* *tempo*

*pp* *f* *p*

Full Organ Swell

219

Bass

Bow Thy heav'ns, O Lord and come down.

Org.

*pp espress.* *lentando* *pp*

225

Bass

Cast forth Thy light - nings. Shoot out Thine ar - rows. Shoot out Thine ar - rows and con - sume them.

Org.

*p*



Blessed Be the Lord My Strength

258 *cresc.* **f p**

C.Tn  
save me from the hands of strange chil dren, whose mouth tal - keth of va - ni - ty and their

Ten  
save me from the hands of strange chil dren, whose mouth tal - keth of va - ni - ty, of va - ni - ty and their

Bass  
save me from the hands of strange chil - dren, whose mouth tal - keth of va - ni - ty, whose mouth tal - keth of va - ni - ty and their

Org.  
[f] [p]

265 **pp** *ad lib.* **[Vivace]** *With spirit but steady in time*

C.Tn  
right hand is a right hand of in - i - qui - ty, their right hand is a right hand of in - i - qui - ty. I will sing, will

Ten  
right hand is a right hand of in - i - qui - ty, their right hand is a right hand of in - i - qui - ty.

Bass  
right hand is a right hand of in - i - qui - ty, their right hand is a right hand of in - i - qui - ty.

Org.  
very soft **Vivace**  
Choir Organ

272 *tr*

C.Tn  
sing a new song, will sing a new song un - to

Ten  
I will sing, will sing a new song un - to

Bass  
I will sing, will

Org.  
Diapason & Flute

277

C.Tn  
Thee, O God, will sing un - to Thee O God and sing prai - ses

Ten  
Thee, O God, will sing a new song un - to Thee O God and sing prai - ses

Bass  
sing a new song, will sing a new song and sing

Org.

Blessed Be the Lord My Strength

282

C.Tn  
and sing prai - ses, sing prai - ses, sing prai - ses un - to -

Ten  
and sing prai - ses, sing prai - ses, sing prai - ses un - to -

Bass  
prai - ses, sing prai - ses un - to -

Org.

286

C.Tn  
Him, and hast de - li - ve - red Thy ser - vant from the

Ten  
Him, and hast de - li - ve - red Thy ser - vant

Bass  
Him, for Thou hast giv'n vic - to - ry, giv'n vic - to - ry un - to kings

Org.

292

C.Tn  
pe - ril of the sword, from the pe - ril of the sword, with fire for Thou hast giv'n

Ten  
from the pe - ril of the sword, of the sword for Thou hast giv'n vic - to - ry, Thou hast giv'n

Bass  
from the pe - ril of the sword, for Thou hast giv'n vic - to - ry,

Org.

297

C.Tn  
vic - to - ry, giv'n vic - to - ry, giv'n vic - to - ry un - to kings and hast de -

Ten  
vic - to - ry, giv'n vic - to - ry, giv'n vic - to - ry un - to kings and hast de -

Bass  
for Thou hast giv'n vic - to - ry, giv'n vic - to - ry un - to kings and hast de -

Org.  
[Sym.]  
*f* Full Organ soft

Blessed Be the Lord My Strength

302

C.Tn  
li - ve-red Thy ser-vant, Thy ser-vant from the pe - ril of the sword,

Ten  
li - ve-red Thy ser-vant, Thy ser-vant from the pe - ril of the sword, from the pe - ril of the

Bass  
li - ve-red Thy ser-vant, Thy ser-vant from the pe - ril of the sword, from the pe - ril of the sword of the

Org.

308

C.Tn  
from the pe - ril of the sword, hast de - li - ve-red Thy ser - vant, Thy ser - vant from the pe - ril, the pe - ril

Ten  
sword, of the sword, hast de - li - ve-red Thy ser - vant, Thy ser - vant from the pe - ril, the pe - ril

Bass  
sword, from the pe - ril of the sword, hast de - li - ve-red Thy ser - vant, Thy ser - vant from the pe - ril, the pe - ril

Org.

315

C.Tn  
of the sword.

Ten  
of the sword. Recitative  
Hap-py are the peo-ple that are in

Bass  
of the sword.

Org.  
tempo loud  
Swell Diapason  
Stop Diapason

Blessed Be the Lord My Strength

322

Trb

Ten

Bass

Org.

such a case, yea, bles-sed are the peo-ple who have the Lord for - their God, yea, bles-sed are the

327

Trb

C.Tn

Ten

Bass

Org.

peo-ple who have the Lord for their God. Let all the earth, let all the earth fear the Lord, let

*With firmness*  
Chorus

[*With firmness*]

333

Trb

C.Tn

Ten

Bass

Org.

let all the earth, let all the earth fear the Lord, let all the

Blessed Be the Lord My Strength

340

Trb  
let all the earth fear the Lord, let all the earth, let all the earth fear the

C.Tn  
earth fear the Lord, let all the earth fear the Lord, let all the earth, let all the earth fear the

Ten  
earth fear the Lord, let all the earth fear the Lord, let all the earth, let all the earth fear the

Bass  
earth fear the Lord, let all the earth fear the Lord, let all the earth fear the

Org.

347

Trb  
Lord, stand in awe of Him, stand in awe of Him, let all the

C.Tn  
Lord, stand in awe of Him, stand in awe of Him,

Ten  
Lord, stand in awe of Him, stand in awe of Him, stand in awe of Him,

Bass  
Lord, stand in awe of Him, stand in awe of Him, stand in awe of Him,

Org.

352

Trb  
earth, let all the earth fear the Lord, stand in awe of Him.

C.Tn  
let all the earth fear the Lord, stand in awe of Him.

Ten  
let all the earth, the earth fear the Lord, stand in awe of Him. Let all the

Bass  
let all the earth fear the Lord, stand in awe of Him, stand in awe of Him.

Org.

Blessed Be the Lord My Strength

357 *ad lib.* **With dignity but not too fast**

Trb 1  
Trb 2  
C.Tn  
Ten  
Bass

Let all the earth fear \_\_\_\_\_ the Lord.  
earth, the earth fear \_\_\_\_\_ the Lord.

357 *[ad lib.]* **With dignity but not too fast**

Org.

Let all the earth fear \_\_\_\_\_ the Lord. For He spake, He spake and it was done and it was

365

Trb 1  
Trb 2  
C.Tn  
Ten  
Bass

For He spake, He spake and it was done, it \_\_\_\_\_ was done. He com-  
For He spake and it was done, and it \_\_\_\_\_ was done. He com-  
done. He com - man - ded He com - man - ded and it stood fast \_\_\_\_\_

365

Org.

Blessed Be the Lord My Strength

371

Trb 1  
spake, He spake and it was done, it was done, He com - man - ded and it stood

Trb 2  
spake, and it was done, it was done, He com - man - ded and it stood

C.Tn  
man - ded, He com - man - ded and it stood fast, it stood

Ten  
man - ded, He com - man - ded and it stood fast, it stood

Bass  
He com - man - ded For He spake and it was done. He com - man - ded and it stood

Org.  
371

377

Trb 1  
fast and it stood fast. For He spake and

Trb 2  
fast, and it stood fast.

C.Tn  
fast. For He spake, He spake and it was done, for He spake and

Ten  
fast. For He spake and it was done, for He spake and

Bass  
fast, and it stood fast. For He spake and it was done and

Org.  
377

Blessed Be the Lord My Strength

385

Trb 1  
it was done. He com-man-ded, He com-

Trb 2  
He com-man-ded, He com-

C.Tn  
it was done. He com-man-ded, He com-man-ded,

Ten  
it was done. He com-man-ded, He com-man-ded,

Bas 1  
it was done. He com-man-ded, He com-man-ded,

Bas 2  
He com-man-ded, he com-

Org.  
385 *ff*

392

Trb 1  
man - ded, He com-man - ded and it stood fast and it stood fast. *pp*

Trb 2  
man - ded, [*pp*] [*f*]

C.Tn  
He com-man - ded and it stood fast and it stood fast. For He spake and it was [*f*]

Ten  
He com-man - ded and it stood fast and it stood fast. For He

Bas 1  
He com-man - ded and it stood fast and it stood fast. For He

Bas 2  
man - ded, [*pp*] [*f*]

Org.  
392 [*pp*] [*f*]

Blessed Be the Lord My Strength

399 *[f]* *ff* [ad lib.]

Trb For He spake and it was done. He com - man - ded, He com - man - ded,

C.Tn done, it was done. He com - man - ded, He com - man - ded,

Ten spake and it was done and it was done. He com - man - ded, He com - man - ded,

Bass spake and it was done. He com - man - ded, He com - man - ded,

Org. 399 *ff* [ad lib.]

404 ad lib.

Trb He com - man - ded and it stood fast.

C.Tn He com - man - ded and it stood fast.

Ten He com - man - ded and it stood fast.

Bass He com - man - ded and it stood fast.

Org. 404 [ad lib.]

# Blessed Is He That Considereth the Poor

[pre-1825]  
for a charity sermon

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

[Andante]

Treble 1

Treble 2

Organ

Andante  
Swell Diapasons & Principal

9

Trb 1

Trb 2

Org.

16

Trb 1

Trb 2

Org.

23

Trb 1

Trb 2

Org.

Bles - sed, bles - sed, Bles - sed,

bles - sed is he, bles - sed is he that con - side - reth the poor, that con - si - de - reth the

bles - sed is he, that con - si - de - reth the

poor, the poor and nee - dy: the Lord shall de - li - ver him, the Lord shall de - li - ver him,

poor, the poor and nee - dy: the Lord shall de - li - ver him, shall de -

shall de - li - ver him in the time of

li - ver him in the

30

Trb 1  
trou - ble, in the time of trou - ble, in the time, the time of trou - ble, the

Trb 2  
time, in the time of trou - ble, in the time of trou - ble, the time of trou - ble, the

Org.

37

Trb 1  
*f* Lord shall de - li - ver him in the time of trou - ble.

Trb 2  
*f* Lord shall de - li - ver him in the time of trou - ble.

Org.  
*f* [Sym.]

44

Trb 1  
Bles - sed, bles - sed, bles - sed is he, bles - sed is he

Trb 2  
Bles - sed, bles - sed is he that con -

Org.

51

Trb 1  
that con - side - reth the poor, the poor and nee - dy: the Lord shall de -

Trb 2  
side - reth the poor, that con - side - reth the poor and nee - dy:

Org.  
Sym Swell

59

Trb 1  
li - ver him, the Lord shall de - li - ver him in the time of trou - ble, the Lord shall de -

Trb 2  
the Lord shall de - li - ver him in the time of trou - ble, the time of trou - ble, the Lord shall de -

Org.

Blessed Is He That Considereth the Poor

67

Trb 1  
li - ver him, the Lord shall de - li - ver him, shall de - li - ver him

Trb 2  
li - ver him, the Lord shall de - li - ver him, shall de - li - ver him

Org.

74

Trb 1  
in the time of trou - ble, in the time, the time, the time of

Trb 2  
in the time, the time of trou - ble, in the time, the time of

Org.

ad lib. *tr*

[ad lib.]

82

Trb 1  
trou - ble. The Lord pre - serve him and keep him a -

Trb 2  
trou - ble.

Org.

a tempo *tr* *p*

Swell Diapasons

90

Trb  
live, that he may be bles - sed u - pon earth: the Lord com - fort him when he li - eth sick on his bed;

Org.

*f*

95

Trb  
make thou all his bed in his sick-ness. We wait for thy lo - ving kind - ness O God

Org.

[Largo] [*p*]

Largo *p*

100 [Moderato]

Trb in the midst of Thy tem-ple.

Org. Swell Diapason & Principal

107 [p]

Trb 1 Let the mount Si - on re - joice, Let the mount

Trb 2 Let the mount Si - on re - joice, Let the mount Si - on re - joice,

Org. p

114

Trb 1 Si - on re - joice, re - joice be - cause of Thy good-ness.

Trb 2 re - joice, be - cause of Thy good-ness.

Org. Swell

122

Trb 1 Let the mount

Trb 2 Let the mount Si - on re - joice,

Org.

129

Trb 1 Si - on re - joice, let the mount Si - on re - joice, re - joice, re -

Trb 2 let the mount Si - on re - joice, re - joice, re -

Org. Swell

137

Trb 1  
 joyce, ——— let the mount Si - on re - joyce, let the mount

Trb 2  
 joyce, ——— let the mount Si - on re - joyce.

Org.

144

Trb 1  
 Si - on re - joyce. let the mount Si - on re - joyce, let the mount Si - on re -

Trb 2  
 Let the mount Si - on re - joyce, let the mount Si - on re -

C.Tn  
 Let the mount Si - on re - joyce, let the mount Si - on re -

Ten  
 Let the mount Si - on re - joyce, let the mount Si - on re -

Bass  
 Let the mount Si - on re - joyce, let the mount Si - on re -

Org.  
 Full Organ Swell *p* Full Organ

Chorus Solo 1st Treble Chorus

151

Trb 1  
 Solo [*pp*] be - cause of Thy judg - ments. Let the mount — Si - on re -

Trb 2  
 joyce — be - cause of Thy judg - ments, be - cause of Thy judg - ments. Let the mount — Si - on re -

C.Tn  
 joyce

Ten  
 joyce —

Bass  
 joyce

Org.  
 Swell *pp*

Solo 2nd Treble



189 Chorus

Trb  
C.Tn  
Ten  
Bass  
Org. Full Organ

Hal - le - lu - jah. Hal - le - lu - jah. Hal - le - lu - jah. Hal - le - lu - jah.

188 Duett Chorus

Trb 1  
Trb 2  
C.Tn  
Ten  
Bass  
Org. Swell Full Organ

Hal - le - lu - jah. Hal - le - lu - jah.

197

Trb  
C.Tn  
Ten  
Bass  
Org.

lu - jah. Hal - le - lu - jah.

Blessed Is He That Considereth the Poor

203

Trb  
jah. Hal - le - lu - jah. Hal - le - lu - jah. ad lib.

C.Tn  
jah. Hal - le - lu - jah. Hal - le - lu - jah.

Ten  
jah. Hal - le - lu - jah. Hal - le - lu - jah.

Bass  
jah. Hal - le - lu - jah. Hal - le - lu - jah.

Org.  
203 [ad lib.]

Detailed description: This is a musical score for a choral and organ piece. It consists of five staves. The top four staves are for vocal parts: Trumpet (Trb), Cornet/Trombone (C.Tn), Tenor (Ten), and Bass. The bottom staff is for Organ (Org.). The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are 'jah. Hal - le - lu - jah. Hal - le - lu - jah.' The score is divided into four measures. The first measure has a '203' above the staff. The second and third measures have 'ad lib.' above the vocal parts. The fourth measure has '[ad lib.]' above the organ part. The organ part features a rhythmic accompaniment with chords and moving lines in both hands.

# Bow Down Thine Ear

[pre-1812]  
86th Psalm

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

[Larghetto - Plaintive but not too slow]  
Duet for two Trebles

pp

Larghetto [Sym.] [Swell Diapason] [Choir Organ Stop Diapason] pp

8 [pp]

Trb 1 Bow down thine ear O Lord, O Lord and

Trb 2 down thine ear O Lord and hear me, O Lord and

Org.

15

Trb 1 hear me, bow down thine ear O Lord and hear me

Trb 2 hear me, bow down thine ear, bow down thine ear, for I am

Org.

22 [p]

Trb 1 for I am poor, am poor and in mi-se-ry, poor and in mi-se-ry, for I am poor

Trb 2 poor, for I am poor and in mi-se-ry, poor and in mi-se-ry, for I am

Org. [p]

Bow Down Thine Ear

30

Trb 1 *tr*  
I am poor and in mi - se - ry. Pre - serve Thou my soul for I am

Trb 2 *tr*  
poor and poor and in mi - se - ry. [Sym.] Pre - serve Thou my soul for

Org.

38

Trb 1  
low - ly, pre - serve Thou my soul for I am low - ly. My God

Trb 2  
I am low - ly, for I, for I am low - ly. My

Org.

46

Trb 1  
save Thy ser - vant, my God save Thy ser - vant that put - teth his trust in

Trb 2  
God save Thy ser - vant that put - teth his trust in Thee, that

Org.

53

Trb 1 *[tr]* *f*  
Thee, that put - teth his trust, his trust in Thee, save Thy ser - vant,

Trb 2 *tr* *f*  
put - teth his trust, that put - teth his trust, his trust in Thee, save Thy ser - vant,

Org. *[tr]* *[f]*

61

Trb 1 *p*  
save Thy ser - vant that put - teth his trust, that put - teth his trust, his trust in

Trb 2 *p*  
save Thy ser - vant that put - teth his trust, that put - teth his trust, his trust in

Org. *[p]* *[tr]*

Bow Down Thine Ear

[Smoothly and in Moderate time]  
Solo Treble

Trb 1  
Thee.

Trb 2  
Thee.

Org.  
[Sym.] > [tr] [Sym.]

Trb 1

Org.  
[tr]

Give ear Lord un-to my

Trb 1

Org.

pray'r, give ear Lord un-to my pray'r and

Trb 1

Org.

pon - der the voice of my hum - ble, my hum - ble de -

Trb 1

Org.  
[Sym.]

sires. In the time of my

Trb 1

Org.

trou - ble I will call up - on Thee, I will call up - on Thee

Bow Down Thine Ear

100

Trb 1

Org.

for Thou hea - rest me, Thou hea - rest me in the time of my

106

Trb 1

Org.

trou - ble. I will call up - on Thee for Thou hea - rest me,

111

Trb 1

Org.

for Thou hea - rest me in the time of my trou - ble. I will

116

Trb 1

Org.

call u - pon Thee for Thou hea rest me. [tr]

[ad lib.] [tr] [Sym.]

121

Trb 2

Org.

Be mer - ci - ful

Recitative  
2nd Treble

126

Trb 2

Org.

un - to me O Lord for I will call dai - ly up - on Thee, for I will call dai - ly up - on Thee.

[Largo] [decrsc.]

Largo  
p

Bow Down Thine Ear

133 *[f]* *[espress.]*

Trb 2 Com- fort the soul of Thy ser- vant \_\_\_ for un- to Thee O Lord do I lift up my soul, \_\_\_ for un- to Thee O Lord do I

Org.

139 *Andante* *Duett*

Trb 1 lift up \_\_\_ my soul.

Trb 2 *[tr]*

Org. *[Andante]* *Sym.* *[Swell Diapasons & Principal]* *[tr]*

145 *[p]*

Trb 1 A - mong the gods there is none \_\_\_ like

Trb 2 *[p]* A -

Org. *[p]*

151

Trb 1 Thee, \_\_\_ a - mong \_\_\_ the gods \_\_\_

Trb 2 mong the gods there is none \_\_\_ like Thee, \_\_\_ a - mong \_\_\_ the

Org.

157

Trb 1 there is \_\_\_ not one, there is \_\_\_ not

Trb 2 *[~]* gods there is none \_\_\_ like Thee, \_\_\_ there is \_\_\_ not

Org.

Bow Down Thine Ear

163

Trb 1  
one that can do as Thou dost, there is not

Trb 2  
one, there is not one, not one

Org.

169

Trb 1  
one that can do, can do as Thou dost. All

Trb 2  
that can do as Thou dost. [Sym.]

Org.

175

Trb 1  
na - tions whom Thou hast made all na - tions whom Thou hast

Trb 2  
All na - tions whom Thou hast made

Org.

181

Trb 1  
made shall come and wor - ship, shall come and wor - ship, shall come and

Trb 2  
shall come and wor - ship, shall come and wor - ship, shall

Org.

187

Trb 1  
wor - ship Thee O Lord,

Trb 2  
come and wor - ship Thee O Lord,

Org.

Bow Down Thine Ear

193

Trb 1 and shall glor - ri - fy and shall glo - ri - fy, shall

Trb 2 and shall glo - ri - fy and shall glo - ri - fy, shall

Org.

199

Trb 1 glo - ri - fy Thy name, shall glo -

Trb 2 glo - ri - fy Thy name, shall glo -

Org.

205

Trb 1 ri - fy, shall glo - ri - fy Thy name, all na - tions shall

Trb 2 ri - fy, shall glo - ri - fy Thy name, shall

Org.

211

Trb 1 glo - ri - fy, all na - tions O Lord shall glo - ri - fy,

Trb 2 glo - ri - fy, all na - tions O Lord shall glo - ri - fy,

Org.

217

Trb 1 shall glo - ri - fy Thy name.

Trb 2 shall glo - ri - fy Thy name.

Org.

ad lib.

[ad lib.]

Bow Down Thine Ear

220 *[with spirit]*  
Chorus

Trb  
C.Tn  
Ten  
Bass  
Org.

All na - tions whom Thou hast made, all na - tions whom Thou hast made shall

All na - tions whom Thou hast made, all na - tions whom Thou hast

All na - tions whom Thou hast made, all na - tions whom Thou hast

All na - tions whom Thou hast made, all na - tions whom Thou hast

228

Trb  
C.Tn  
Ten  
Bass  
Org.

come and wor - ship, shall wor - ship Thee O Lord,

made shall come and wor - ship Thee O Lord, and shall glo

made shall come and wor - ship Thee O Lord and shall glo

made shall come and wor - ship Thee O Lord

233

Trb  
C.Tn  
Ten  
Bass  
Org.

and shall glo - ri - fy, shall glo - ri - fy Thy name, all

- ri - fy and shall glo - ri - fy, shall glo - ri - fy Thy name, all

- ri fy shall glo - ri - fy, shall glo - ri - fy Thy name, all

and shall glo - ri - fy, shall glo - ri - fy Thy name, all na - tions, all

Bow Down Thine Ear

239

Trb  
na - tions whom Thou hast made shall come and wor - ship, shall come and

C.Tn  
na - tions whom Thou hast made shall come and wor - ship, shall come and

Ten  
na - tions whom Thou hast made shall come and wor - ship, shall come and

Bass  
na - tions whom Thou hast made shall come and wor - ship, shall come and

Org.  
na - tions whom Thou hast made shall come and wor - ship, shall come and

245

Trb  
wor - ship, shall come and

C.Tn  
wor - ship, shall come, shall come and

Ten  
wor - ship, shall come and wor - ship, shall come and

Bass  
wor - ship, shall come and wor - ship, shall come and

Org.  
wor - ship, shall come and wor - ship, shall come and

257

Trb  
wor - ship Thy name and shall glo -

C.Tn  
wor - ship Thy name and shall glo - ri - fy

Ten  
wor - ship Thy name and shall glo - ri - fy, shall glo -

Bass  
wor - ship Thy name and shall glo -

Org.  
wor - ship Thy name and shall glo -

257

Trb  
 - ri - fy, shall glo - ri - fy Thy name, all na - tions, all na - tions shall

C.Tn  
 all na - tions, all na - tions shall

Ten  
 8  
 - ri - fy, all na - tions

Bass  
 - ri - fy, shall glo - ri - fy Thy name, all na - tions shall

Org.  
 257

262

Trb  
 wor - ship Thy name O Lord,

C.Tn  
 wor - ship Thy name, Thy name O Lord,

Ten  
 8  
 shall wor - ship Thy name O Lord and shall

Bass  
 wor - ship Thy name O Lord and shall glo

Org.  
 262

268

Trb  
 and shall glo - ri - fy, shall glo - ri - fy Thy name, all

C.Tn  
 and shall glo - ri - fy Thy name

Ten  
 8  
 glo - ri - fy and shall glo - ri - fy, shall glo - ri - fy Thy name all

Bass  
 ri - fy, shall glo - ri - fy Thy name

Org.  
 268

Bow Down Thine Ear

274 ad lib.

Trb  
na - tions shall glo - ri - fy, all na - tions O Lord shall glo - ri -

C.Tn  
— shall glo - ri - fy, all na - tions O Lord shall glo - ri -

Ten  
na - tions shall glo - ri - fy, all na - tions O Lord shall glo - ri -

Bass  
— shall glo - ri - fy, all an - tions O Lord shall [ad lib.] glo - ri -

Org.  
274

279 Adagio

Trb  
fy Thy name. A - men. A - men.

C.Tn  
fy Thy name. A - men. A - men.

Ten  
fy Thy name. A - men. A - men.

Bass  
fy Thy name. A - men. A - men.

Org.  
279 [Adagio]

# Bow Down Thine Ear

## Musical Illustrations

Fig. 1 Five bar alternative, Source (U), bars 52-56

Musical score for Figure 1, bars 52-56. The score is in G major and 4/4 time. It features three staves: Trb 1, Trb 2, and Org. The lyrics are: "trust his trust in thee save thy ser- vant". The Trb 1 part includes a trill (tr) on the word "in". The Trb 2 part includes a trill (tr) on the word "in". The Org. part provides harmonic support with chords and a bass line.

Fig. 2 variant of Source (U), bars 263-264

Musical score for Figure 2, bars 263-264. The score is in G major and 3/4 time. It features five staves: Trb, C.Tn, Ten, Bass, and Org. The lyrics are: "wor - - - - ship thy shall wor - - - -". The Trb part has a long note with a slur. The C.Tn part has a slur over "ship thy". The Ten part has a slur over "shall wor". The Bass part has a slur over "wor". The Org. part provides harmonic support with chords and a bass line.

# By the Waters of Babylon

[after 1812]

Psalm 137

Edited by Elaine Sherwin

Sir John Andrew Stevenson

(1761-1833)

[Largo Andante]  
Verse

*pp*

Treble 1

Treble 2

Counter Tenor

Tenor

Bass

Organ

By the wa - ters of Ba - by - lon we sat down and wept, sat

By the wa - ters of Ba - by - lon we sat down and wept, sat

By the wa - ters of Ba - by - lon we sat down and wept,

*pp*

*Largo Andante*

8

Trb 1

Trb 2

C.Tn

Ten

Bass

Org.

we sat down and wept

we sat down and wept, we sat down and wept

down and wept, we sat down and wept when we re - mem - ber'd

down and wept, sat down and wept when we re - mem - ber'd thee O Si -

we sat down and wept, sat down and wept when we re - mem - ber'd



39 [Chorus]

Trb 1 We hanged them up up - on the trees, up-on the trees that are there - in. For they that led us a -

Trb 2 up up - on the trees that are there - in. For they that led us a -

C.Tn trees, up - on the trees that are there - in. For they that led us a -

Ten up, we hanged them up, up on the trees that are there - in. For they that led us a -

Bass up up - on the trees that are there - in. For they that led us a -

Org.



47

Trb 1 way cap-tive, for they that led us a way cap-tive re-quired of us a song,

Trb 2 way cap-tive

C.Tn way cap-tive, for they that led us a way cap-tive re-quired of us a song, of us a

Ten way cap-tive, for they that led us a way cap-tive re-quire of us a song, of us a

Bass way cap-tive, for they that led us a way cap-tive re-quired of us a song, of us a

Org.



56 2 Trebli [Slow] [ad lib.]

Trb 1 and me-lo-dy in our hea-vi-ness, and me-lo-dy in our hea-vi-ness.

Trb 2 and me-lo-dy in our hea-vi-ness, and me-lo-dy in our hea-vi-ness.

C.Tn song and me-lo-dy in our hea-vi-ness, and me-lo-dy in our hea-vi-ness.

Ten song and me-lo-dy in our hea-vi-ness.

Bass song and me-lo-dy in our hea-vi-ness.

Org.



**Faster**  
(A Solo Treble)

65

Trb  
Sing us one of the songs of Si - on. Sing us one of the songs of Si - on.

Org.

Verse, 4 Voices

73

Trb  
Sing us one of the songs of Si - on. Sing us one of the songs of Si - on.

C.Tn  
Sing us one of the songs of Si - on. Sing us one of the songs of Si - on.

Ten  
Sing us one of the songs of Si - on. Sing us one of the songs of Si - on.

Bass  
Sing us one of the songs of Si - on. Sing us one of the songs of Si - on.

Org.

Solo  
[pp]

81

Trb  
Sing us one of the songs of Si - on, sing us one of the songs of Si - on.

Org.  
pp

Verse 1st Time, Chorus 2nd Time [repeat in forte]

89

Trb  
Sing us one of the songs of Si - on, Sing us one of the

C.Tn  
Sing us one of the songs of Si - on, Sing us one of the

Ten  
Sing us one of the songs of Si - on, Sing us one of the

Bass  
Sing us one of the songs of Si - on, Sing us one of the

Org.  
Sing us one of the songs of Si - on, Sing us one of the  
[2nd time, repeat in forte]

95 [Chorus]

Trb  
songs of Si - on. Sing us one of the songs of Si - on. Verse [Slow] [p]

C.Tn  
songs of Si - on. Sing us one of the songs of Si - on. How shall we sing, [p]

Ten  
songs of Si - on. Sing us one of the songs of Si - on. How shall we sing, [p]

Bass  
songs of Si - on. Sing us one of the songs of Si - on. How shall we sing, [p]

Org.  
[p]

103

C.Tn  
how shall we sing the Lord's song in a strange land, how shall we sing,

Ten  
how shall we sing the Lord's song in a strange land, how shall we sing,

Bass  
how shall we sing the Lord's song in a strange land, how shall we

Org.

111

C.Tn  
how shall we sing the Lord's song in a strange land?

Ten  
how shall we sing the Lord's song in a strange land? If I for -

Bass  
sing, sing the Lord's song in a strange land?

Org.

118

C.Tn

Ten

Bass

Org.

If I for - get thee O Je - ru - sa - lem let my right

get thee O Je - ru - sa - lem let my right

O Je - ru - sa - lem let my right

124

Trb

C.Tn

Ten

Bass

Org.

**Largo espressivo** **Solo (2nd Treble)**

hand for - get her cun - ning. If I do not re -

hand for - get her cun - ning.

hand for - get her cun - ning. **[Largo espressivo]** **[Sym.]** Swell

130

Trb

Org.

mem - ber thee, if I do not re - mem - ber thee let my tongue

135

Trb I

Org.

cleave, let my tongue cleave to the roof of my

140 Verse *[p]*

Trb  
mouth. If I do not, I do not re-mem - ber thee, let my tongue

C.Tn  
If I do not, I do not re-mem - ber thee, let my tongue

Ten  
If I do not, I do not re-mem - ber thee, let my tongue

Bass  
If I do not, I do not re-mem - ber thee, let my tongue

Org.  
Swell *[p]*

146

Trb  
cleave to the roof of my mouth. —

C.Tn  
cleave to the roof of my mouth. — Yea if I pre -

Ten  
cleave to the roof of my mouth. Yea if I pre - fer — not,

Bass  
cleave to the roof of my mouth. Yea if I pre - fer — not Je -

Org.

152

Trb  
Yea if I pre - fer not Je - ru - sa - lem, yea if I pre - fer not, pre - fer not Je -

C.Tn  
fer — not Je - ru - sa - lem, yea if I pre - fer — not, pre - fer not Je -

Ten  
yea if I pre - fer not Je -

Bass  
ru - sa - lem in my mirth, yea if I pre - fer not Je -

Org.

158

Trb  
C.Tn  
Ten  
Bass  
Org.

ru - sa - lem in my mirth, pre - fer not Je - ru - sa - lem in my mirth.

Moderato  
Chorus

165

Trb  
C.Tn  
Ten  
Bass  
Org.

Re - mem - ber the chil - dren of Ed - om. Re - mem - ber the chil - dren of Ed - om.

[Moderato]  
[Sym.]  
[f]

170

Trb  
C.Tn  
Ten  
Bass  
Org.

O Lord, O Lord in the day of Je -

By the Waters of Babylon

175 **Slow**  
[Verse]

Trb ru - sa - lem, in the day of Je - ru - sa - lem. How they said

C.Tn ru - sa - lem, in the day of Je - ru - sa - lem.

Ten ru - sa - lem, in the day of Je - ru - sa - lem. How they said

Bass ru - sa - lem, in the day of Je - ru - sa - lem. How they said down,

Org. **[Slow]**

182

Trb down, they said down, down with it, down with it, down with it ev'n

C.Tn How they said down, down, down with it, down with it, down with it ev'n

Ten down, they said down, down, down with it, down with it ev'n

Bass down, they said down, down, down with it, down with it ev'n

Org.

190 **p** **[f]**

Trb to the ground, ev'n to the ground. O Daugh - ter, Daugh - ter of

C.Tn to the ground, ev'n to the ground. O Daugh - ter, Daugh - ter of

Ten to the ground, ev'n to the ground. O Daugh - ter, Daugh - ter of

Bass to the ground, ev'n to the ground. O Daugh - ter, Daugh - ter of

Org. **p** **[f]**

By the Waters of Babylon

200 *p* [Moderato] Verse

Trb Ba - by-lon wast - ed with mi - se-ry, wast - ed with mi - se - ry. Yea

C.Tn Ba - by-lon wast - ed with mi - se-ry, wast - ed with mi - se - ry.

Ten Ba - by-lon wast - ed with mi - se-ry, wast - ed with mi - se - ry.

Bass Ba - by-lon wast - ed with mi - se-ry, wast - ed with mi - se - ry.

Org. [p]

208

Trb hap - py\_ shall he be shall he be. Yea hap - py, hap -

C.Tn Yea hap - py\_ shall he be hap - py hap -

Ten Yea hap - py\_ shall he be, shall he be, hap - py,

Bass Yea hap - py shall he be, that re - ward - eth thee,

Org.

215 *tr*

Trb py, hap py\_ shall he be that re - ward [eth] [thee, re -

C.Tn py, hap py\_ shall he be that re - ward

Ten Yea hap - py shall he be that re - ward -

Bass Yea hap - py shall he be that re -

Org.

*Spirito*  
Chorus

223

Trb  
ward] - - - eth thee as thou hast - serv - ed us.

C.Tn  
- - - eth thee as thou hast serv - ed us.

Ten  
- - - eth thee as thou - - - hast serv - ed us. Yea

Bass  
ward - - - eth thee as thou hast serv - ed us. Yea hap - py shall he be, shall -

Org.  
[Spirito]

231

Trb  
Yea hap - py shall he be. Yea hap - py. Yea hap - py, hap -

C.Tn  
Yea hap - py shall he be, shall - he be. Yea hap - py. Yea hap - py, hap -

Ten  
hap - py shall he be, shall - he be, shall - he be. Yea hap - py. Yea hap - py

Bass  
- he be, shall - he be, shall he be. Yea hap - py. Yea hap - py

Org.

239

Trb  
- py - shall he be that re - ward - eth - - thee - as -

C.Tn  
- py - shall he be that re - ward - eth - - thee, as thou, as

Ten  
shall he be that re - ward - eth - - thee, re - ward - eth thee as

Bass  
shall he be that re - ward - eth - - thee, re - ward - eth thee - as -

Org.

246 Verse [p]

Trb  
 thou hast serv - ed us. Hap - py. Yea hap - py. Yea

C.Tn  
 thou hast serv - ed us. Hap - py shall he be, hap - py shall he be, hap - py. Yea

Ten  
 thou hast serv - ed us. Hap - py shall he be, hap - py shall he be. Yea hap - py,

Bass  
 thou hast serv - ed us. Hap - py shall he be, hap - py shall he be. Yea hap - py,

Org.  
 [p]

254

Trb  
 hap - py shall he be that re - ward - eth thee as

C.Tn  
 hap - py shall he be that re - ward - eth thee as

Ten  
 hap - py shall he be that re - ward - eth thee as

Bass  
 hap - py shall he be that re - ward - eth thee as thou

Org.

262 [Chorus] [f]

Trb  
 thou hast serv - ed us. Hap - py shall he be, hap - py shall he be

C.Tn  
 thou hast serv - ed us. Hap - py shall he be, hap - py shall he be,

Ten  
 thou hast serv - ed us. Hap - py shall he be, that re - ward - eth

Bass  
 hast serv - ed us. Hap - py shall he be, hap - py shall he be

Org.  
 [f]

270

Trb  
as thou hast serv - ed us, hap - py, hap - py, hap - py shall he

C.Tn  
as thou hast serv - ed us hap - py, hap - py, hap - py, hap - py, hap - py shall he

Ten  
thee as thou hast serv - ed us, hap - py, hap - py, hap - py, hap - py,

Bass  
as thou hast serv - ed us, hap - py, hap - py, hap - py, hap - py,

Org.

278

Trb  
be, hap - py shall he be that re - ward - eth thee as thou hast serv - ed us. ad lib.

C.Tn  
be, hap - py shall he be that re - ward - eth thee as thou hast serv - ed us.

Ten  
hap - py shall he be, hap - py shall he be that re - ward - eth thee as thou hast serv - ed us.

Bass  
hap - py shall he be, hap - py shall he be that re - ward - eth thee as thou hast serv - ed us. ad lib.

Org.



By the Waters of Babylon

16 *dim.*

Trb 1  
 when we re-mem-ber'd thee O Si - on, we sat down and wept, sat down and wept,

Trb 2  
 O Si - on, we sat down and wept, sat down and wept,

C.Tn  
 thee, re - mem - ber'd thee O Si - on, we sat down and wept, sat down and wept,

Ten  
 thee O Si - on

Bass  
 thee. *Tutti p* By the wa - ters of Ba - by - lon, of Ba - by -

Org.  
*p*

Ped.

26 *Tutti*

Trb 1  
 and wept when we re - mem - ber'd thee O Si - on.

Trb 2  
 and wept when we re - mem - ber'd thee O Si - on.

C.Tn  
 and wept when we re - mem - ber'd thee O Si - on.

Ten  
 and wept when we re - mem - ber'd thee O Si - on.

Bass  
 and wept when we re - mem - ber'd thee O Si - on.

Org.

# By the Waters of Babylon

## Musical Illustrations

**Fig. 1**

This shows bars 39-40 of the copy text followed by the four-bar section of Source (K) ii (Organ), (front), pp.88-103. This is succeeded by bar 42 of the copy text.

Bar 39

**Fig. 2**

Source (K), ii (Organ), joined at bar 101 by Source (C) viii and xii (reverse), pp.25-8, pp.25-9. This is succeeded by bar 81 of the copy text giving the 'Chorus'.

Bar 81  
Trio

Chorus

Verse

Fig. 3

This shows bar 122 of the copy text followed by the eight-bar extra section of Source (K) ii (Organ).  
This is succeeded by bar 127 of the copy text.

Bar 122 Tempo

- ru - sa-lem, O Je - ru - sa-lem. Let my right hand

for - get her cun - ning.

Detailed description: This figure shows an organ accompaniment. The top system covers bars 122 to 125. The bottom system covers bars 126 to 129. The music is in G major and 4/4 time. The organ part consists of chords and rhythmic patterns in both hands.

Fig. 4

Bar 218 of the copy text followed by the ten bar extra section of Source (K) ii (Organ).  
This is succeeded by bar 219 of the copy text.

Bar 218

That re - ward-eth thee re - ward-eth thee as thou hast serv - ed us

hap - py shall he be

hap - py shall he be

Detailed description: This figure shows an organ accompaniment. The top system covers bars 218 to 221. The bottom system covers bars 222 to 227. The music is in G major and 4/4 time. The organ part consists of chords and rhythmic patterns in both hands.

Fig. 5

This shows the eighteen bar extra section of Source (K) ii (Organ) and Source (C) viii and xii  
succeeded by bar 242 of the copy text.

Bar 241

Trb I That re - ward - eth thee as thou hast serv - ed us hap - py shall he be,

that re - ward, that re as thou hast serv - ed us hap - py shall he be

ward - eth thee

hap - py shall he be, hap - py, hap - py shall he be,

Detailed description: This figure shows an organ accompaniment and a Trb I part. The organ part covers bars 241 to 258. The Trb I part covers bars 241 to 258. The music is in G major and 4/4 time. The organ part consists of chords and rhythmic patterns in both hands. The Trb I part consists of a melodic line with lyrics.

Trb 1

hap - py shall he be,

that re - ward - eth,

Fig. 6

This shows the eight-bar extra section of Source (K) ii (Organ) and Source (C) viii and xii succeeded by bar 258 of the copy text.

Bar 254

Trb 1

hap-py shall he be, hap-py shall he be, Yea hap - py shall he be

hap-py shall he be

that re -

Fig. 7

This shows the four-bar extra section of Source (K) ii (Organ) and Source (C) viii and xii succeeded by bar 272 of the copy text.

Bar 270

Trb 1

that re - ward - eth thee as thou hast

thee

Fig. 8

The thirteen-bar ending of Source (K) ii Organ and Source (C) viii and xii.

Bar 281

Trb 1

ward - eth thee as thou hast serv - ed us that re - ward - eth

war - deth thee that re-ward - eth thee as Thou hast serv - ed us All Silent ad lib.

thee as thou hast serv - ed us.

thee as thou has serv - ed us.

8<sup>va</sup>

**Fig. 9**

A chant which succeeded the anthem in Source (D) i (*front*), pp. 127-34.

Trb 1  

The image shows two staves of musical notation for a trumpet part, labeled 'Trb 1'. Both staves are in the treble clef with a key signature of one sharp (F#). The first staff contains a single melodic line with a series of eighth and quarter notes, starting on a G4 and ending on a G4. The second staff contains a harmonic accompaniment consisting of chords, primarily dyads and triads, that support the melody in the first staff. The notation includes stems, beams, and note heads, with some notes being beamed together.



Grant to Us Lord, Full Anthem

25 Verse [p]

Trb things as be right-ful, that we who can-not, we who can-not, can - - - not

C.Tn things as be right-ful, that [p] we who can-not, we who can - not do a - ny -

Ten things as be right-ful, that [p] we who can-not, we who can not do

Bass things as be right-ful, that [p] we who can-not, we who can - not do

Org. things as be right-ful, that we who can-not, we who can - not do a - ny - thing that is

34 [Chorus] f

Trb do a - ny - thing that is good with - out Thee, may-be by Thee, may-be by Thee, may-be by

C.Tn thing that is good with - out Thee, may-be by Thee, may-be by Thee

Ten a - ny - thing that is good with - out Thee, may-be by Thee, may-be by Thee, by

Bass good, that is good with - out Thee, may-be by Thee, may-be by Thee en -

Org.

43 [Verse] p

Trb Thee en - a - bled ac - cor - ding to Thy will.

C.Tn en - a - bled ac - cor - ding to Thy will, to Thy will.

Ten Thee en - a - bled ac - cor - ding to Thy will, to Thy will. Through Je - sus

Bass ab - led ac - cor - ding to Thy will.

Org.

Grant to Us Lord, Full Anthem

52 *p* Chorus Verse

Trb Through Je - sus Christ our Lord, through Je - sus Christ our Lord.

C.Tn Through Je - sus Christ our Lord, through Je - sus Christ our Lord.

Ten Christ, our Lord, through Je - sus Christ our Lord. A -

Bass Through Je - sus Christ our Lord, through Je - sus Christ our Lord.

Org. 52 *f* *p*

[Chorus]

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

C.Tn A - men. A - men. A - men. A - men.

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

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

Org. 60 *f* *p*

[Verse] [Full] [Slow]

Trb A - men. A - men.

C.Tn men. A - men.

Ten men. A - men.

Bass A - men. A - men.

Org. 69 *p* *f* *pp* [Slow]



# I Am the Resurrection

[1819]

Funeral Anthem from the Burial Service of Countess Talbot

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

**Largo**  $\text{♩}^*$  *p*

Treble  
Counter Tenor  
Tenor  
Bass

I am the re - sur - rec - tion and the life

Organ

**Largo**  $\text{♩}$  *p*

I am the re - sur - rec - tion and the life

\* The first six bars on the repeat to be solo for the first Treble

8 *p* *cresc.*

Trb  
C.Tn  
Ten 1  
Ten 2  
Bass

saith the Lord. He that be - lie - veth in me though he were dead,  
saith the Lord. He that be - lie - veth in me though  
saith the Lord. He that be - lie - veth in me though he were dead,  
saith the Lord. He that be - lie - veth in me though  
saith the Lord. He that be - lie - veth in me though he were dead, though

*[p]* *[cresc.]* *p* *cresc.* *p* *cresc.* *p* *cresc.*

18 *cresc.* *f* *pp* *tr*

Trb  
C.Tn  
Ten 1  
Ten 2  
Bass

yet shall he live, yet shall he live  
he were dead, yet shall he live, yet shall he live  
yet shall he live, yet shall he live  
he were dead, yet shall he live, yet shall he live  
he were dead, yet shall he live, yet shall he live

*[cresc.]* *[f]* *pp* *tr* *[cresc.]* *[f]* *pp* *tr* *[cresc.]* *[f]* *pp* *tr* *[cresc.]* *[f]* *pp* *tr*



I Am the Resurrection

54

Trb *cresc.* *dim.* *cresc.* *f*  
shall ne - ver - ne -

C.Tn *cresc.* *f*  
me, in me shall ne - ver die, shall ne -

Ten 1 *p* *cresc.* *f*  
me, shall ne - ver die, shall ne - ver, ne -

Ten 2 *cresc.* *f*  
shall ne - ver ne -

Bass *p* *cresc.* *f*  
lie - veth in me shall ne - ver die, shall ne -

8

63

Trb *p*  
- ver die, shall ne - ver ne - ver die,

C.Tn *p*  
- ver die, shall ne - ver, ne - ver die,

Ten 1 *pp*  
- ver die, shall ne - ver die, shall ne - ver die, shall ne - ver

Ten 2 *p*  
- ver die, shall ne - ver ne - ver die,

Bass *p*  
- ver die, shall ne - ver ne - ver die,

72

Trb *pp* *dim.*  
shall ne - ver, ne - ver die.

C.Tn *pp* *[dim.]*  
shall ne - ver, ne - ver die.

Ten 1 *[dim.]*  
die, shall ne - ver die.

Ten 2 *pp* *[dim.]*  
shall ne - ver, ne - ver die.

Bass *pp* *[dim.]*  
shall ne - ver, ne - ver die.

8

*pp* *dim.* tenuto

I Am the Resurrection

82 [Largo] Solo Contra Tenor

C.Tn

Largo

For I know that my Re-dee-mer liv-eth and that

Detailed description: This system shows the beginning of the piece for the Solo Contra Tenor. The tempo is marked 'Largo'. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The vocal line starts with a whole rest, followed by a series of quarter and eighth notes. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

89

C.Tn

Ten 2

He shall stand at the lat-ter day up-on the Earth.

And tho'

2d Tenor

*cresc.* *f*

[*cresc.*] [*f*]

Detailed description: This system continues the vocal parts. The C.Tn part has a melodic line with some slurs. The 2d Tenor part has a more rhythmic line. The piano accompaniment features a consistent eighth-note bass line and block chords in the right hand. Dynamics include 'cresc.' and 'f'.

96

Ten 2

worms de-stroy this bo-dy, yet in my flesh shall I see God— Whom I shall see— for my

*f*

[*f*]

Detailed description: This system features the 2d Tenor part. The vocal line is melodic with a long note on 'God'. The piano accompaniment continues with the eighth-note bass line and chords. Dynamics include 'f'.

103

Ten 1

Ten 2

self and mine eyes shall be-hold and not a-no-ther.

For now is Christ

1st Tenor

Detailed description: This system shows the 1st Tenor and 2nd Tenor parts. The 1st Tenor part has a melodic line with a long note on 'Christ'. The 2nd Tenor part has a more rhythmic line. The piano accompaniment is consistent. Dynamics include 'f'.

110

Ten 1

ris-en from the dead and be-come the first fruits of them that slept, be-

*cresc.* *p* *cresc.*

[*cresc.*] [*p*] [*cresc.*]

Detailed description: This system features the 1st Tenor part. The vocal line is melodic with a long note on 'be-'. The piano accompaniment features a consistent eighth-note bass line and chords. Dynamics include 'cresc.' and 'p'.

117

Trb

Ten 1

come the first— fruits of them— that slept. For since by man came death

[Largo Andante] For since by

*p* [*pp*] [*ppp*]

[*pp*] [*ppp*]

[Largo Andante]

Detailed description: This system features the Trumpet and 1st Tenor parts. The 1st Tenor part has a melodic line with a long note on 'slept'. The piano accompaniment features a consistent eighth-note bass line and chords. Dynamics include 'p', 'pp', and 'ppp'. The tempo is marked 'Largo Andante'.





I Am the Resurrection

140 *ppp*

Trb 1 the re-su-rec - tion, the re-su-rec - tion of the dead. *pp*

Trb 2 the re-su-rec - tion, the re-su-rec - tion of the dead. *[ppp]* all *[pp]*

C.Tn dead, the re-su-rec - tion, the re-su-rec - tion of the dead. *pp* all

Ten 1 dead, the re-su-rec - tion, the re-su-rec - tion of the dead. Recit For as in A-dam all die. *pp*

Ten 2 dead, the re-su-rec - tion of the dead. all *[pp]*

Bass dead, the re-su-rec - tion of the dead. all

*ppp* *pp*

tenuto

146 *pp* *ppp*

Trb 1 die, all die, all die, all die,

Trb 2 die, *[pp]* all die, all die, all die, *[ppp]*

C.Tn die, *pp* all die, all die, all die, *[ppp]*

Ten 1 die, *[pp]* all die, all die, all die, *[ppp]*

Ten 2 die, For as in A-dam all die, all die, all die, *[ppp]*

Bass die, all die, all die, all die,

*pp* *ppp*

I Am the Resurrection

Moderato  
Chorus

153 *ff* [Verse]

Trb 1 Ev'n so in Christ, ev'n so in Christ, ev'n so in Christ shall all all all be made a - live.

Trb 2 Ev'n so in Christ, ev'n so in Christ, ev'n so in Christ shall all all all be made a - live.

C.Tn Ev'n so in Christ, ev'n so in Christ, ev'n so in Christ shall all all be made a - live. Hal - le -

Ten 1 *ff* Ev'n so in Christ, ev'n so in Christ, ev'n so in Christ shall all all be made a - live. Hal - le -

Ten 2 *ff* Ev'n so in Christ, ev'n so in Christ, ev'n so in Christ shall all all be made a - live.

Bass *ff* Ev'n so in Christ, ev'n so in Christ, ev'n so in Christ shall all all all be made a - live.

[Moderato] *ff*

158 [Verse]

Trb 1 Hal - le - lu - jah. Hal - le - lu - jah.

Trb 2 Hal - le - lu - jah. Hal - le - lu - jah.

C.Tn lu - jah. Hal - le - lu - jah. Hal

Ten 1 lu - jah. Hal - le - lu - jah. Hal

Ten 2 Hal - le - lu - jah. Hal - le - lu - jah. Hal - le - lu -

Bass Hal - le - lu

*8vb* *8vb* *p* *8vb*

I Am the Resurrection

[Chorus] *f*

164

Trb 1 Hal - le - lu - jah. Hal - le - lu - jah. Ev'n so in Christ, ev'n so in Christ,

Trb 2 Hal - le - lu - jah. Hal - le - lu - jah. Ev'n so in Christ, ev'n so in Christ,

C.Tn le - lu - jah. Hal - le - lu - jah. Ev'n so in Christ, ev'n so in Christ,

Ten 1 le - lu - jah. Hal - le - lu - jah. Ev'n so in Christ, ev'n so in Christ,

Ten 2 jah Hal - le - lu - jah. Hal - le - lu - jah. Ev'n so in Christ, ev'n so in

Bass jah Hal - le - lu - jah. Hal - le - lu - jah. Ev'n so in Christ, ev'n so in Christ,

169

Trb 1 shall all, all, all, be made a - live. Hal

Trb 2 shall all, all, all, be made a - live. Hal

C.Tn ev'n so in Christ, ev'n so in Christ shall all, all, be made a - live.

Ten 1 ev'n so in Christ, ev'n so in Christ, shall all, be made a - live.

Ten 2 Christ, ev'n so in Christ shall all, shall all, be made a - live.

Bass ev'n so in Christ, ev'n so in Christ, shall all, be made a - live.

Verse

Swell [*p*]

I Am the Resurrection

Chorus

174

Trb 1  
le - lu - jah. Hal - le - lu - jah. Hal - le - lu - jah. Hal - le - lu - jah. Ev'n so in Christ,

Trb 2  
le - lu - jah. Hal - le - lu - jah. Hal - le - lu - jah. Hal - le - lu - jah. Ev'n so in Christ,

C.Tn  
Hal - le - lu - jah. Hal - le - lu - jah. Ev'n so in

Ten 1  
Hal - le - lu - jah. Hal - le - lu - jah. Ev'n so in

Ten 2  
Hal - le - lu - jah. Hal - le - lu - jah. Ev'n so in

Bass  
Hal - le - lu - jah. Hal - le - lu - jah. Ev'n so in

Piano accompaniment

179

Trb 1  
ev'n so in Christ shall all, all, be made, a - live, shall

Trb 2  
ev'n so in Christ shall all, all, be made, a - live, shall

C.Tn  
Christ, ev'n so in Christ, shall all, be made, a - live, be

Ten 1  
Christ, ev'n so in Christ, shall all, be made, a - live, be

Ten 2  
Christ, ev'n so in Christ, shall all, be made, a - live, be

Bass  
Christ, ev'n so in Christ, shall all, be made, a - live, be

Piano accompaniment

I Am the Resurrection

182

Trb 1  
all be made a-live, be made a-live. We brought no-thing in-to this world

Trb 2  
all be made a-live, be made a-live. We brought no-thing in-to this world

C.Tn  
made a-live, be made a-live. We brought no-thing in-to this world

Ten 1  
made a-live, be made a-live. We brought no-thing in-to this world

Ten 2  
made a-live, be made a-live. We brought no-thing in-to this world

Bass  
made a-live, be made a-live. We brought no-thing in-to this world

ad lib. Adagio pp [pp] [pp] [pp] [pp]

188

Trb 1  
and it is cer-tain we can car-ry no-thing out. Bles - sed, [p]

Trb 2  
and it is cer-tain we can car-ry no-thing out. Bles - sed, [p]

C.Tn  
and it is cer-tain we can car-ry no-thing out. The Lord gave and the Lord tak-eth a way. [pp] dim. [ppp]

Ten 1  
and it is cer-tain we can car-ry no-thing out. The Lord gave and the Lord tak-eth a way. [pp] dim. [ppp]

Ten 2  
and it is cer-tain we can car-ry no-thing out. The Lord gave and the Lord tak-eth a way. [pp] dim. [ppp]

Bass  
and it is cer-tain we can car-ry no-thing out. The Lord gave and the Lord tak-eth a way. [pp] dim. [ppp]

f [pp] dim. [ppp] p



# I Am Well Pleased

[c. 1825]

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

**Largo Andante**  
[p] Duett

Counter Tenor  
Tenor  
Bass

I am well pleas'd, I am well pleas'd, that the Lord hath heard the voice, the voice of my

**Largo Andante**  
[Stop Diapason]  
[p]

8

C.Tn  
Bass

pray'r, that He hath in-clin'd His ear un-to me.

Org.

14

C.Tn  
Bass

There-fore will I call up-on Him, there-fore will I call up-on Him, will I call up-on Him as

on Him, there-fore will I call up-on Him, call up-on Him, will I call up-on Him as

Org.

*p* *lento*

20

C.Tn  
Bass

long as I live.

long as I live. Sym. [ten] The snares of

Org.

[Swell] *pp*

27

Bass

death, the snares of death com-pass'd me round a-bout and the pains of hell, the

Org.

31

Bass

Org.

pains of hell gat hold up - on me, the pains of hell gat hold up - on me. I shall find trou-ble and

36

Bass

Org.

heav - i-ness, I shall find trou-ble and heav-i-ness and I will call and I will call up-on the name of the

41

Bass

Org.

Lord. O Lord, I be - seech Thee, Lord I be - seech Thee, de-li - ver my Soul. Lord, I be-

45

C.Tn

Bass

Org.

Recitative  
Contra Tenor  
[pp]

seech Thee, de - li - ver my Soul. I be-seech Thee, de - li - ver my Soul.

Gra-cious is the Lord and

[pp] [Swell]

50

C.Tn

Org.

right-eous, yea, our God is mer - ci-ful, yea our God is mer - ci-ful. Turn a - gain then un - to Thy

Air [Major with feeling]  
[pp] [Smoothly]

[Major with feeling]

pp [Smoothly]

54

C.Tn

Org.

rest, O my Soul. Turn a - gain then un - to Thy rest, O my Soul, O my Soul, O my

58

C.Tn  
Soul. Turn a - gain un - to Thy rest O my Soul, for the Lord, the Lord hath re -

Org.  
[Swell]

62

C.Tn  
ward - ed Thee. And why Thou hast de - li - ver - ed my Soul from death, my

Org.  
[Great]

67

C.Tn  
Soul from death, mine eyes from tears and my feet from fall - ing Why? Why?

Org.  
[p][Swell] [dim.]

73

C.Tn  
Why Thou hast de - li - ver - ed my Soul from death, mine eyes from tears and my feet my feet - from fall - ing.

Org.  
[f]

78

**Slow Duett**

C.Tn  
I will walk be - fore the Lord

Bass  
I will walk be - fore the

Org.  
[tr] [Slow]

I Am Well Pleased

82 [cresc.] [f] [Vivace Moderato]

C.Tn in the land of the liv - ing. I will re - ceive the Cup, the Cup of Sal - va - tion, the

Bass Lord in the land of the liv - ing. I will re - ceive the Cup of Sal - va - tion, the

Org. [cresc.] [f] [Vivace Moderato]

87 [p]

C.Tn Cup of Sal - va - tion and call up - on the name and call up - on the name and

Bass Cup of Sal - va - tion and call up - on the name and call up - on the name

Org. [Swell] [cresc.] [p] [cresc.]

92 f

C.Tn call up - on the name of the Lord. I will re - ceive the Cup, the Cup of Sal - va - tion, the Cup of Sal - va - tion and

Bass and call up - on the name of the Lord. I will re - ceive the Cup of Sal - va - tion, the Cup of Sal - va - tion

Org. [f] Swell [cresc.]

97

C.Tn call up - on the name, the name of the Lord and call up - on the name, the name of the Lord and call up - on the name, the

Bass and call up - on the name of the Lord and call up - on the name, the name of the Lord and call up - on the name, the

Org. [Swell] [p] [cresc.]

102 Chorus

Trb  
C.Tn  
Ten  
Bass  
Org.

I will re-ceive the Cup of Sal-va-tion, the Cup of Sal-va-tion and call up-on the name  
name of the Lord I will re-ceive the Cup, the Cup of Sal - va-tion, the Cup of Sal-va-tion and call up-on the name  
I will re-ceive the Cup of Sal - va-tion, the Cup of Sal-va-tion and call up-on the name  
name of the Lord I will re-ceive the Cup of Sal - va-tion, the Cup of Sal-va-tion and call up-on the name and  
name of the Lord

107

Trb  
C.Tn  
Ten  
Bass  
Org.

and call up-on the name and call up-on the name, the name of the Lord and  
and call up-on the name, the name of the Lord and  
call up-on the name and call up-on the name, the name of the Lord and  
and call up-on the name, the name of the Lord and  
and call up-on the name, the name of the Lord and  
and call up-on the name, the name of the Lord and

112

Trb  
C.Tn  
Ten  
Bass  
Org.

call up-on the name, the name of the Lord.  
call up-on the name, the name of the Lord.  
call up-on the name, the name of the Lord.  
call up-on the name, the name of the Lord.  
For the Lord is my Strength, my

Duett  
Contra Tenor  
[and Bass]

Largo  
[with expression]  
p

[p]

[Largo]

[p]

117

Trb

C.Tn  
Strength and my Song and He is be - come, is be - come my Sal -

Ten

Bass  
Strength and my Song and He is be - come, is be - come my Sal -

Org.

122

Trb

C.Tn  
va - tion; the Lord is my Strength, my Strength and my Song and

Ten

Bass  
va - tion; the Lord is my Strength, my Strength and my Song and

Org.

127

C.Tn  
He is be - come, is be - come my Sal - va - tion and He is be -

Bass  
He is be - come, is be - come my Sal - va - tion and He is be -

Org.

132 Vivace Chorus

Trb

C.Tn  
come, is be - come my Sal - va - tion. The Lord is my

Ten

Bass  
come, is be - come my Sal - va - tion. The Lord is my

Org.  
[Vivace]

137

Trb  
Strength, my Strength and my Song and He is be - come, He

C.Tn  
Strength, my Strength and my Song and He is be - come, He

Ten  
Strength, my Strength and my Song and He is be - come, He

Bass  
Strength, my Strength and my Song and He is be - come, He

Org.

142

Trb  
He is be - come, is be - come my Sal - va - tion, the Lord is my

C.Tn  
come, He is be - come my Sal - va - tion, the Lord is my

Ten  
is be - come, is be - come my Sal - va - tion, the Lord is my

Bass  
He is be - come, is be - come my Sal - va - tion, the

Org.

147

Trb  
Lord is my Strength, my Strength and my Song

C.Tn  
Strength, the Lord is my Strength and my Song

Ten  
Strength, the Lord is my Strength and my Song and

Bass  
Lord is my Strength, my Strength and my Song and He is be -

Org.

152

Trb  
and He is be - come, is be - come my Sal - va - tion, the

C.Tn  
and He is be - come, is be - come my Sal - va - tion, the

Ten  
He is be - come, He is be - come my Sal - va - tion, the

Bass  
come, He is be - come, is be - come my Sal - va - tion, the

Org.

157

Trb  
Lord is my Strength, my Strength and my Song

C.Tn  
Lord is my Strength, my Strength and my Song and He is be -

Ten  
Lord is my Strength, my Strength and my Song and He is be -

Bass  
Lord is my Strength, my Strength and my Song

Org.

162

Trb  
and He is be - come my Sal - va - tion and

C.Tn  
come my Sal va - tion and He is be - come my Sal -

Ten  
come my Sal va - tion and He is be - come my Sal -

Bass  
and He is be - come my Sal - va - tion and

Org.

167

Trb  
He is be - come my Sal - va - tion, be - come my Sal - va - tion, the

C.Tn  
va - tion, be - come my Sal - va - tion, the

Ten  
va - tion, be - come my Sal - va - tion, the

Bass  
He is be - come my Sal - va - tion, be - come my Sal - va - tion, the

Org.

172

Trb  
Lord is my Strength, my Strength and my Song and

C.Tn  
Lord is my Strength, my Strength and my Song and

Ten  
Lord is my Strength, my Strength and my Song and He is be -

Bass  
Lord is my Strength, my Strength and my Song and He is be -

Org.



# I Am Well Pleased

Edited by Elaine Sherwin

[c. 1840]

Sir John Andrew Stevenson/  
Joseph Robinson

**Andante Molto**  $\text{♩} = 96$   
No. 1 Chorus *mf*

Treble  
Counter Tenor  
Tenor  
Bass  
Organ

I am well pleased that the Lord hath heard, that the Lord hath heard, the

*mf* *f*

*Andante Molto*  
voices only

7

Trb  
C.Tn  
Ten  
Bass  
Org.

voice of my pray'r, hath heard the voice of my pray'r.

voice of my pray'r, of my pray'r, the voice of my pray'r.

voice of my pray'r, the voice of my pray'r.

voice of my pray'r, the voice of my pray'r. *mf*

Organ Ped.

13

Ten  
Bass  
Org.

I am well pleased that the Lord hath

*mf* *mf* *p*

Introductory Chorus and Tenor Recitative were written for this Anthem by Joseph Robinson.

20 *mf*

Trb

C.Tn

Ten

Bass

Org.

*mf*

I am well pleased that the Lord hath

I am well pleased that the Lord hath heard the voice

pleased that the Lord hath heard the voice, the voice of my pray'r hath

heard the voice, hath heard the voice of my pray'r,

*cresc.*

26

Trb

C.Tn

Ten

Bass

Org.

heard the voice hath heard the voice of my pray'r

hath heard the voice of my pray'r of my

heard the voice of my pray'r the voice of my pray'r

the voice of my pray'r, the voice

[Ped.] [Ped.]

32 *dim.*

Trb

C.Tn

Ten

Bass

Org.

that He hath in - cli - ned His ear un - to

pray'r that He hath in - cli - ned His ear un - to

that He hath in - clin - ed His ear in - cli - ned His ear un - to

of my pray'r, that He hath in - cli - ned His ear un - to

[Ped.] [Ped.]

39 *cresc.*

Trb me. 2nd There - *cresc.*

C.Tn me. There - fore will I call *cresc.*

Ten me. There - fore will I call up - on Him,

Bass me. There - fore will I call up - on Him,

Org. *cresc.*

46 *f*

Trb fore will I call, will I call up - on

C.Tn up - on Him will I call up - on

Ten there - fore will I call up - on

Bass there - fore will I call on

Org. *f* [Ped.]

53

Trb Him

C.Tn Him There - fore will I call

Ten Him There - fore will I call

Bass Him as

Org. *p*

60 *rall* *tempo* Solo. *p* *cresc.* Tutti *f*

Trb I am well pleased that the Lord hath heard the voice of my pray'r. There -

C.Tn I am well pleased that the Lord hath heard my pray'r. There -

Ten I am well pleased that the Lord hath heard the voice of my pray'r. There -

Bass I am well pleased that the Lord hath heard the voice of my pray'r. There -

Org. *rall* *tempo* *p* voices only *f* Organ *f*

*Ped.*

67 [Rall.]

Trb fore will I call up - on Him, there - fore will I call, will I call as [Rall.]

C.Tn fore will I call up - on Him, there - fore will I call, will I call as [Rall.]

Ten fore will I call up - on Him, there - fore will I call, will I call as [Rall.]

Bass fore will I call up - on Him, there - fore will I call, will I call as [Rall.]

Org. [Ped.....] [Ped.....] [Ped.....]

74

Trb long as I live.

C.Tn long as I live.

Ten long as I live.

Bass long as I live. [Allegro] Recit Bass

Org. *f* *Allegro* For a

*Ped.....*

80 [ad lib.] **Andante** **Largo**

Bass: thou - and years in Thy sight are but as yes - ter - day, **Largo** for we con - sume a - way in Thy dis -

Org. *f* *p* *fz*

84 *p* [più Allegro] *ff*

Bass: plea - sure and are a - fraid at Thy wrath - ful in - dig - na - tion: For when Thou art

Org. *cresc.* *più Allegro* *p* *mf*

87 **Largo** *ff*

Bass: an - gry, all our days are gone. We bring our years to an end \_\_\_\_\_

Org. *f* *p*

90 *pp* *pp* *express* **Largo**

Bass: as it were a tale that is told. \_\_\_\_\_

Org. *cresc.* *pp* *pp*

# I Am Well Pleased

[pre-1815]

## Musical Illustration

Source (K) ii; Source (N) v and Source (J) i

Fig.1

105 Chorus  
I will re-ceive  
Swell

109  
cresc. [Swell] cresc. f

113

The musical score consists of three systems of piano accompaniment. The first system (measures 105-108) features a treble clef with a melody and a bass clef with a harmonic accompaniment. The melody includes the lyrics 'I will re-ceive' and is marked with 'Swell'. The second system (measures 109-112) continues the accompaniment with dynamic markings 'cresc. [Swell]', 'cresc.', and 'f'. The third system (measures 113-116) shows a rhythmic pattern in the treble clef and a harmonic accompaniment in the bass clef, ending with a fermata.

# I Looked and Behold

[pre-1812]

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

**Largo**  
Sym.

Organ  
[Swell Diapason]  
[cresc.]

8  
[Largo]  
Recitativo [ad lib.]  
Contra [pp]

C. Tn.  
I look-ed and be-hold a door was op'-ned in heav'n, a door was op'- ned, was op'-ned in heav'n [p]

Ten  
and the

Org.  
[ad lib.]  
[pp] [f] [p] Moderato [Quartetto]

13  
C. Tn. [p] and the first voice which I heard was \_\_\_\_\_ as it were of a

Ten first voice which I heard was \_\_\_\_\_ as it were of a trum-pet, as it were, \_\_\_\_\_ as it were of a

Ten 2 [p] and the first voice which I heard, the first voice which I heard was as it were \_\_\_\_\_ of a

Bass [p] and the

Org.

16  
C. Tn. trum-pet, as it were \_\_\_\_\_ as it were of a trum-pet, the first voice which I heard was \_\_\_\_\_ as it were of a trum-pet, a p

Ten trum-pet, the first voice which I heard was \_\_\_\_\_ as it were of a trum-pet, a p

Ten 2 trum-pet, as it were \_\_\_\_\_ of a trum-pet, the first voice which I heard was \_\_\_\_\_ as it were of a trum-pet, a

Bass first voice which I heard was \_\_\_\_\_ as it were of a trum-pet, the first voice which I heard was \_\_\_\_\_ as it were of a trum-pet, a

Org. [p]

I Looked and Behold

20

C. Tn. trum - pet talk - ing with me which said come up hi-ther, come up

Ten. trum - pet talk - ing with me which said come up hi-ther, come up

Ten 2 trum - pet talk - ing with me which said come up hi-ther,

Bass a trum-pet, a trum - pet talk - ing with me which said come up hi-ther,

Org.

25

C. Tn. hi-ther, come, come, come up hi-ther

Ten. hi-ther, come, come, come up hi-ther and I will shew thee

Ten 2 come up hi-ther, come up hi-ther

Bass come up hi-ther, come up hi-ther and I will shew thee things, will shew thee

Org.

29

C. Tn. and I will shew thee things, will shew thee things which must be here af-ter. I will shew thee

Ten. things, will shew thee things which must be here af-ter. I will shew thee

Ten 2 and I will shew thee things which must be here af-ter.

Bass things, I will shew, will shew thee things which must be here - af-ter.

Org.

I Looked and Behold

33 [Tempo] [p]

C. Tn. things, I will shew thee things which must be here - af-ter, will shew thee things which must be here- [p]

Ten. things, I will shew thee things which must be here - af-ter, will shew thee things which must be here- [p]

Ten 2 I will shew thee things, will shew thee things which must be here - af-ter, will shew thee things which must be here- [p]

Bass I will shew thee things, I will shew thee things which must be here - af-ter, will shew thee things which must be here- [p]

Org. [Tempo] [p]

38 Andante Solo Tenor

C. Tn. af-ter. [p]

Ten. af-ter. And im-

Ten 2 af-ter.

Bass af-ter.

Org. [Sym.] [swell] [cresc.] [f] [swell] Andante [swell open diapason] [p]

46

Ten. me-diate-ly I was in the spi-rit and be-hold a throne was set in heav'n, a throne was

Org. [swell principal]

54 [f]

Ten. set in heav'n and 'round a-bout the throne, 'round a-bout the throne were four and twen-ty El-ders

Org. [f]

62 [p]

Ten. cloth-ed in white ray - ment, cloth-ed in white ray - ment and they had on their heads crowns of gold, they

Org. [p]

I Looked and Behold

[ad lib.] Largo  
Maestoso

70 [Quartetto]

Ten *had on their heads crowns of gold.*

Org.

79 [f]

C. Tn. *And out of the throne pro-cee-deth*

Ten *And out of the throne pro-cee-deth*

Ten 2 *And out*

Bass *And out*

Org. *[swell or choir organ]*

86 [f] [ff]

C. Tn. *light - nings, out of the throne pro-cee-deth light' - nings, light'-nings and thun - -*

Ten *light - nings, out of the throne pro-cee-deth light' - nings, light'-nings and thun - -*

Ten 2 *— of the throne pro-cee-deth thun - d'rings, light' - nings, light'-nings and thun - -*

Bass *— of the throne pro-cee-deth thun - d'rings, light' - nings, light'-nings and thun - -*

Org. *[swell] [ff]*





I Looked and Behold

120

[Quintetto]  
[pp]

Trb  
C. Tn.  
Ten  
Ten 2  
Bass

And voi - ces, voi - ces, voi - ces were heard say - ing,  
[pp]  
And voi - ces, voi - ces, voi - ces were heard say - ing,  
[pp]  
And voi - ces, voi - ces, voi - ces were heard say - ing,  
[pp]  
And voi - ces, voi - ces, voi - ces were heard say - ing,  
[pp]

Org.

*p* Swell *pp*

127

Chorus  
[f]

Trb  
C. Tn.  
Ten  
Ten 2  
Bass

say - ing, say - ing, voi - ces were heard say - ing, voi - ces were heard say - - -  
[f] [decresc.]  
say - ing, say - ing, voi - ces were heard say - ing, voi - ces were heard say - - -  
[f] [decresc.]  
say - ing, say - ing, voi - ces were heard say - ing, voi - ces were heard say - - -  
[f] [decresc.]  
say - ing, say - ing, voi - ces were heard say - ing, voi - ces were heard say - - -  
[f] [decresc.]

Org.

*f* [decresc.]



I Looked and Behold

164 *[pp]* *Largo*

Bass

four-and-twenty El-ders which sat 'round the throne, which sat 'round the throne fell down be-fore Him, fell down\_ be-

Org. *[pp]* *pp* *Largo*

170 *Andante Allegro* [Quartetto] *[pp]*

Trb

C. Tn.

Ten

Bass

fore Him say-ing: O Lord— Thou'rt wor-thy of ho-nour and pow-er and

Org. *[f]* *p* *[dim.]* *[pp]* *[swell]* *Andante Allegro*

176

Trb

C. Tn.

Ten

Bass

glo-ry, glo-ry, ho-nour and pow'r, art wor-thy O Lord of ho-nour, pow-er and glo-ry and

Org.

I Looked and Behold

180 Chorus

Trb  
thanks, glo-ry, ho-nour and pow'r for-e-ver and for-e-ver... [f]

C. Tn.  
thanks, glo-ry, ho-nour and pow'r for-e-ver and for-e-ver... [f] Thou art

Ten  
thanks, glo-ry, ho-nour and pow'r for-e-ver and for-e-ver... [f] Thou art wor-thy O

Bass  
thanks, glo-ry, ho-nour and pow'r for-e-ver and for-e-ver... [f] Thou art wor-thy O Lord, art

Org.  
[f]

184 [f]

Trb  
Thou art wor-thy O Lord, wor-thy of ho-nour and po-wer and thanks and ho-nour and pow'r and glo-ry, art

C. Tn.  
wor-thy O Lord of ho-nour, wor-thy of ho-nour and po-wer and thanks and ho-nour and pow'r and glo-ry, art

Ten  
Lord, O Lord wor-thy of ho-nour and po-wer and thanks and ho-nour and thanks and glo-ry, art

Bass  
wor-thy O Lord of ho-nour, wor-thy of ho-nour and po-wer and thanks and hon-our and pow'r and glo-ry, art

Org.  
[f]

189

Trb  
wor thy of ho-nour of po-wer and glo ry for-e ver and for-e-ver,

C. Tn.  
wor thy of ho-nour of pow'r and glo ry for-e ver and for-e-ver,

Ten  
wor thy of ho-nour of pow'r and glo ry for-e ver and for-e-ver, glo-ry, ho-nour and

Bass  
wor thy of ho-nour of pow'r and glo ry for-e ver and for-e-ver, glo-ry, ho-nour and pow'r for e-ver,

Org.  
[f]



I Looked and Behold

205

Trb  
po - wer and ho - nour and glo - ry and thanks for e - ver, for - e - ver and for e - ver, for

C. Tn.  
po - wer and ho - nour and glo - ry and thanks for e - ver, for - e - ver and for e - ver,

Ten  
po - wer and ho - nour and glo - ry and thanks for e - ver, for - e - ver and for e - ver, for e -

Bass  
po - wer and ho - nour and glo - ry and thanks for e - ver, for - e - ver and for e - ver,

Org.

210

Trb  
e - - ver, for - e - ver and e - ver, for - e - ver, for - e - ver and e - ver, and e - ver, O

C. Tn.  
for - e - ver for - e - ver, for - e - ver, for - e - ver and e - ver, for - e - ver and

Ten  
ver, for - e - ver, for - e - ver, for - e - ver and e - ver, for - e - ver and

Bass  
for - e - - - ver, for - e - ver, for - e - ver and e - ver, for - e - ver, O

Org.

215

[Quartetto] *p*

Trb  
Lord, O Lord for - e - ver and e - ver, for - e - ver and e - ver. Thou'rt *p*

C. Tn.  
e - - ver, O Lord for - e - ver and e - ver, for - e - ver and e - ver. Thou'rt *p*

Ten  
e - - ver, O Lord for - e - ver and e - ver, for - e - ver and e - ver. Thou'rt *p*

Bass  
Lord, O Lord for - e - ver and e - ver, for - e - ver and e - ver. Thou'rt *p*

Org.  
*p* Swell



I Looked and Behold

242

[p] [cresc.]

Trb  
thanks, po - wer, praise and thanks for - e - -

C. Tn.  
thanks, po - wer, praise and thanks for -

Ten  
thanks, po - wer, praise and thanks for e - ver, for -

Bass  
thanks, po - wer, praise and thanks for - e - -

Org.  
p [cresc.]

248

[f] [ad lib.] [p] [cresc.] [ff]

Trb  
- ver and for - e - ver, po - wer, praise and thanks for - e - ver and for e - ver.

C. Tn.  
e - ver and for - e - ver, po - wer, praise and thanks for - e - ver and for e - ver.

Ten  
e - ver and for - e - ver, po - wer, praise and thanks for - e - ver and for e - ver.

Bass  
e - ver and for - e - ver, po - wer, praise and thanks for - e - ver and for e - ver.

Org.  
[f] [ad lib.] [p] [cresc.] [ff]

# I Looked and Behold

## Musical Illustration

Source (C) xx, pp.73-77

Fig. 1: bars 13 (up bt.)-37 provide a twenty-five-bar variant which is succeeded by bar 38 of the copy text.

lead off Quartetto 15

And the first voice which I heard was as it were of a trum-pet as it were as it were of a trum-pet as it were of a trum-pet the first voice which I heard was as it were of a trum-pet

of a trum - pet talk - ing a trum-pet talk-ing with me which said Come up hith-er come up hith-er come as it were of a trum-pet a trum-pet talk - ing with me which said come up hith-er come up hith-er come up

hith-er come up hith-er and I will shew thee things which

— be here - af - ter I will shew thee things I will shew thee things —

must be here - af - ter I will shew thee things will shew thee things

— which must be here - af - ter will shew thee things which must be here - af - ter

things which must be here - af - ter will shew thee things which must be here - af - ter

# I Looked and Behold

## Musical Illustration

Source (D) ii, pp.42-43

Source (D) iv, pp.35-36

Fig. 2: bars 19-37 provide a nineteen-bar variant of the copy text.

19

as it were of a trum-pet of a trum - pet talk - ing a trum-pet talk - ing\_ with me which said

as it were of a trum-pet as it were of a trum-pet a trum-pet talk - ing with me which said

23

come up hi-ther come up hi-ther come\_ come\_ come up\_ hi-ther and I will shew thee things and I will shew thee things

come up hi-ther come up hi-ther come up hi-ther and I will shew thee things

28

and I will shew thee things will shew thee things which must be here -af-ter I will shew thee things\_

will shew thee things I will shewwill shew thee things which must be here -af-ter I will shew thee I will shew thee

33

[Sym.]

I will shew thee\_ things\_ which must be here - af-ter will shew\_ thee things which must be here -af-ter

things I will shew thee things which must be here - af-ter will shew thee things which must be here -af-ter

# I Looked and Behold

## Musical Illustration

Source (C) xx, pp.73-77

Fig. 3: bars 65-67 provide an elaboration of bars 65-73 of the copy text.

65

ray - ment and they had on their heads a crown a crown of gold they

71

had on their heads a crown of gold

The image displays two systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The first system, starting at bar 65, contains the lyrics: "ray - ment and they had on their heads a crown a crown of gold they". The second system, starting at bar 71, contains the lyrics: "had on their heads a crown of gold". The piano accompaniment features a steady bass line with some melodic movement in the right hand.

# I Looked and Behold

## Musical Illustration

Source (C) xx, pp.73-77

Fig. 4: bars 88-93 provide an elaboration of bars 88-91 of the copy text.

88

light' nings light'-nings and thun - - - - - d'rings

light' nings light'-nings and thun - - - - - d'rings

# I Looked and Behold

## Musical Illustration

Source (D) ii, pp.42-43

Source (D) iv, pp.35-36

Fig. 5: bars 89-93 provide a variation of the copy text

89

light' nings and thun - - - - - d'rings

light' nings and thun - - - - - d'rings

# I Looked and Behold

## Musical Illustration

Source (C) xiv, p. 22

Fig. 6: bars 92-98 provide a twenty-two-bar variation of the copy text.

Quartetto 2 Tenors

92

Measure	Duration	Instrument	Lyrics
1	6	Sym	
2	10	Voices	
3	1	Sym	
4	2	Voices	
5			thun-d'rings
6			light' nings and
7			thun-d'rings
8			light' nings and
9			thun-d'rings
10			light' nings and

# I Looked and Behold

## Musical Illustration

Source (L) ii, p. 62

Fig. 7: Verse Largo from bars 144-162. These bars are similar to bars 138-156 of '1812'.

Verse Largo, bar 144-162

144

154

*p*

*pp*

The musical score consists of two systems of piano accompaniment. The first system, starting at bar 144, is in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. It features a melody in the right hand with a dynamic marking of *p* (piano) and a bass line in the left hand. The second system, starting at bar 154, continues the piece and includes a dynamic marking of *pp* (pianissimo) in the right hand. The score concludes with a fermata over the final note of the right hand.

# I Looked and Behold

## Musical Illustration

Source (D) iv, p. 37

Fig. 8: bars 156-161 provide a variant of the copy text.

156

come \_\_\_\_\_ and is to come \_\_\_\_\_ and is to come \_\_\_\_\_

# I Looked and Behold

## Musical Illustration

Source (D) iv, p. 37

Fig. 9: bars 167-170 provide an elaboration of bars 167-173 of the copy text.

167 *Largo*

fell down be-fore him fell down be-fore him say-ing O Lord



195

Trb  
glo-ry, ho nour and pow'r for e-ver glo - - - - -

C. Tn.  
pow'r for e-ver. Glo-ry, ho-nour and pow'r, glo - - - - -

Ten  
Glo-ry, ho-nour and pow'r, glo-ry, glo - - - - -

B.  
glo-ry, ho-nour and pow'r, glo-ry, ho-nour and pow'r, glo - - - - -

Org.

199

Trb  
- ry, for-e-ver and e-ver, for e-ver and for e - ver, glo - ry, ho - nour and

C. Tn.  
- ry, for-e-ver and e-ver, for e-ver and for e - ver, glo - ry, ho - nour and

Ten  
- ry, for-e-ver and e-ver, for e-ver and for e - ver, glo - ry, ho - nour and

B.  
- ry, for-e-ver and e-ver, for e-ver and for e - ver, glo - ry, ho - nour and

Org.

203

Trb  
pow'r for e - ver, glo - ry, ho - nour and pow'r, for e - ver, for

C. Tn.  
pow'r for e - ver, glo - ry, ho - nour and pow'r for e - ver, for e - ver, for

Ten  
pow'r for e - ver, glo - ry, ho - nour and pow'r, glo - ry, ho - nour and

B.  
pow'r for e - ver, glo - ry, ho - nour and pow'r for e - ver, for e - ver, for

Org.

206

Trb  
e - ver, for e - ver and for e - ver. O Lord Thou'rt wor-thy of...

C. Tn.  
e - ver, for e - ver and for e - ver. O Lord Thou'rt wor-thy of...

Ten  
pow'r for e - ver and for e - ver. O Lord Thou'rt wor-thy of... praise

B.  
e - ver, for e - ver for e - ver.

Org.

210

Trb  
praise, O Lord of praise, of ho-nour and pow'r, of praise, of ho-nour and

C. Tn.  
praise, O Lord of praise, of ho-nour and pow'r, of praise, of ho-nour and

Ten  
O Lord Thou'rt wor-thy of... praise, of praise, of ho-nour and

B.  
O Lord Thou'rt wor-thy of... praise, of praise, of ho-nour and

Org.

214

Trb  
pow'r, and glo - ry for e - ver and for e - ver, O Lord... for

C. Tn.  
pow'r, and glo - ry for e - ver and for e - ver, for e-ver, of praise... for

Ten  
pow'r, and glo - ry for e - ver and for e - ver, for e-ver, of praise... for

B.  
pow'r, and glo - ry for e - ver and for e - ver, O Lord... for

Org.

219 Soli *p*

Trb e-ver and e-ver, for e-ver and e-ver. Thou'rt wor - thy O Lord of

C. Tn. e-ver and e-ver, for e-ver and e-ver. Thou'rt wor - thy O Lord of

Ten e-ver and e-ver, for e-ver and e-ver. Thou'rt wor - thy O Lord of

B. e-ver and e-ver, for e-ver and e-ver. Thou'rt wor - thy O Lord of

Org. *pp* Swell

225 Quartetto *pp*

Trb ho - nour and pow'r for e - ver, O Lord\_\_\_\_\_ for\_ e-ver and for

C. Tn. ho - nour and pow'r for e - ver, O Lord\_\_\_\_\_ for\_ e-ver and for

Ten ho - nour and pow'r for e - ver, O Lord for e-ver and for

B. ho - nour and pow'r for e - ver, O Lord for e-ver and for

Org.

230 Chorus *[f]*

Trb e-ver, for e - ver for e - ver, for e - ver, for e -

C. Tn. e-ver, for e - ver and e-ver, and e - ver, and e - ver, for e -

Ten e-ver, for e - ver and e - ver, O Lord\_\_\_\_\_ for e - - ver, for

B. e-ver, for e - ver and e-ver, O Lord for e-ver and e-ver

Org. *[f]*

235

Trb  
- ver, for e - - ver and for e - ver, art wor- thy of ho- nour, of pow'r and

C. Tn.  
- ver, for e - - ver and for e - ver, art wor- thy of ho- nour, of pow'r and

Ten  
e - ver, e - ver and for e - ver, art wor- thy of ho- nour, of pow'r and

B.  
for e - - ver, and for e - ver, art wor- thy of ho- nour, of pow'r and

Org.

239

Trb  
thanks \_\_\_\_\_ for e - - ver and e - ver, for

C. Tn.  
thanks \_\_\_\_\_ for e - - ver and e - ver, for

Ten  
thanks \_\_\_\_\_ for e - - - - ver and e - ver, for

B.  
thanks \_\_\_\_\_ for e - - ver O Lord, for e- ver and e - ver, for

Org.

244

Trb  
e - ver and e - ver, for e - ver and e - ver. O Lord we give Thee thanks, O

C. Tn.  
e - ver and e - ver, for e - ver and e - ver. O Lord we give Thee thanks, O

Ten  
e - ver and e - ver, for e - ver and e - ver. O Lord we give Thee thanks, O

B.  
e - ver and e - ver, for e - ver and e - ver. O Lord we give Thee thanks, O

Org.

248

Solo  
[p]

Trb  
Lord we give Thee thanks, for e - ver O Lord, for

C. Tn.  
Lord we give Thee thanks, for e - ver O

Ten  
Lord we give Thee thanks, for e - ver O Lord, for

B.  
Lord we give Thee thanks,

Org.

253

Trb  
e - ver O Lord, for e - ver and for e-ver, for e-ver and e-ver, for e-ver and

C. Tn.  
Lord, O Lord, for e - ver and for e-ver, for e-ver and e-ver, for e-ver and

Ten  
e - ver O Lord, for e - ver, for e-ver and e-ver, for e-ver and

B.  
for e-ver and e-ver, for e-ver and

Org.  
f Full Organ

258

Trb  
e - ver. O Lord we give Thee thanks for

C. Tn.  
e - ver. O Lord we give Thee thanks for

Ten  
e - ver. O Lord we give Thee thanks for

B.  
e - ver. O Lord we give Thee thanks for

Org.

261 [ad lib.]

Trb  
e - ver O Lord, for e - ver and e - - ver

C. Tn.  
e - ver O Lord, for e - ver and e - - ver

Ten  
e - ver O Lord, for e - ver and e - - ver

B.  
e - ver O Lord, for e - ver and e - - ver

Org.  
in time                      8 -----  
unis.                      ad lib.

# I Looked and Behold

## Musical Illustration

Source (D) i, p.21

Source (D) ii, pp.43-44

Source (D) iv, p.38

Fig. 11: bars 220-229 provide a ten-bar variation of the copy text.

220 Quartetto

Thou art wor - thy O Lord of ho - nour and

Thou art wor - thy O Lord of ho - nour and

Thou art wor - thy O Lord of ho - nour and

225 Chorus

pow'r for - e - ver O Lord for - e - ver and for - e - ver for -

pow'r for - e - ver O Lord for - e - ver and for - e - ver for -

pow'r for - e - ver O Lord for - e - ver and for - e - ver

# I Looked and Behold

## Musical Illustration

Source (D) i, p.21

Source (D) ii, pp.43-44

Bass: Source (D) iv, p.40-41

Fig. 12: bars 233-241 provide a nine-bar variant of the copy text.

233 Quartetto

- er art wor - thy of ho - nour and pow'r and thanks

237 [Sym.]

O Lord for - e - ver and for - e - ver

Quick Chorus

O Lord for - e - ver and for - e - ver

# I Looked and Behold

## Musical Illustration

Source (D) i, p.21  
Source (D) ii, pp.43-44  
Source (D) iv, pp.40-41

Fig. 13: bars 244-254. This skeletal exhibit demonstrates entries of treble, countertenor and bass inconsistent with the copy text.

244

thanks for - e - ver for-e-ver for -

Cho

-e-ver for - e - ver for-ev- for -

Quartetto Chorus

250

thanks for - e - ver for -

Cho

Quartetto  
(original "Quartetto"  
deleted in pencil)

# I Looked and Lo

[c. 1818]

Anthem for Innocents' Day

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

**Andante Maestoso**  
[Sym.]

Organ  
[Swell Diapasons,  
Principal and Hautboy]

The organ introduction is in 3/4 time, marked 'Andante Maestoso' and '[Sym.]'. It features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The music is in G major and consists of 8 measures.

**[Andante Maestoso]**  
[Verse]

Counter Tenor  
Tenor  
Bass 1  
Bass 2

Org.  
[in hautboy]

I loo-ked and lo, a Lamb stood on the mount of Si-on

This section contains the vocal introduction for the first verse, starting at measure 9. It includes parts for Counter Tenor, Tenor, Bass 1, and Bass 2, along with the organ. The lyrics are: "I loo-ked and lo, a Lamb stood on the mount of Si-on". The organ part is marked "[in hautboy]".

C.Tn  
Ten  
Bass 1  
Bass 2

Org.

Si-on and with Him, with Him an hun-dred for-ty and four thou-sand, and with Him an—  
and with Him, with Him an—  
Si-on and with Him an hun-dred  
and with Him an hun-dred for-ty and four thou-sand

This section continues the vocal and organ parts for the first verse, starting at measure 17. It includes parts for Counter Tenor, Tenor, Bass 1, and Bass 2, along with the organ. The lyrics are: "Si-on and with Him, with Him an hun-dred for-ty and four thou-sand, and with Him an— and with Him, with Him an— Si-on and with Him an hun-dred and with Him an hun-dred for-ty and four thou-sand".

I Looked and Lo

24 [ ]

C.Tn  
hun - dred for - ty and four thou-sand

Ten  
hun - dred for - ty and four thou-sand ha - ving His Fa - ther's name, His Fa - ther's name writ - ten in their

Bass 1  
for - ty and four thou-sand

Bass 2  
[p] ha - ving His Fa - ther's name, His Fa - ther's name writ - ten in their

Org.  
[p]

32

Trb 1  
[f] I loo - ked and

C.Tn  
[f] ha - ving His Fa - ther's name, His Fa - ther's name writ - ten in their fore-heads. I loo - ked and

Ten  
fore-heads, [f] ha - ving His Fa - ther's name, His Fa - ther's name writ - ten in their fore-heads. I loo - ked and

Bass 1  
[f] ha - ving His Fa - ther's name, His Fa - ther's name writ - ten in their fore-heads. I loo - ked and

Bass 2  
fore-heads, [f] ha - ving His Fa - ther's name writ - ten in their fore-heads.

Org.  
[f] [fagotten] [f]

Chorus

41 [Verse] Chorus

Trb  
lo, a Lamb stood on the mount of Si - on, [p] and with Him an hun - dred for -

C.Tn  
lo, a Lamb stood on the mount of Si - on, a Lamb stood on the mount of Si - on and with Him an hun - dred for -

Ten  
lo, a Lamb stood on the mount of Si - on, a Lamb stood on the mount of Si - on and with Him an hun - dred

Bass  
lo, a Lamb stood on the mount of Si - on, a Lamb stood on the mount of Si - on and with Him an hun - dred

Org.  
[p] [f]

48

Trb  
- ty and four thou - sand, ha - ving His Fa - ther's name, ha - ving His Fa - ther's name

C.Tn  
- ty and four thou - sand, ha - ving His Fa - ther's name, ha - ving His Fa - ther's name

Ten  
for - ty and four thou - sand, ha - ving his Fa - ther's name His Fa - ther's name

Bass  
for - ty and four thou - sand, ha - ving his Fa - ther's name His Fa - ther's name

Org.  
[Trumpet]

8<sup>va</sup>

56

Trb  
writ - ten in their fore-heads, His Fa - ther's name writ - ten, writ - ten in their fore-heads.

C.Tn  
writ - ten in their fore-heads, His Fa - ther's name writ - ten, writ - ten in their fore-heads.

Ten  
writ - ten in their fore-heads, His Fa - ther's name writ - ten, writ - ten in their fore-heads.

Bass  
writ - ten in their fore-heads, His Fa - ther's name writ - ten, writ - ten in their fore-heads.

Org.  
[Sym.]  
[tr]  
[f]  
[gt. trumpet]

Largo Andante  
Solo Counter Tenor

63

C.Tn  
[p] tr  
And I heard a voice, I heard a voice from

Org.  
[Largo Andante]  
[p]  
[choir organ]

I Looked and Lo

[Andante]  
Chorus

72

Trb

C.Tn

Ten

Bass

Org.

[legato] *f*

as the voice of ma-ny wa - ters, as the voice of ma-ny wa - ters, I heard a

as the voice of ma-ny wa - ters

as the voice of ma-ny wa - ters

[Solo]

*f* [choir organ] *p*

80

Trb

C.Tn

Ten

Bass

Org.

Chorus

[*f*]

as the voice of a great thun - d'ring, Solo [*mp*]

voice, as the voice of ma-ny wa - ters, I heard a voice from heav'n [as the] [voice of a great] [thun - d'ring], I

as the voice of a great thun - d'ring,

as the voice of a great thun - d'ring,

[*f*]

[*f*] [full organ]

87

Trb

C.Tn

Ten

Bass

Org.

Chorus

[*ff*]

as the voice of ma-ny wa - ters.

heard a voice as the voice of ma-ny wa - ters. Solo [*p*] [*mf*]

as the voice of ma-ny wa - ters. And I heard a voice, I

as the voice of ma-ny wa - ters.

[*ff*] [full organ] Swell [*p*] [dulceana] [*mf*]

[choir organ]

Ped.

I Looked and Lo

95 *[mp >]* *[ < ]* *[mp <]* *[pp]*

Ten heard the voice of har-pers, har-ping with their harps, har-ping with their harps and as they sing a new

Org. *[hautboy]* *[mp >]* *[ < ]* *[mp <]* *[pp]*

103 *[ < ]* *[mf]* *[ > ]*

Ten song be-fore the throne and be-fore the four beasts and the el-ders, be-fore the four

Org. *[out diapason]* *cresc.*

Verse Tempo *[lento]* *[pp]* *[Adagio]* *cresc.* *f*

C.Tn be-fore the four beasts, the four beasts and the el-ders, be-fore the four beasts, the four

Ten *[pp]* *tr* *[cresc.]* *[f]*

Bass 1 *[pp]* *[cresc.]* *[f]*

Bass 2 *[pp]* *[cresc.]* *[f]*

Org. *[organ for practising only]* *[with organ]* *[piu >]* *[f]*

119 *tr* *[tr]* *[pp]* *[Swell]*

C.Tn beasts and the el-ders.

Ten *[tr]* beasts and the el-ders.

Bass 1 *[pp]* Recitativo upper Bass

Bass 2 Repeat And no man could learn that

Org. *[Sym.]* *[pp]* *[Swell]*

I Looked and Lo

126 *[mf]* *[ad lib.]* *[p]*

Bass 1  
 song but the hun - dred and for - ty and four thou - sand which were re - dee - med from the

Org.  
*[p]* *[ad lib.]*

130 *[Tempo]* *[f]* *[p]* *[mf]*

Bass 1  
 earth, no man could learn that song but the hun - dred and for - ty and four thou -

Org.  
*[f]* *[Tempo]* *[full organ]* *[p]* *[Swell]*

134 *[f]* *[pp]* *[mf]*

Bass 1  
 - sand which were re - dee - med from the earth, \_\_\_\_\_

Bass 2  
 Second Bass *[pp]*

Org.  
*[f]* *[pp]*

These are they which fol - low'd the Lamb which

139 *[Largo]*

Bass 2  
 fol - low'd the Lamb whi - ther - so - e - ver He go - eth, these are they which fol - low'd the Lamb, which fol - low'd the

Org.  
*[Largo]*

144 *[pp]* *[cresc.]* *[tr]*

Bass 2  
 Lamb whi - ther - so - e - ver He go - eth.

Org.  
*[pp]* *[cresc.]* *[Vivace Sym.]* *[f]* *[Gt. organ]* *[Swell]*

I Looked and Lo

151 [Vivace] [Verse] *p* [tr]

C.Tn Hal - le - lu - jah, hal - le - lu - jah.

Ten Hal - le - lu - jah, hal - le - lu - jah.

Bass I Hal - le - lu - jah, hal - le - lu - jah.

Org. [p] [organ for practicing only]

159 [cresc.]

C.Tn hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le -

Ten hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le -

Bass I hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le -

Org. [cresc.] *pp* [cresc.]

166 Chorus [*f*]

Trb [*f*] Hal - le - lu - jah, hal - le - lu - jah,

C.Tn [*p*] lu - jah, hal - le - lu - jah, hal - le - lu - jah. [*f*] Hal - le - lu - jah, hal - le - lu - jah,

Ten [*p*] lu - jah, hal - le - lu - jah, hal - le - lu - jah. [*f*] Hal - le - lu - jah, hal - le - lu - jah,

Bass I [*p*] lu - jah, hal - le - lu - jah, hal - le - lu - jah. Ha - le - lu - jah, hal - le - lu - jah,

Org. [*p*] [*f*] [full organ]

\* Don't repeat

175

Trb  
hal - le - lu - jah, hal - le - lu - jah. Verse  
[p]

C.Tn  
hal - le - lu - jah, hal - le - lu - jah. These were re - dee-med, these were re - dee-med,  
[p]

Ten  
hal - le - lu - jah, hal - le - lu - jah. These were re - dee-med, these were re - dee-med,  
[p]

Bass 1  
hal - le - lu - jah, hal - le - lu - jah. These were re - dee-med, these were re - dee-med,  
[p]

Bass 2  
These were re - dee-med, re - dee-med,  
[p]

Org.  
[p]  
[without ped.]

183 [p]

C.Tn  
these were re - dee-med from a - mong - men, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,  
[p]

Ten  
these were re - dee-med from a - mong - men, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,  
[p]

Bass 1  
these were re - dee-med from a - mong - men, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,  
[p]

Bass 2  
these were re - dee-med from a - mong - men, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,  
[p]

Org.  
[p] [p] [f]

192 [f] ff

C.Tn  
hal - le - lu - jah, hal - le - lu - jah, be - ing the first  
[f] [ff]

Ten  
hal - le - lu - jah, hal - le - lu - jah, be - ing the first fruits un - to God, the first  
[f] [ff]

Bass 1  
- le - lu - jah, hal - le - lu - jah, be - ing the first fruits un - to God, the first  
[f] [ff]

Bass 2  
- le - lu - jah, hal - le - lu - jah, be - ing the first fruits un - to God, being the first  
[f] [ff]

Org.  
[f] [ff]

201

C.Tn *[p]* *[p]* *[f]*  
 fruits un - to God and to the Lamb and to the Lamb. And

Ten *[p]*  
 fruits un - to God and to the Lamb the Lamb. And

Bass 1 *[p]*  
 fruits un - to God and to the Lamb and to the Lamb. And in their mouths was no

Bass 2 *[p]*  
 fruits un - to God and to the Lamb and to the Lamb. And in their

Org. *[p]*

211

C.Tn *[f]* *p* *[cresc.]* *[p]*  
 in their mouths was no guile, in their mouths was no guile for they are with-out fault be-fore the throne of God, they

Ten *[f]* *[p]* *[cresc.]* *[p]*  
 in their mouths was no guile, in their mouths was no guile for they are with-out fault be-fore the throne of God, they

Bass 1 *[f]* *[p]* *[cresc.]* *[p]*  
 guile and in their mouths was no guile for they are with-out fault be-fore the throne of God, they

Bass 2 *[f]* *p* *[cresc.]* *[p]*  
 mouths was no guile and in their mouths was no guile for they are with-out fault be-fore the throne of God, they

Org. *[f]* *[p]* *[cresc.]* *[p]*

220

C.Tn *[cresc.]* *[p]* *[f]*  
 are with-out fault be-fore the throne of God, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

Ten *[cresc.]* *[p]* *[f]*  
 are with-out fault be-fore the throne of God, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

Bass 1 *[cresc.]* *[p]* *[f]*  
 are with-out fault be-fore the throne of God, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

Bass 2 *[cresc.]* *[p]* *[f]*  
 are with-out fault be-fore the throne of God, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

Org. *[cresc.]* *[p]* *[f]*

239 [p] [cresc.] f [p] tr

C.Tn hal - le - lu - jah, they are with-out fault be-fore the throne of God, hal - le - lu - jah, hal - le -

Ten hal - le - lu - jah, they are with-out fault be-fore the throne of God, hal - le - lu - jah, hal - le -

Bass 1 hal - le - lu - jah, they are with-out fault be-fore the throne of God, hal - le - lu - jah, hal - le -

Bass 2 hal - le - lu - jah, they are with-out fault be-fore the throne of God, hal - le - lu - jah, hal - le -

Org. [p] [cresc.] [f] [p]

239 [cresc.] Slow [f] tr

C.Tn lu - jah, hal - le - lu - jah, hal - le - lu - jah. Hal - le - lu - jah.

Ten lu - jah, hal - le - lu - jah, hal - le - lu - jah. Hal - le - lu - jah.

Bass 1 lu - jah, hal - le - lu - jah, hal - le - lu - jah. Hal - le - lu - jah.

Bass 2 lu - jah, hal - le - lu - jah, hal - le - lu - jah. Hal - le - lu - jah.

Org. [cresc.] [f] [Slow]

[Tempo] Chorus

247 [f] [p]

Trb Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah.

C.Tn Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah.

Ten Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah.

Bass 1 Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah.

Org. [f] [Full organ ped.] [p]

I Looked and Lo

254

Trb jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu -

C.Tn jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu -

Ten jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu -

Bass I jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu -

Org. jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu -

[cresc.] [f] [decresc.]

262

Trb jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu -

C.Tn jah, hal - le - lu - jah, hal -

Ten jah, hal - le - lu - jah, hal -

Bass I jah, hal - le - lu - jah, hal -

Org. jah, hal - le - lu - jah, hal -

[p] [f] [p] [f] [p] [f]

271

Trb - - - jah. Hal - le - lu - jah, hal - le - lu - jah.

C.Tn - - - le - lu - jah. Hal - le - lu - jah, hal - le - lu - jah.

Ten - - - jah. Hal - le - lu - jah, hal - le - lu - jah.

Bass I - - - le - lu - jah. Hal - le - lu - jah, hal - le - lu - jah.

Org. - - - le - lu - jah. Hal - le - lu - jah, hal - le - lu - jah.

[Slow] [ff] ad lib. [ff] [Slow] [ad lib.]

# I Looked and Lo

*Anthem for Innocent's Day*

## Musical Illustration

Source (U), p.130

Fig.1

Bar 159-162 extra four-bar section omitted from copy text which appears in sources dated c.1823

The musical score consists of four systems of staves. The first system contains three staves: a vocal line (treble clef), a vocal line (alto clef, marked with an 8), and a bass line (bass clef). The second system contains two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah. The piano accompaniment features a steady bass line and chords in the right hand.

# I Looked and Lo

## Musical Illustration

Source (D), iii, p. 129

Fig.2

Variant bars 84-86

84 Chorus



8 As the voice of a great thun-der-ing

The image shows a musical staff with a treble clef and a common time signature. The melody consists of the following notes: a quarter rest, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The lyrics 'As the voice of a great thun-der-ing' are written below the staff, with '8' at the beginning and 'As' under the first note, 'the' under the second, 'voice' under the third, 'of' under the fourth, 'a' under the fifth, 'great' under the sixth, 'thun-' under the seventh, 'der-' under the eighth, and 'ing' under the ninth.

# In the Beginning

[c. 1803]

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

Recitativo

Bass *[p]* In the be-gin-ning, God cre - a - ted the heav'n and the earth. *[p]* And the

Organ *[p]*

8

Bass earth was with-out form and void and dark - ness was up-on the face of the

Org. *[p]*

16 Verse *[pp]*

Trb And the Spi - rit of God mov'd up - on the face of the

C. Tn. *[pp]* And the Spi - rit of God mov-ed up-on the face of the

Ten *[pp]* And the Spi - rit of God mov-ed up-on the face of the

Bass *[pp]* deep. And the Spi - rit of God mov-ed up-on the face of the

Org. *p* *pp*

21

Trb wa - ter and God said *[p]* let there be light and there was light. *f*

C. Tn. wa - ter and God said *[p]* let there be light and there was light. *f*

Ten wa - ter and God said *[p]* let there be light and there was light. *f*

Bass wa - ter and God said *[p]* let there be light and there was light. *f*

Org. *[p]* *[Sym.]* *[full organ]*

In the Beginning

28

Org.

30

Solo Tenor

Ten

And God saw the light, that it was good and

Org.

34

Largo Andante

Duet Tenor and Bass

Ten

Bass

Org.

God di-vi-ded the light from the dark-ness

And God made the fir-ma-ment,

And God made the

40

Ten

Bass

Org.

God made the fir-ma-ment and di-vi-ded the wa-ters which were un-der the

fir-ma-ment, God made the fir-ma-ment and di-vi-ded the wa-ters which were

45

Ten

Bass

Org.

fir-ma-ment from the wa-ters which were a-bove the fir-ma-ment, which were a-

un-der the fir-ma-ment from the wa-ters which were a-bove the

In the Beginning

50

Ten *[dim.]*  
bove the fir-ma-ment and it was so and God said,

Bass *[dim.]*  
fir-ma-ment, the fir - ma-ment and it was so and God said, God

Org. *[dim.]*

57

Ten *[dim.]* *[cresc.]* *[p]* *[pp]*  
God said let the wa - ters un - der the heav'ns be ga - ther-ed to - ge-ther in to one

Bass *[dim.]* *[cresc.]* *[p]* *[pp]*  
said let the wa - ters, the wa - ters un - der the heav'ns be ga - ther'd to - ge-ther in to one

Org. *[p]* *[cresc.]* *[p]* *[pp]*

65

Ten *[f]* *[cresc.]* *[ff]* *[p]*  
place and let the dry land ap - pear, the dry land ap - pear and it was so and

Bass *[p]* *[cresc.]* *[ff]* *[p]*  
place and let the dry land ap - pear, ap - pear and it was so

Org. *[f]* *[cresc.]* *[dim.]* *[p]*

72

Ten *[>]* *[dim.]*  
God call'd the dry land earth, God call'd the dry land earth and the ga - th'ring of wa-ters

Bass *[p]* *[p]*  
and God call'd the dry land earth, God call'd the dry land earth and the ga - th'ring of

Org. *[dim.]* *[p]*

78

Ten *[dim.]* *[p]*  
call - ed the seas, the ga-the-ring of wa - ters call - ed the seas, call - ed the

Bass *[p]* *[dim.]* *[p]*  
wa-ters call - ed the seas, the ga - the - ring of wa - ters call - ed the call - ed the

Org. *[p]*

In the Beginning

85 [pp] [cresc.] [dim.]

Ten seas and God saw that it was good, God saw that it was good,

Bass seas and God saw that it was good, God saw that it was good and

Org. [pp] [cresc.] [Swell]

93 [∞]

Ten God saw that it was good, God saw that

Bass God saw that it was good God saw, God

Org. [∞]

99 Recitativo Contra Tenor

C. Tn. And God said let us make

Ten it that it was good.

Bass saw that it was good.

Org. [tr] [dim.] [p] [dim.] [ppp]

107 Largo [p]

C. Tn. man in Our own i-mage, in the i-mage of God cre-a-ted He him. He breath'd in to his

Org. [Largo] [tr] [p]

113 [Presto]

C. Tn. nos-trils, He breath'd in to his nos-trils the breath of life and man be-

Org. [Presto] [tr] [rall.] [Presto]

In the Beginning

[Allegro Moderato]  
Semi Chorus  
[p]

119

Trb

C. Tn.

Ten

Bass

Org.

[loud organ]

[p]

The heav - ens de - clare Thy glo - ry

came, man\_\_\_ be- came a li-ving soul.

The heav - ens de - clare Thy glo - ry

The heav - ens de - clare Thy glo - ry

The heav - ens de - clare Thy glo - ry

[Allegro Moderato]

125

Trb

C. Tn.

Ten

Bass

Org.

[Sym.]

[No organ - organ for practice]

Lord, the stars\_\_\_ ex - press their

Lord, the stars ex - press their

Lord, the stars\_\_\_ ex - press their

Lord, the stars\_\_\_ ex - press their

132

Trb

C. Tn.

Ten

Bass

Org.

[Sym.]

[Organ resumes]

[No organ - organ for practice]

great Cre - a - tor's skill, the stars\_\_\_ ex - press their

great Cre - a - tor's skill, the stars ex - press their

great Cre - a - tor's skill, the stars\_\_\_ ex - press their

great Cre - a - tor's skill, the stars\_\_\_ ex - press their

In the Beginning

138

[Trio] [p]

Trb great Cre - a - tor's skill. The day, fresh beams of

C. Tn. great Cre - a - tor's skill. [p]

Ten great Cre - a - tor's skill. The day, fresh beams of

Bass great Cre - a - tor's skill. The day, fresh beams of

Org. [Organ resumes] [Sym.] Piano Cantabile [No organ - organ for practice]

146

Trb know - ledge brings. From dar - kest night, di -

C. Tn.

Ten know - ledge brings. From dar - kest night, di -

Bass know - ledge brings. From dar - kest night, di -

Org. [Organ resumes] [Sym.] [Bass only]

154

[più Allegro] Chorus [f]

Trb vine ins-truc-tion springs, from dar - kest night, di - vine ins-truc-tion springs. The heav - ens de -

C. Tn. Chorus [f] The heav - ens The heav - ens de -

Ten vine ins-truc-tion springs, from dar - kest night, di - vine ins-truc-tion springs, de - clare Thy

Bass [f] The heav - ens vine ins-truc-tion springs, from dar - kest night, di - vine ins-truc-tion springs, de - clare Thy

Org. [più Allegro] f

In the Beginning

161

Trb  
clare Thy glo - ry Lord, the stars ex - press, the stars ex -

C. Tn.  
clare Thy glo - ry Lord, the stars ex - press, ex -

Ten  
glo - ry Lord, the stars the stars ex - press, ex -

Bass  
glo - ry Lord, the stars, the stars ex - press, the stars ex -

Org.

167

Trb  
press their great Cre - a - tor's skill, the stars ex -

C. Tn.  
press their great Cre - a - tor's skill, the stars ex - press, ex -

Ten  
press their great Cre - a - tor's skill, the stars ex - press, ex -

Bass  
press their great Cre - a - tor's skill, the stars ex -

Org.

173

Trb  
press their great Cre - a - tor's skill. [Trio]

C. Tn.  
press their great Cre - a - tor's skill. [p]

Ten  
press their great Cre - a - tor's skill. 'Tis na-ture's voice and

Bass  
press their great Cre - a - tor's skill. 'Tis na-ture's

Org.  
[Sym.] [p] [p]

In the Beginning

180

Trb  
'Tis na-ture's voice and un-der-stood, a-like by all and un-der-

Ten  
un-der-stood, a-like by all and un-der-

Bass  
voice and un-der-stood, a-like by all and un-der-

Org.  
[Swell]  
p

[\*]

187

Trb  
stood by all, all, a-like by all man-kind.

Ten  
stood by all, all, a-like by all man-kind.

Bass  
stood by all, all, a-like by all man-kind.

Org.  
[Sym.]

194

Trb  
'Tis na-ture's voice and un-der-

Ten  
'Tis na-ture's voice and un-der-stood,

Bass  
'Tis na-ture's voice and un-der-stood,

Org.

In the Beginning

200

Trb  
stood, a - like by all and un - der - stood by all, all, a -

Ten  
a - like by all and un - der - stood by all, all, a -

Bass  
a - like by all and un - der - stood by all, all, a -

Org  
[No organ]

207

Trb  
like by all man - kind, by all, all. 'Tis na - ture's voice, 'tis na - ture's voice and

Ten  
like by all man - kind, by all, all. 'Tis na - ture's voice, 'tis na - ture's voice and

Bass  
like by all man - kind, by all, all. 'Tis na - ture's voice, 'tis na - ture's voice and

Org  
[Adagio] [Quick] [p] [p] [p] [p]

215

Più Allegro  
Chorus

Trb  
un - der - stood. The heav - ens de - clare Thy glo - ry Lord, the

C. Tn.  
The heav - ens de - clare Thy glo - ry Lord,

Ten  
un - der - stood. de - clare Thy glo - ry Lord, the stars,

Bass  
un - der - stood. de - clare Thy glo - ry Lord, the stars, the

Org  
[Organ resumes] Più Allegro [ff]



In the Beginning

241

Trb  
skill, the stars ex-press their great, their

C. Tn.  
skill, the stars ex-press their great Cre-a-tor's skill,

Ten  
the stars ex-press their great Cre-a-tor's skill, the stars ex-press their

Bass  
the stars ex-press, ex-press their great Cre-a-tor's skill, the stars ex-press, the

Org.

248

Trb  
great Cre-a-tor's skill, the stars ex-press,

C. Tn.  
the stars ex-press their great Cre-a-tor's skill, the stars ex-

Ten  
great Cre-a-tor's skill, the stars ex-press their great, their great Cre-a-tor's skill, the

Bass  
stars ex-press, ex-press their great Cre-a-tor's skill, their

Org.

255

Trb  
the stars ex-press, ex-press their great Cre-a-tor's skill, the stars

C. Tn.  
press their great Cre-a-tor's skill, the stars ex-press, ex-

Ten  
stars ex-press, ex-press their great Cre-a-tor's skill, their great, their

Bass  
great Cre-a-tor's skill, the stars ex-press their great Cre-a-tor's

Org.

In the Beginning

262 [Allegro]

Trb  
ex - press their great Cre - a - tor's skill. The stars ex -

C. Tn.  
press their great Cre - a - tor's skill. The stars ex -

Ten  
great, their great Cre - a - tor's skill. The

Bass  
skill, Cre - a - tor's skill. The stars ex -

Org.  
[Sym.] [Allegro]  
*ff*

268

Trb  
press, the stars ex - press their great, their great Cre - a - tor's

C. Tn.  
press, the stars ex - press their great, their great Cre - a - tor's

Ten  
stars ex - press, ex - press their great, their great, Cre - a - tor's skill. The

Bass  
press, the stars ex - press their great, their great Cre - a - tor's

Org.

274 [ff]

Trb  
skill. The hea - vens de - clare thy Glo - ry Lord, the stars ex -

C. Tn.  
skill. The hea - vens de - clare Thy glo - ry

Ten  
heav - ens de - clare Thy glo - ry Lord, the stars ex -

Bass  
skill. The hea - vens de - clare Thy glo - ry Lord, the stars ex -

Org.  
[ff]

In the Beginning

280

Trb  
press their great Cre-a-tor's skill, their great Cre-a-tor's skill, their great

C. Tn.  
Lord, the stars express their great Cre-a-tor's skill, their Cre-

Ten  
press their great Cre-a-tor's skill, their great Cre-a-tor's skill, their great

Bass  
press their great Cre-a-tor's skill, their great

Org.

286

Trb  
Cre-a-tor's skill, the stars express, the stars express their

C. Tn.  
a-tor's skill, the stars express, the stars express their

Ten  
Cre-a-tor's skill, the stars express their great Cre-a-tor's

Bass  
Cre-a-tor's skill, the stars express, the stars express their

Org.

292

[Quicker] [ff]

Trb  
great, their great Cre-a-tor's skill. The heavens declare Thy

C. Tn.  
great, their great Cre-a-tor's skill. The heavens de-

Ten  
skill, Cre-a-tor's skill. The heavens declare, Thy glo-

Bass  
great, their great Cre-a-tor's skill. The heavens declare Thy

Org.  
[Quicker] [ff] [add cornets]

In the Beginning

298

Trb  
glo - ry Lord, the stars ex - press, ex - press their

C. Tn.  
clare, de - clare Thy glo - -

Ten  
ry Lord, the stars

Bass  
glo - ry Lord, the stars, the

Org.

303

Trb  
great, their great Cre - a - tor's skill, their [p]

C. Tn.  
ry Lord, the stars ex - press, ex - [decresc.]

Ten  
8 ex - press their great, [decresc.]

Bass  
stars ex - press their great Cre - a - tor's skill, their [decresc.]

Org.

308

Trb  
skill, their great Cre - a - tor's skill, their great Cre - a - tor's

C. Tn.  
press their great Cre - a - tor's skill, their great Cre - a - tor's

Ten  
their great Cre - a - tor's skill, their great Cre - a - tor's

Bass  
great Cre - a - - - - tor's skill, their great Cre - a - tor's

Org.

In the Beginning

313 [rall.] [ad lib.] [Slow] [tr]

Trb  
skill, their great Cre - a - tor's skill, Cre - a - tor's skill.

C. Tn.  
skill, their great Cre - a - tor's skill, Cre - a - tor's skill.

Ten  
skill, their great Cre - a - tor's skill, Cre - a - tor's skill.

Bass  
skill, their great Cre - a - tor's skill, Cre - a - tor's skill.

Org.  
[rall.] [ad lib.] [Slow]

# In the Beginning

after 1803

## Musical Illustration

Source (K) ii, pp. 24 - 25

Fig. 1 (a) Inconsistencies in the organ part including an omission of a bar between bar 177 and 178.

The image displays a musical score for an organ part, consisting of two staves: a treble clef staff on top and a bass clef staff on the bottom. The score begins at measure 176, indicated by a small '176' above the first note of the treble staff. The music is written in a common time signature (C). The treble staff contains a melodic line with various note values, including quarter, eighth, and sixteenth notes, along with rests. The bass staff provides a harmonic accompaniment with chords and single notes. There is a noticeable gap or omission in the notation between the end of the first system (around measure 177) and the beginning of the second system (around measure 178), which is the inconsistency mentioned in the caption.

# In the Beginning

after 1803

## Musical Illustration

Source (K) ii, p. 29

Fig. 1 (b) inconsistencies in the organ part include an additional thirteen-bar section deleted in original hand.

The image displays two systems of musical notation for an organ part. The first system begins at measure 319 and consists of two staves (treble and bass clef). The treble staff features a complex, rhythmic pattern of chords and single notes, while the bass staff provides a simpler accompaniment. A fermata is placed over the final measure of this system. The second system begins at measure 324 and also consists of two staves. It continues the rhythmic patterns from the first system. At the end of the second system, there is a section marked 'ad lib.' (ad libitum), indicated by a dashed line and a fermata, suggesting a section of music that is not strictly defined in the original score.

# The Heavens Are Telling

after 1803

## Musical Illustration

Source (C), xv

Fig. 2 textual inconsistency

298  
glo - ry of God ——— the won - der of his works dis - plays the fir - ma - ment dis - plays the

309  
fir - ma - ment dis - plays the fir - ma - ment dis - plays the fir - ma - ment ad lib. [J G ~ in pencil]  
The fir - ma - ment

The musical score consists of two staves of music in bass clef. The first staff, starting at measure 298, contains the lyrics 'glo - ry of God ——— the won - der of his works dis - plays the fir - ma - ment dis - plays the'. The second staff, starting at measure 309, contains the lyrics 'fir - ma - ment dis - plays the fir - ma - ment dis - plays the fir - ma - ment ad lib. [J G ~ in pencil] The fir - ma - ment'. The lyrics 'fir - ma - ment' are repeated three times in the second staff, with the final 'The fir - ma - ment' appearing after a fermata. The notation includes various note values, rests, and ornaments.

# The Heavens Are Telling

after 1803

## Musical Illustrations

Source (G) ii, p. 3

Fig. 3 (a) textual inconsistency

57  
1 The won-der of The wonder of his works dis - plays the fir-ma - ment 1 2 3 4 In all the lands in all the

67  
In all the lands re - [sounds the word] [Never unper] - cei - ved e-ver un-der - stood e-ver e-ver e - ver un - der -

79  
stood 1 2 In all the lands in all the lands In all the lands re - sounds the word ne-ver un-per-

89  
cei - ved e - ver un-der - stood e - ver e - ver e - ver un - der - stood e - ver e - ver

99 *piu Allegro*  
e - ver e - ver un - der - stood The

Fig. 3 (b) textual inconsistency

141  
ment 1 2 3 To - day that is co - ming speaks it the day 1 2

152 Chor  
3 The night that is gone to fol - lo-wing night The night that is gone to fol - lo-wing night The

# The Heavens Are Telling

after 1803

## Musical Illustrations

Source (G) ix, p. 7

Fig. 3 (c) textual inconsistency

145 Verse

To - day that is com - ing speaks\_\_ it the day

153

The night that is gone to fol - low-ing night the night that is gone to fol - low-ing

161

night the night that is gone to fol - low-ing night

Fig. 3 (d) textual inconsistency

181

ment In all the lands In all the lands re - sounds the\_\_ word ne-ver un-per - cei - ved

192

e-ver un-der - stood e - ver e - ver e - ver un - der - stood In all the

203

lands re - sounds the\_\_ word ne-ver un-per - cei - ved e-ver un-der - stood e - ver e - ver e - ver

214

un - der - stood e - ver e - ver e - ver e - ver un - der stood

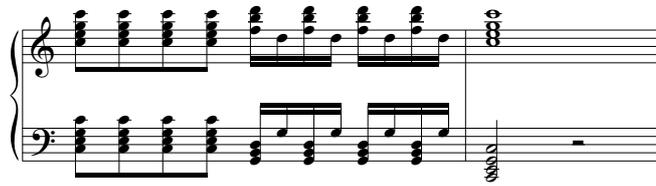
# The Heavens Are Telling

after 1803

## Musical Illustration

Source (L) i

Fig. 4 organ variant bars 29-30



# In the Beginning by Haydn

c. 1819

## Musical Illustration

Source (C) viii

Fig. 5 (a) variant treble bars 1-38

The image shows a musical score for the beginning of 'In the Beginning' by Haydn. It consists of two staves of music in G major, 3/4 time. The first staff starts with a first ending bracket (1) over bars 1-14, followed by a 'Sym.' marking. The lyrics under the first staff are: 'face of the deep' (under bars 1-4), 'p And the spi-rit of God mov'd up - on the face of the wa - ter' (under bars 5-14). The second staff starts with a second ending bracket (2) over bars 15-22, followed by a '7' bracket over bars 23-29. The lyrics under the second staff are: 'And God said' (under bars 15-18), '"Let there be light and there was light' (under bars 19-29). Performance markings include *ff* at the start of the second staff and *p* at the start of the first staff.

# In the Beginning by Haydn

c. 1819

## Musical Illustration

Source (C) ix

Fig. 5 (b) variant countertenor bars 1-11

1 *And the*

And the spi - rit of God mov'd up-on the face of the wa - ters

6 *p* *ff*

And God said Let there be light and there was light

The musical score consists of two staves of music in a key signature of two flats (B-flat and E-flat) and a common time signature. The first staff begins with a first ending bracket over the first five measures, which feature a series of chords. The lyrics 'And the spi - rit of God mov'd up-on the face of the wa - ters' are written below the notes. The second staff begins with a six-measure rest, followed by the lyrics 'And God said Let there be light and there was light'. Dynamic markings *p* and *ff* are placed above the notes for 'Let there be light' and 'and there was light' respectively.

# In the Beginning by Haydn

c. 1819

## Musical Illustration

Source (C) xiv

Fig. 5 (c) variant tenor bars 1-11

1  
8

x The And the spi - rit of God mov'du-pon the face of the wa - ters

6  
8

and God said Let there be light and there was light

*p* *ff*

# In the Beginning by Haydn

c. 1819

## Musical Illustration

Source (C) xi

Fig. 5 (d) variant bass bars 1-11

The musical score consists of two staves of music in bass clef, 3/4 time, with a key signature of two flats (B-flat and E-flat). The first staff begins with a dynamic marking of *f* and a **Chor** instruction. The lyrics for the first staff are: "and the And the spi - rit of God mov'du-pon the face of the wa - ters". The second staff begins with a dynamic marking of *p* and a **ff** marking. The lyrics for the second staff are: "And God said Let there be light and there was light".

*f* Chor  
and the And the spi - rit of God mov'du-pon the face of the wa - ters

6  
*p* *ff*  
And God said Let there be light and there was light

# I Will Magnify Thee O Lord

[pre-1812]

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

**Andante**  
Sym.

Organ  
Swell Diapason & Principal

8 [Solo Tenor]  
I will mag - ni - fy Thee, will mag - - - - ni -

8 [Solo Treble]  
I will mag - ni fy Thee, will mag - - - - ni - fy Thee, O

8 Ten  
fy Thee O Lord,

16 Org.

24 Trb  
Lord,

24 Bass  
[Solo Bass]  
I will mag - ni - fy Thee, will mag - - - - ni -

24 Org.

31 [Trio]  
for Thou hast set me up: for Thou hast set me up: -

31 Ten  
for Thou hast set me up: for Thou hast set me up: -

31 Bass  
fy Thee O Lord, for Thou hast set me up hast set me up: - and not made my foes to

31 Org.



I Will Magnify Thee O Lord

39

Trb

Ten

Bass

Org.

and not made my foes to tri-umph, to tri-umph, to

and not made my foes to tri-umph, not made my foes to

tri-umph, and not made my foes to tri-umph, not made my foes to

46

Trb

C.Tn

Ten

Bass

Org.

Chorus

tri-umph o-ver me; I will mag-ni-fy Thee, will mag-ni-fy Thee, O Lord, for

I will mag-ni-fy Thee, will mag-ni-fy Thee, O Lord, for

foes to tri-umph o-ver me; I will mag-ni-fy Thee, will mag-ni-fy Thee, O Lord, O Lord, for

tri-umph o-ver me; I will mag-ni-fy Thee, will mag-ni-fy Thee, O Lord, for

54

Trb

C.Tn

Ten

Bass

Org.

Thou hast set me up, my foes, my

Thou hast set me up and not made my foes to tri-umph, my foes, my

Thou hast set me up and not made my foes to tri-umph, my foes, my

Thou hast set me up and not made my foes to tri-umph, to tri-umph, to tri-

I Will Magnify Thee O Lord

61

Trb  
foes, my foes, not made my foes to tri-umph, to tri - umph o - ver me.

C.Tn  
foes, my foes, not made my foes to tri-umph, to tri - umph o - ver me.

Ten  
foes, my foes, not made my foes to tri-umph, to tri - umph o - ver me.

Bass  
- umph, to tri umph, not made my foes to tri-umph, to tri - umph o - ver me. Sym.

Org.  
Loud

69

Trb  
I will mag - ni - fy Thee

Ten  
I will mag - ni - fy Thee O

Bass  
I will mag - ni - fy Thee O

Org.

77

Trb  
I will mag - ni - fy Thee, O Lord,

Ten  
Lord, for Thou hast set me up

Bass  
Lord, I will mag - ni - fy Thee, O Lord,

Org.  
Swell

86

Trb  
and not made my foes and not made my foes, not made my foes to tri - umph

Ten  
and not made my foes and not made my foes to tri - umph

Bass  
and not made my foes and not made my foes to tri - umph, to tri - umph

Org.

94

Trb  
o - ver me. I will mag - ni - fy Thee, will mag - ni - fy Thee,

C.Tn  
I will mag - ni - fy Thee, will mag - ni - fy Thee,

Ten  
o - ver me. I will mag - ni - fy Thee, will mag - ni - fy Thee, O

Bass  
o - ver me. I will mag - ni - fy Thee, will mag - ni - fy Thee, O

Org.  
Swell *cresc.* full

Chorus

103

Trb  
for Thou hast set me up: and not

C.Tn  
for Thou hast set me up: and not made my

Ten  
Lord and not made my foes to tri - umph o - ver me, to

Bass  
Lord and not made my foes to tri - umph, not

Org.

110 Chorus

Trb  
made my foes to tri - umph o - ver me, not made my foes to tri - umph, to

C.Tn  
foes, my foes to tri - umph o - ver me, not made my foes to tri - umph, to

Ten  
tri - umph, to tri - umph o - ver me, not made my foes to tri - umph, not made my foes to tri - umph, to

Bass  
made my foes to tri - umph o - ver me, not made my foes to tri - umph, to

Org.  
110

118

Trb  
tri - umph, to tri - umph o - ver me, not made my foes to

C.Tn  
tri - umph, not made my foes to tri - umph o - ver me, not made my foes to

Ten  
tri - umph, to tri - umph o - ver me, not made my foes to

Bass  
tri - umph, to tri - umph o - ver me, not made my foes to

Org.  
118

126 [ad lib.] [Andante Larghetto] Treble Solo

Trb  
tri - umph o - ver me.

C.Tn  
tri - umph o - ver me.

Ten  
tri - umph o - ver me.

Bass  
tri - umph o - ver me.

Org.  
126 [ad lib.] [Andante Larghetto] [Sym.] Stop Diapason  
no chord

I Will Magnify Thee O Lord

135

Trb *[p]*  
O Lord my God, O Lord my God, I cri-ed un-to Thee,

Org. *[Sym.]*  
*p* *[p]*

144

Trb *[dim.]* *cresc.* *dim.* *[tr]*  
I cri-ed un-to Thee, I cri-ed, I cri-

Org. *Swell* *[tr]* *Swell* *[tr]*

153

Trb *[cresc.]* *[dim.]*  
ed un-to Thee, I cri-

Org. *[cresc.]* *[dim.]*

161

Trb *tr*  
ed un-to Thee, and Thou hast hea-led me, Thou hast hea-led me, Thou hast hea-led

Org. *tr* *tr*

169

Trb *[cresc.]* *[dim.]*  
me, I cried O Lord I cri-

Org. *[cresc.]* *[dim.]*

178

Trb *ad lib.* *tr*  
ed un-to Thee, and Thou hast hea-led me, Thou hast hea-led me. *[Sym.]*

Org. *[ad lib.]* *[tr]* *tr tr*

I Will Magnify Thee O Lord

Recit. Ad lib.

188 [Largo Andante] **[f]**

Bass: Thou Lord, hast brought my soul out of

Org. **Largo Andante**  
Swell Diapasons *cresc.* **f**

194 **[ff]** **[p]** **[ff]**

Bass: hell. Thou Lord, hast brought my soul out of hell. Thou hast

Org. **ff** **p** **ff**

198 **[p]** **[Vivace]** **[f]** **[p]** **[f]** **[p]**

Bass: kept my life, hast kept my life from them that go down, from them that go down, that go

Org. **p** **[f]** **[p]** **[f]** **[p]**

202 *lento* *slower* **p** **[pp]** *Espress: Recit.* **[f]**

Bass: down, go down to the pit. Thou

Org. **[p]** **pp** *tr*

206 **[p]** **[f]** **[p]** **[ff]** **[pp]**

Bass: Lord, hast brought my soul out of Hell. Thou Lord, Thou Lord, hast brought my soul out of Hell. Thou hast

Org. **[f]** **[p]** **[f]** **[p]** **f** **p**

210 **[p]** *faster* **[f]** **[p]** **[f]** **[p]**

Bass: kept my life, hast kept my life from those that go down, go down, go down, hast

Org. **p** **[f]** **p** **[f]** **[p]**

[Andante espressivo]  
[Trio]

215

Trb

Ten

Bass

Org.

kept my life from them that go down to the pit. [Sym.] Shall the dust give

[p] *p* *tr* [Andante espressivo]

221

Trb

Ten

Bass

Org.

thanks, give thanks un - to Thee, give thanks un - to Thee or shall it de - clare Thy

thanks, give thanks un - to Thee, shall the dust give thanks, give thanks un - to Thee

thanks, give thanks un - to Thee, give thanks un - to Thee.

*f*

229

Trb

Ten

Bass

Org.

truth. Shall the dust give thanks, give thanks un - to Thee.

or shall it de - clare Thy truth. Shall the dust give thanks, give thanks un - to Thee.

Shall the dust give thanks, give thanks un - to Thee, or shall it de - clare de -

voices only

238

Trb

Ten

Bass

Org.

clare Thy truth, shall the dust give thanks, give thanks un -

Shall the dust give thanks, shall the dust give thanks, shall the dust give thanks, give thanks un -

Shall the dust give thanks, shall the dust give thanks, shall the dust give thanks, give thanks un -

Shall the dust give thanks, shall the dust give thanks, shall the dust give thanks, give thanks un -

*cresc.* [*cresc.*]

247 *pp*

Trb  
to Thee shall the dust give thanks, give thanks un - to Thee.

Ten  
*pp*  
to Thee shall the dust give thanks, give thanks un - to Thee.

Bass  
*pp*  
to Thee shall the dust give thanks, give thanks un - to Thee.

Org.  
voices only

256 [Andante] Solo Tenor [p] Then cried

Ten

Org.  
Swell Diapason *cresc.*

265 *cresc.* *dim.*

Ten  
I un-to Thee then cried I un-to Thee, to

Org.

273 *f*

Ten  
Thee, O Lord, and got me to my Lord, to my Lord, right hum - bly.

Org.  
[Sym.] *f*

282

Ten  
Hear me O Lord, hear me O Lord, hear me O Lord, hear me O Lord, O

Org.

291 *espress*

Ten  
Lord, and have mer - cy, have mer - cy up - on me. [Sym.] O Lord, O

Org.  
[Swell]

I Will Magnify Thee O Lord

299

Ten Lord, O Lord have mer - cy, Lord have mer - cy up -

Org.

306

Ten on me, have mer - cy, have mer - cy,

Org. [Swell] [Swell]

311

Ten Lord have mer - cy, have mer - cy up - on me.

Org. [p]

ad lib. [p] tr dim.

318

Ten Recit Thou hast tur - ned my hea - vi - ness in - to joy; Thou hast tur - ned my hea - vi - ness in - to

Org.

322

Ten joy; Thou hast put off my sack-cloth and gir - ded me with glad-ness; There -

Bass [p] There - fore shall ev' - ry good man sing

Org. [Vivace] p Choir Organ Stop Diapason & Flute

[Vivace] [Trio]

I Will Magnify Thee O Lord

327 [p]

Trb There-fore shall ev'-ry good man sing of Thy praise without cea - sing; sing of Thy praise with-out cea - sing; O

Ten fore shall ev'-ry good man sing of Thy praise, sing of Thy praise without cea - sing; sing of Thy praise with-out cea - sing; O

Bass — of Thy praise with-out cea - sing, sing of Thy praise without cea - sing; sing of Thy praise with-out cea - sing;

Org. *p*

333

Trb — my — God, I will, I will give thanks un - to — Thee, O — my — God I will give thanks un -

Ten — my — God, I will, I will give thanks un - to — Thee, O — my — God I will, I will give thanks un -

Bass O my God, I will, I will give thanks un - to Thee, O my God I will, I will give thanks un -

Org.

338

Trb to — Thee. For ev - er and ev - er I will — give thanks, — for

Ten to — Thee I will — give thanks. — For ev - er and ev - er, — for

Bass to Thee. For ev - er and ev - er, For ev - er and ev - er I — will — give thanks, —

Org.

8 -----

I Will Magnify Thee O Lord

344

Trb  
 ev-er and ev-er give thanks un - to Thee, for

Ten  
 ev-er and ev-er give thanks un - to Thee, for ev-er and ev-er I

Bass  
 for ev-er give thanks un - to Thee, for ev-er and ev-er I

Org.  
 [p]

350

Trb  
 ev - er and ev - er I will give thanks un - to Thee

Ten  
 will give thanks, give thanks un - to Thee

Bass  
 will give thanks, I will give thanks un - to Thee

Org.  
 ad lib.

**Vivace Chorus**

There - fore shall ev' - ry good man sing

354

Trb  
 There - fore shall ev' - ry good man sing of Thy praise with-out

C.Tn  
 There - fore shall ev' - ry good man sing of Thy praise, sing of Thy praise with-out

Ten  
 fore shall ev' - ry good man sing of Thy praise sing, of Thy praise, sing of Thy praise with-out

Bass  
 of Thy praise with-out cea - sing sing, sing of Thy praise, sing of Thy praise with-out

Org.

358

Trb  
cea - sing, sing of Thy praise with-out cea - sing, O my God I will, I will give thanks un - to Thee. O

C.Tn  
cea - sing, sing of Thy praise with-out cea - sing, O my God I will, I will give thanks un - to Thee. O

Ten  
cea - sing, sing of Thy praise with-out cea - sing, O my God I will, I will give thanks un - to Thee. O

Bass  
cea - sing, sing of Thy praise with-out cea - sing, O my God I will, I will give thanks un - to Thee.

Org.

364

Trb  
my God I will, I will give thanks un - to Thee, I will give thanks, I will give

C.Tn  
my God I will, I will give thanks un - to Thee, I will give thanks, I will give

Ten  
my God I will, I will give thanks un - to Thee, I will give thanks,

Bass  
O my God I will, I will give thanks un - to Thee, I will give thanks,

Org.

368

Trb  
thanks, I will give thanks un-to Thee. For e - ver and e - ver I will give thanks, for -

C.Tn  
thanks, I will give thanks un-to Thee. For e - ver and e - ver, for

Ten  
I will give thanks, give thanks un-to Thee. For e - ver and e - ver I will give thanks, for

Bass  
I will give thanks, give thanks un-to Thee. For e - ver and e - ver I will give thanks, for

Org.

I Will Magnify Thee O Lord

373

Trb  
e - ver I will give thanks un - to Thee, for e - ver and e - ver I will give

C.Tn  
e - ver I will give thanks un - to Thee, for e - ver and e - ver, for e - ver and e - ver I will give

Ten  
e - ver I will give thanks un - to Thee, for e - ver and e - ver and e - ver

Bass  
e - ver I will give thanks un - to Thee, for e - ver and e - ver

Org.

Detailed description: This block contains the musical score for measures 373 through 379. It features five vocal parts: Trumpet (Trb), Cornet (C.Tn), Tenor (Ten), Bass, and Organ (Org). The lyrics are: "e - ver I will give thanks un - to Thee, for e - ver and e - ver I will give". The organ part provides a harmonic accompaniment with chords and melodic lines.

380

Trb  
thanks, give thanks for e - ver and e - ver, for e - ver and e - ver I will give thanks, for e - ver I

C.Tn  
thanks, give thanks for e - ver and e - ver, for e - ver and e - ver I will give thanks, for e - ver

Ten  
I will give thanks, give thanks for e - ver and e - ver, for e - ver and e - ver I will give thanks, for e - ver I

Bass  
I will give thanks, give thanks for e - ver and e - ver, for e - ver and e - ver I will give thanks, for e - ver

Org.

Detailed description: This block contains the musical score for measures 380 through 385. It features five vocal parts: Trumpet (Trb), Cornet (C.Tn), Tenor (Ten), Bass, and Organ (Org). The lyrics are: "thanks, give thanks for e - ver and e - ver, for e - ver and e - ver I will give thanks, for e - ver I". The organ part continues with a steady accompaniment.

386

Trb  
will give thanks, for e - ver and e - ver I will give thanks un - to Thee.

C.Tn  
I will give thanks un - to Thee.

Ten  
will give thanks, for e - ver and e - ver I will give thanks un - to Thee.

Bass  
I will give thanks un - to Thee.

Org.

Detailed description: This block contains the musical score for measures 386 through 391. It features five vocal parts: Trumpet (Trb), Cornet (C.Tn), Tenor (Ten), Bass, and Organ (Org). The lyrics are: "will give thanks, for e - ver and e - ver I will give thanks un - to Thee." The organ part concludes with sustained chords.

# I Will Magnify Thee

## Musical Illustrations

Source (K) ii

Fig. 1 Omitted three bars from the pre-1812 edition

47 Sym. tr Chorus

Fig. 2 Four-bar omitted Sym. from the pre-1812 edition

127 Sym. f tr

Fig. 3 Omitted section of six-bars from the pre-1812 edition

164 cri un - to thee Sym. and p

Fig. 4 Six-bar variant from the pre-1812 edition

200 f p f p f p tr

Fig. 5 Five-bar variant and extension resulting in two extra bars in the pre-1812 edition

216 p

Fig. 6 Eight-bar variant in the pre-1812 edition

236 Or shall unison p Or shall

Fig. 7 Three-bar variant in the pre-1812 edition

273

Fig. 8 This twenty-bar variation in the pre-1812 edition is an elaboration of bars 294-302 of the copy text dated 1825

296 Swell Sym. O Lord Sym. Swell O

303 Lord Sym. O Lord have mer - cy Sym. have mer

310 cy up - on me have mer cy

6 9 2 6 4 5 4 3 6 4 3

Fig. 9 Seven-bar variation in the pre-1812 edition

324 Trio Vivace Sy Thee

Fig. 10 Nine-bar variation in the pre-1812 edition

346 8

352

Fig. 11 Nine-bar variation in the pre-1812 edition

382

# Lord, How Are They Increased That Trouble Me

[1803]

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

**Moderato** Duett: Tenor and Bass

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

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

**Organ**  
[Moderato] *p*

8 **Ten**  
how are they in - creas - ed, how are they in - creas - ed that trou - ble me? **Bold** Ma - ny are they that

**Bass**  
- creas - ed how are they in - creas - ed, in - creas - ed that trou - ble me? **Bold** Ma - ny are they that rise that

**Org.**  
[Bold] *f*  
Second time organ loud

15 **Ten**  
rise — a - gainst me. Ma - ny a one there be that say of my soul, there is no help for him in his God, there

**Bass**  
rise — a - gainst me. Ma - ny a one there be that say of my soul, there is no help for him in his God, there

**Org.**  
[p]

25 **Chorus**  
**Trb**  
Lord, Lord, how are they in - creas - ed that trou - ble me, how are they in -

**C.Tn**  
Lord, Lord, how are they in - creas - ed that trou - ble me, how are they in -

**Ten**  
[cresc., rit] is no help for him in his God, Lord, Lord, how are they in - creas - ed that trou - ble me,

**Bass**  
[cresc., rit] is no help for him in his God, Lord, Lord, how are they in - creas - ed that trou - ble me,

**Org.**  
[cresc., rit] *f*

34

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

C.Tn  
- creas - ed how are they in - creas - ed how are they in - creas - ed that trou - ble me, how are they in -

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

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

Org.

41 [Larghetto Maestoso]

Trb  
creas - ed that trou - ble me?

C.Tn  
creas - ed that trou - ble me?

Ten  
creas - ed that trou - ble me?

Bass  
Solo Bass

Org.  
Larghetto Maestoso  
Swell

48

Bass  
[p] But Thou O Lord art my de-

Org.  
[p]

55

Bass  
fen - der, Thou O Lord are my de - fen - der. Thou art my - wor - ship,

Org.  
[f] [p] [cresc.]

Lord, How Are They Increased That Trouble Me

62 Bass *[f]*  
 Thou art my wor - ship and the lift - ter up of my head.

62 Org. *[Sym.]*  
*[f] cresc. Loud*

69 Bass *[p] [ppp]* *[v] [v]*  
 But Thou O Lord art my de - fend - der,

69 Org. *ppp*

76 Bass *[f]*  
 Thou O Lord art my de - fend - der, Thou art my wor - ship, Thou art my wor - ship and the

76 Org. *[tr]* *[f]*

83 Bass *[p]*  
 lift - er up of my head. But Thou O

83 Org. *[Sym.]*  
*Loud p*

91 Bass *[v] [v]* *[p]*  
 Lord art my de - fend - der, Thou art my wor - ship, Thou art my wor - ship, Thou art my

91 Org. *[p]*  
*Flute*

98 Bass *[pp]* *[ad lib.]* *[f]* *[p]* *[p]* *[v] [v]*  
 wor - ship and the lif - ter up of my head.

98 Org. *pp* *f* *p* *p*

Lord, How Are They Increased That Trouble Me

107 [tempo] [p] [tr]

Bass

Thou art my wor - ship and the lift - er - up of my head

Org. [p] [Sym.] [Swell] [mf] [tr]

114 [tr] [Affettuoso] Solo Tenor

Ten

Org. [tr] [Affettuoso] [Swell] [p]

121 [p]

Ten

I did call up-on the Lord,

Org. [tr] [p] Swell

130 [cresc.] [p] [flute]

Ten

I did call up-on the Lord with my voice and He heard me.

Org. [cresc.] [p]

138 [f] [p]

Ten

I did call up-on the Lord with my voice and He heard me out of His Ho - ly hill

Org. [f] [p] Swell

146 [pp] [p] f

Ten

I laid me down and slept, I laid me down and slept, and rose up a -

Org. [cresc.] [pp] [p] [f]

Lord, How Are They Increased That Trouble Me

154 *cresc.* *f* [*p*]*de**resc.* [*tr*]

Ten gain \_\_\_\_\_ for the Lord, \_\_\_\_\_ the Lord sus - tain - ed me.

Org. Swell *cresc.* [*f*] [*p*] Swell [*Sym.*] [*tr*]

162 [*p*] *dim.* *cresc.*

Ten I laid me down and slept, \_\_\_\_\_ I laid me down and slept \_\_\_\_\_ and rose up a -

Org. *p* *pp* [*cresc.*]

170 *dim.* [*p*] *f*

Ten gain \_\_\_\_\_ for the Lord, \_\_\_\_\_ the \_\_\_\_\_ Lord \_\_\_\_\_ sus - tain - ed me, for the Lord, \_\_\_\_\_ the

Org. *dim.* Swell *cresc.* *p* [*Swell*] *cresc.* [*f*]

178 [*ad lib.*] [*p*] [*tr*] [*trio*] [*Bold and Moderato*]

Ten Lord \_\_\_\_\_ sus - tain - ed me. \_\_\_\_\_

Org. [*tr*] [*tempo*] [*Sym.*] [*tr*] *Bold and Moderato Sym.*

187 [*p*]

C.Tn \_\_\_\_\_

Ten I \_\_\_\_\_ will not be a -

Org. *p*

194

C.Tn *[p]*  
 — will not be a - fraid for ten thou-sands of the peo-ple, I will not

Ten *[p]*  
 fraid, I will not be a - fraid, I will not be a -

Bass *[p]*  
 I will not be a - fraid

Org. *loud org.* *p*

201

C.Tn *[f]* *[p]*  
 be a - fraid, a - fraid for ten thou-sands of the peo-ple, of the peo-ple, the

Ten *[f]* *[p]*  
 fraid for ten thou-sands of the peo-ple, for ten thou-sands of the peo-ple, the

Bass *[f]*  
 — for ten thou-sands of the peo-ple, I will not be a - fraid for ten thou-sands of the peo-ple,

Org. *[f]* *[p]*

208

C.Tn *[f]* *[mf]* *[dim.]*  
 peo-ple, the peo-ple, for ten thou - sands, ten thou-sands of the peo-ple, I will not be a -

Ten *[f]* *[mf]* *[dim.]*  
 peo-ple, the peo-ple, for ten thou - sands, ten thou-sands of the peo-ple, I will not be a -

Bass *[f]* *[p]* *[mf]* *[dim.]*  
 the peo-ple, the peo-ple, for ten thou - sands of the peo-ple, I will not be a -

Org. *f* *p* *[mf]* *[dim.]*

215

C.Tn *[mf]* *[cresc.]*  
 fraid for ten thou-sands of the peo-ple that have set them - selves a -

Ten *[mf]* *[cresc.]*  
 fraid for ten thou-sands of the peo-ple that have set them - selves a -

Bass *[mf]* *[cresc.]*  
 fraid for ten thousands of the peo-ple that have set them - selves a gainst me round a -

Org. *[mf]*



Lord, How Are They Increased That Trouble Me

248

C.Tn I will not be a - fraid, I will not be a - fraid for ten thou-sands of the

Ten I will not be a - fraid, I will not be a - fraid for ten thou-sands of the

Bass I will not be a - fraid, I will not be a - fraid for ten thou-sands of the

Org. [cresc.] f p [cresc.] f p

254

C.Tn peo-ple that have set them - selves a - gainst me round a - bout, that have set them - selves a -

Ten peo-ple that have set them - selves a - gainst me round a - bout, that have set them - selves a -

Bass peo-ple that have set them - selves a - gainst me round a - bout, that have set them - selves a -

Org. [p] f p

260

Chorus

Trb I will not be a - fraid, I will not be a - fraid for ten thou-sands of the

C.Tn I will not be a - fraid, I will not be a - fraid for ten thou-sands of the

C.Tn 2 round a - bout,

Ten I will not be a - fraid, I will not be a - fraid for ten thou-sands of the

Ten 2 I will not be a - fraid, I will not be a - fraid for ten thou-sands of the

Bass I will not be a - fraid, I will not be a - fraid for ten thou-sands of the

Bass 2 I will not be a - fraid, I will not be a - fraid for ten thou-sands of the

Org. f

267

Trb  
 peo - ple that have set them-selves a - gainst me round a - bout,

C.Tn  
 peo - ple that have set them - selves a - gainst me round a - bout,

Ten  
 peo - ple that have set them-selves a - gainst me round a - bout, I will not be a - fraid, I

Bass  
 peo - ple that have set them-selves a - gainst me round a - bout, I will not be a -

Org.

273

Trb  
 I will not be a - fraid I will not be a - fraid for ten thou-sands of the peo - ple

C.Tn  
 I will not be a - fraid, a - fraid for ten

Ten  
 I will not be a - fraid will not be a - fraid for ten thou-sands of the peo - ple, a -

Bass  
 fraid, I will not be a - fraid for ten

Org.

279

Trb  
 that have set them-selves a - gainst me round a - bout,

C.Tn  
 thou-sands of the peo - ple that have set them-selves a - gainst me round a - bout,

Ten  
 fraid for ten thou - sands of the peo - ple,

Bass  
 thou-sands of the peo - ple that have set them-selves a - gainst me round a - bout, I will not be a -

Org.



Lord, How Are They Increased That Trouble Me

305 [Adagio] Slow Verse:

Trb set them-selves a - gainst me round a - bout.

C.Tn set them-selves a - gainst me round a - bout. Sal - va - tion be long-eth un - to the

Ten set them-selves a - gainst me round a - bout. Sal - va - tion be long-eth un - to the

Bass set them-selves a - gainst me round a - bout. Sal - va - tion be - long-eth un - to the

Org. [p] [decre.]

313 [cresc.] [decre.] [decre.] [cresc.]

C.Tn Lord and Thy bless - ing is a mong Thy peo - ple. [p] be long-eth un - to the Lord and Thy

Ten Lord and Thy bless - ing is a mong Thy peo - ple. Sal - va - tion be - long-eth un - to the Lord and Thy

Bass Lord and Thy bless - ing is a - mong Thy peo - ple. be - long-eth un - to the Lord and Thy

Org. [cresc.] [decre.] [decre.]

321 cresc. p [pp] [cresc.] pp [Rit.]

C.Tn bless - ing, Thy bless - ing is a mong thy peo-ple, Thy bless - ing is a mong Thy peo-ple, Thy bless - ing is a -

Ten [cresc.] p [pp] [cresc.] pp [Rit.]

Bass [cresc.] p [pp] [cresc.] pp [Rit.]

Org. [cresc.] [p] pp [cresc.] [pp] [Rit.]

Lord, How Are They Increased That Trouble Me

329 **Vivace**  
Chorus: [*p*] [*decresc.*] [*cresc.*]

Trb  
C.Tn  
Ten  
Bass  
Org.

mong Thy peo-ple. Sal - va - tion be - long - eth un - to the Lord and Thy bless - ing, Thy  
mong Thy peo-ple. Sal - va - tion be - long - eth un - to the Lord and Thy bless - ing, Thy  
mong Thy peo-ple. Sal - va - tion be - long - eth un - to the Lord and Thy bless - ing, Thy  
mong Thy peo-ple. Sal - va - tion be - long - eth un - to the Lord and Thy bless - ing, Thy

337 [*decresc.*] [*p*]

Trb  
C.Tn  
Ten  
Bass  
Org.

bless - ing is a mong thy peo-ple. Sal - va - tion be - long-eth, sal - va - tion be -  
bless - ing is a mong thy peo-ple. Sal - va - tion be - long-eth, sal - va - tion be -  
bless - ing is a mong thy peo-ple. Sal - va - tion be - long-eth, sal - va - tion be - long-eth, sal - va - tion be -  
bless - ing is a - mong thy peo-ple. Sal - va - tion be - long-eth, sal - va - tion be - long-eth, sal -

345 [*decresc.*] [*pp*] [*cresc.*] [*pp*]

Trb  
C.Tn  
Ten  
Bass  
Org.

va - tion be long - eth un - to the Lord and Thy bless - ing, Thy bless - ing is a mong Thy peo-ple,  
long-eth, be - long - eth un - to the Lord and Thy bless - ing, Thy bless - ing is a mong Thy peo-ple, Thy  
long-eth, be - long - eth un - to the Lord and Thy bless - ing, Thy bless - ing is a mong Thy peo-ple, Thy  
va - tion be - long - eth un - to the Lord and Thy bless - ing, Thy bless - ing is a - mong Thy peo-ple,

Lord, How Are They Increased That Trouble Me

353 *[mf]*

Trb Thy bless-ing, Thy bless-ing, Thy bless - ing is a - mong Thy peo-ple, Thy

C.Tn bless - ing, Thy bless - ing, Thy bless - ing is a - mong Thy - peo-ple,

Ten bless - ing, Thy bless - ing, Thy bless - ing is a - mong Thy peo-ple,

Bass Thy bless-ing, Thy bless-ing, Thy bless - ing, Thy bless - ing is a - mong Thy peo-ple, Thy

Org.

361

Trb bless - ing, Thy bless - Thy bless - ing, Thy bless - ing, Thy

C.Tn Thy bless-ing, Thy bless-ing, Thy bless-ing, Thy bless - ing, Thy

Ten Thy - bless-ing, Thy - bless-ing, Thy - bless - ing Thy -

Bass bless - ing, Thy bless - ing, Thy bless - ing, Thy bless - ing, Thy

Org.

368 *[f]* *[cresc.]* *[ff]* *[decrsc.]* *[p]*

Trb bless - ing is a mong Thy peo - ple, Thy bless - ing, Thy bless - ing is a - mong Thy peo - ple.

C.Tn bless - ing is a mong Thy - peo - ple, Thy bless - ing, Thy bless - ing is a - mong Thy peo - ple.

Ten bless - ing is a mong Thy peo - ple, Thy bless - ing, Thy - bless - ing is a - mong Thy peo - ple.

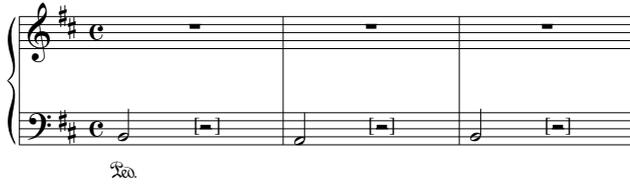
Bass bless - ing is a mong Thy peo - ple, Thy bless - ing, Thy bless - ing is a - mong Thy peo - ple.

Org.

# Lord, How Are They Increased That Trouble Me

## Musical Illustrations

**Fig. 1**  
Source (K) ii (Organ bass staff), (*front*), pp. 172-88  
Bars 67-69



**Fig. 2**  
Source (D) ii, (*front*), pp. 84-92  
Bar 198



**Fig. 3**  
Source (K) ii (Organ), (*front*), pp. 172-88  
Bar 198



**Fig. 4**  
Source (V) v - Joseph Robinson's final four bars of *Lord How Are They Increased* [c.1840]  
Bars upbt. 331-334.

Chorus:  
Largo

Trb  
Thy blessing is among thy people.

C.Tn  
Thy blessing is among thy people.

Ten  
Thy blessing is among thy people.

Bass  
Thy blessing is among thy people.

Org.  
Chorus *ff*

**Fig. 5**  
Source (E) i, (*reverse*), p. 116 [See manuscript]  
Bars 375-79

Trb

A - men, A - men.



O God My Heart Is Ready

33

C.Tn

Ten

Org.

I will sing and give praise, I will sing and give

sing and give praise, I will sing and give praise, I will sing and give

39

C.Tn

Ten

Org.

praise, I will sing and give praise with the best mem - ber

praise with the best mem - ber

45

C.Tn

Ten

Org.

that I have, I will sing

that I have, I will sing and give praise,

53

C.Tn

Ten

Org.

and give praise I will sing and give praise, will sing

I will sing, will sing and give praise, will sing

60

C.Tn

Ten

Org.

and give praise with the best mem-ber that I have, with the best

and give praise with the best mem-ber that I have, with the best

O God My Heart Is Ready

68

C.Tn. *tr* mem - ber that I have, will sing and give praise *tr*

Ten. mem - ber that I have, will sing and give praise *tr*

Org.

75 *ad lib.* Solo Contra Tenor

C.Tn. with the best mem - ber that I have. *tr*

Ten. with the best mem - ber that I have. *tr*

Org. *ad lib.* [Sym.] [Swell] *tr*

82

C.Tn. A - wake, a - wake thou lute and harp, a - wake,

Org. [p]

89

C.Tn. a - wake, a - wake thou lute and harp,

Org.

95

C.Tn. I my - self will a - wake, I my - self will a - wake, I my -

Org. *tr*

O God My Heart Is Ready

102  
C.Tn  
self will a - wake right ear ly. [Sym.]  
Org.

109  
C.Tn  
A - wake thou lute and harp, a -  
Org.  
Swell

115  
C.Tn  
wake thou lute and harp, a - wake  
Org.  
Swell

121  
C.Tn  
thou lute and harp, I my - self will a -  
Org.

128  
C.Tn  
wake, I my - self will a - wake right ear ly, ad lib.  
Org.  
[ad lib.]

136  
C.Tn  
will a - wake, will a - wake right ear ly. [Tempo]  
Org.  
Tempo [Sym.]

O God My Heart Is Ready

144

Org.

151

**Spirito**  
Verse

C.Tn

Ten

Bass

Org.

I will give thanks, I will give thanks, I will give thanks,

159

C.Tn

Ten

Bass

Org.

thanks, give thanks, I will give thanks un - to Thee O Lord,

I will give thanks, will give thanks un - to Thee O Lord, I

I will give thanks, I will give thanks un - to Thee O Lord, I will give

167

C.Tn

Ten

Bass

Org.

I will give thanks a - mong the peo - ple and I will sing prai - ses,

will give thanks a - mong the peo - ple and I will sing prai -

thanks un - to Thee O Lord a - mong the peo - ple, I



O God My Heart Is Ready

213

C.Tn and Thy truth re-a-cheth un - to the clouds, Thy truth re-a-cheth un - to the clouds, I will give

Ten and Thy truth re-a-cheth un - to the clouds, Thy truth re-a-cheth un - to the clouds, I will give

Bass clouds, un - to the clouds, Thy truth re-a-cheth un - to the clouds, I

Org. clouds, un - to the clouds, Thy truth re-a-cheth un - to the clouds, I

223

C.Tn thanks, I will give thanks, I will give thanks, I will give thanks un - to Thee O

Ten will give thanks, I will give thanks un - to Thee O

Bass will give thanks, I will give thanks, give thanks un - to Thee O

Org. will give thanks, I will give thanks, give thanks un - to Thee O

231

C.Tn Lord a - mong the peo - ple and Thy truth re-a-cheth un -

Ten Lord a - mong the peo - ple, for Thy mer - cy is grea - ter than the heav'ns, Thy truth re-a-cheth

Bass Lord a - mong the peo - ple and Thy truth re-a-cheth un -

Org. Lord a - mong the peo - ple and Thy truth re-a-cheth un -

O God My Heart Is Ready

241 *cresc.* *f* *pp espress.*

C.Tn  
to the clouds, *f* *pp* rea - cheth un - to the clouds, I will sing

Ten  
to the clouds, *f* Thy truth — *pp* rea - cheth un - to the clouds, I will sing

Bas 1  
to the clouds, *f* rea - cheth un - to the clouds,

Bas 2  
to the clouds, *f* rea - cheth un - to the clouds,

Org.  
clouds, *f* *pp espress.*

249

C.Tn  
prai - ses, I will sing prai - ses, sing prai - ses, sing prai - ses, sing prai - ses,

Ten  
prai - ses, I will sing prai - ses, sing prai - ses, sing prai - ses, sing prai - ses,

Bass  
prai - ses, I will sing prai - ses, I will sing prai - ses, sing prai - ses, I

Org.  
prai - ses, I will sing prai - ses, I will sing prai - ses, sing prai - ses, I

256

C.Tn  
I will sing prai - ses un - to Thee a - mong the peo - ple.

Ten  
I will sing prai - ses un - to Thee a - mong the peo - ple.

Bass  
I will sing prai - ses un - to Thee a - mong the peo - ple. [Sym.]

Org.  
I will sing prai - ses un - to Thee a - mong the peo - ple. [Sym.] *f*

265 Recitative

Ten  
Set up Thy-self O — God a - bove the heav'ns and Thy

Org.  
Set up Thy-self O — God a - bove the heav'ns and Thy

O God My Heart Is Ready

272

Ten *tr* glo - ry a - bove all the earth, set up Thy-self O God a - bove heav'ns and Thy

Org.

277

Ten *tr* glo - ry a - bove all the earth, Thy glo - ry a - bove all the earth. **Vivace** Thro'

Bass

Org. **Vivace** unis

282

Trb Thro' God will we do great acts, will we do great

C.Tn Thro' God will we do great acts, will we do great

Ten God will we do great acts, will we do great acts, for it is He that shall tread down our e - ne -

Bass God will we do great acts, will we do great acts, for it is He that shall tread down our e - ne -

Org.

289

Trb acts, for it is He that shall tread down our e - ne - mies, thro' God will we do great

C.Tn acts, for it is He that shall tread down our e - ne - mies, thro'

Ten mies, thro' God will we do great acts, will we do great acts, great

Bass mies, thro' God will we do great acts, will we do great acts, for it is He that shall tread

Org.



O God My Heart Is Ready

314

Trb  
 God will we do great — acts, will we do great acts, for it is

C.Tn  
 e - ne-mies, thro' God will we do great acts,

Ten  
 e - ne-mies, that shall tread down our e - ne-mies, for it is He that shall

Bass  
 shall tread down — our e - ne-mies, for it is He that

Org.

321

Trb  
 He that shall tread down, — shall tread down our e - ne-mies, thro'

C.Tn  
 for it is He — that shall tread down our e - ne-mies, thro'

Ten  
 — tread down, it is He — that — shall — tread down — our e - ne-mies, thro'

Bass  
 for it is He that shall tread down, — shall tread down our e - ne-mies, thro'

Org.

329

Trb  
 God will we do great — acts, great acts, thro' God — will we do great acts, for it is

C.Tn  
 God will we do great — acts, great acts, thro' God — will we do great acts, for

Ten  
 God will we do great acts, great acts, will we do great acts, will we do great acts,

Bass  
 God will we do great — acts, great acts, will we do great acts, will we do great acts, for

Org.

O God My Heart Is Ready

338

Trb He that shall tread down our e - ne-mies, thro' God will we do great

C.Tn it is He that shall tread down our e - ne-mies, thro' God will we

Ten for it is He that shall tread down our e - ne-mies, thro' God will we

Bass it is He that shall tread down our e - ne-mies, thro' God will we

Org.

345

Trb acts, for it is He that shall tread down, that shall tread down our

C.Tn do great acts, thro' God will we do great acts, will we do great

Ten do great acts, thro' God will we do great acts, will we do great

Bass down our e - ne-mies, thro' God will we do great acts, will we do great

Org.

352

Trb e - ne-mies, for it is He that shall tread down, 'tis He that shall tread down, tread

C.Tn acts, for it is He that shall tread down, 'tis He that shall tread down, tread

Ten acts, for it is He that shall tread down, 'tis He that shall tread down, tread

Bass acts, for it is He that shall tread down, that shall

Org.

359

Trb  
our e - ne-mies, thro' God will we do great acts, will we do great acts, thro'

C.Tn  
down our e - ne-mies, thro' God will we do great acts, will we do great acts, thro'

Ten  
shall tread down our e - ne-mies, thro' God will we do great acts, will we do great acts, thro'

Bass  
tread down our e - ne-mies, thro' God will we do great acts, will we do great acts, thro'

Org.

367

Trb  
God will we do great acts, will we do great acts, for it is He that shall tread down our

C.Tn  
God will we do great acts, will we do great acts, for it is He that shall tread down our

Ten  
God will we do great acts, will we do great acts, for it is He that shall tread down our

Bass  
God will we do great acts, will we do great acts, for it is He that shall tread down our

Org.

374

Trb  
e - ne-mies, He shall tread down, He shall tread down, tread down our

C.Tn  
e - ne-mies, He shall tread down, He shall tread down, tread down our

Ten  
e - ne-mies, He shall tread down, He shall tread down, tread down our

Bass  
e - ne-mies, our e - ne-mies, He shall tread down our e - ne-mies, He shall tread down, tread down our

Org.

8

O God My Heart Is Ready

382

Trb  
e - ne-mies, our e - ne-mies, thro' God, thro' God

C.Tn  
e - ne-mies, our e - ne-mies, thro' God, thro' God

Ten  
e - ne-mies, our e - ne-mies, thro' God, thro' God

Bass  
e - ne-mies, our e - ne-mies, for it is He that shall tread down, for it is He that shall tread

Org.

382

Org.

382

389

Trb  
— will we do great acts, for

C.Tn  
— will we do great acts, for

Ten  
— will we do great acts, for

Bass  
down, for it is He that shall tread down our e - ne-mies, for

Org.

389

Org.

389

Slow  
[ad lib.]

for  
[Slow]  
[ad lib.]

394

Trb  
it is He that shall tread down, tread down our e - ne-mies.

C.Tn  
it is He that shall tread down, tread down our e - ne-mies.

Ten 1  
it is He that shall tread down, tread down our e - ne-mies.

Ten 2  
He that shall tread down

Bass  
it is He that shall tread down, tread down our e - ne-mies.

Org.

394

Org.

# O God My Heart Is Ready

## Musical Illustration

Source (K) ii

Fig. 1

This six-bar section (i.e. bars 41-46) omitted from the copy text is succeeded by bar 41 of the copy text.

Musical notation for Fig. 1, bars 41-46. The score is in G major (one sharp) and 4/4 time. It consists of six bars of piano accompaniment. The treble clef part begins with a half rest, followed by a quarter note G, a quarter note A, and a quarter note B. The bass clef part begins with a half rest, followed by a quarter note G, a quarter note A, and a quarter note B. The notation continues with various chords and melodic lines in both staves.

Fig. 2

Eighteen-bar section omitted from copy text and deleted in original hand.

Musical notation for Fig. 2, bars 128-143. The score is in G major and 4/4 time. It consists of three systems of piano accompaniment and vocal lines. The first system (bars 128-135) includes the lyrics "wake I my" and a "Swell" marking. The second system (bars 136-142) includes the lyrics "ear - ly a wake" and a "Sym" marking. The third system (bars 143) includes the lyrics "I my - self a - wake I my" and a "Sym" marking. The piano part provides harmonic support for the vocal lines.

Fig. 3

Two extra bars not included in the copy text.

Musical notation for Fig. 3, bars 281-282. The score is in G major and 4/4 time. It consists of two bars of piano accompaniment. The treble clef part begins with a half rest, followed by a quarter note G, a quarter note A, and a quarter note B. The bass clef part begins with a half rest, followed by a quarter note G, a quarter note A, and a quarter note B. The notation continues with various chords and melodic lines in both staves.

# O God My Heart Is Ready

## Musical Illustration

Source (K), ii

Fig.4  
A variant of bar 39.

Fig. 5  
A variant of bar 165 is followed by bar 170 in this source.

Fig.6  
Six-bar section (i.e. bars 41-46) omitted from the copy text.

Fig.7  
This nineteen bar section omitted from copy text is succeeded by bar 129 of the copy text.

# O Lord Our Governor

[after 1818]

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

**Organ**

*Largo* [Sym.] [p]

**Tenor**

[Largo] [p] O Lord our go-ver-nor, O

**Org.**

*lento* *tempo* *p*

**Ten**

Lord our go-ver-nor, how ex-cel-lent is Thy name, how ex-cel-lent is Thy name in

**Org.**

*pp* [*f*] *pp*

**Ten**

all the world, O Lord our go-ver-nor, how ex-cel-lent is Thy name, Thy name in all the world, how

**Org.**

[*pp*] [*tr*]

**Ten**

ex-cel-lent, how ex-cel-lent, O Lord is Thy name in all the world.

**Org.**

[*pp*] Swell [*cresc.*] *Tempo* *cresc.*

**Ten**

*Vivace* [*f*] Thou hast set Thy glo-ry a-bove the heav'n's, Thou hast

**Org.**

[*Vivace*] [*f*] [*p*] [*pp*]

O Lord Our Governor

Ten 24  
set Thy glo - ry a - bove the heav'ns, hast set Thy glo - ry, Thy glo -

Org. 24  
*p* *f* *p* *p*

Ten 31  
ry a - bove the heav'ns, [Sym.]

Org. 31  
loud organ

Ten 38  
that Thou migh-test still the e - ne-my, that Thou migh-test still the e - ne-my, the

Org. 38  
[*p*] Swell *p* *p*

Ten 45  
e - ne-my and a - ven-ger. O Lord, O Lord our

Org. 45  
loud organ [lento] *pp*

Ten 53  
go - ver-nor, how ex - cel-lent is Thy name, Thy name in all the world, Thy name O

Org. 53  
[Tempo] [*pp*]

Ten 61  
Lord, Thy name in all the world. [Sym.]

Org. 61  
[Ad lib.] Swell *cresc.* [*f*swell]

O Lord Our Governor

[Moderato] Duett Tenor and Bass [f]

Ten 69 For I will con-si - der the heav'n's, the

Bass 69 Bold For I will con-si - der the heav'n's, the heav'n's and the works of Thy

Org. 69 *f* *p*

Ten 74 heav'n's and the works of Thy fin - gers, for I will con-si - der the heav'n's, the heav'n's

Bass 74 fin - gers, for I will con-si - der the heav'n's, the heav'n's and the

Org. 74 *f* *p*

Ten 78 — and the works of Thy fin - gers, the works, the works of Thy fin - gers, for

Bass 78 works, the works of Thy fin - gers, the works, the works of Thy fin - gers, for

Org. 78 *p* *lento* *cresc.*

Ten 84 for I will con-si - der the heav'n's, for I will con-si - der the heav'n's, the heav'n's, the

Bass 84 I will con-si - der the heav'n's, for I will con-si - der the heav'n's, the heav'n's, the

Org. 84 *pp* *cresc.* [*cresc.*] [*f*]

Ten 89 heav'n's and the works of Thy fin - gers, for I will con-si - der the heav'n's, the heav'n's and the works of Thy

Bass 89 heav'n's and the works of Thy fin - gers, for I will con-si - der the heav'n's, the heav'n's and the works of Thy

Org. 89 [*p*] [*f*]

94  
Ten fin - gers, [p]  
Bass fin - gers, [Sym.] the  
Org. *f*

101 [p] [p] [tr]  
Ten the moon and the stars, the stars which Thou hast or dai - ned, the moon and the  
Bass moon and the stars, the moon and the stars which Thou hast or - dai - ned, the  
Org. [p]

107 [f] p f  
Ten stars, the moon and the stars, the stars which Thou hast or - dai - ned, for I will con - si - der the  
Bass moon and the stars, the moon and the stars which Thou hast or - dai - ned, for I will con - si - der the  
Org.

113 [ritard] [p]  
Ten heav'ns, I will con - si - der the heav'ns and the works of Thy fin - gers, p  
Bass heav'ns, I will con - si - der the heav'ns and the works of Thy fin - gers, the  
Org. *cresc. Swell* *cresc. Swell* *p* *cresc.*

118 [p]  
Ten the moon and the stars, the moon and the stars, the stars which Thou hast or - dai - ned, [p]  
Bass moon and the stars, the moon and the stars, the moon and the stars which Thou hast or - dai - ned, the  
Org. [p]

O Lord Our Governor

125 *[p]*

Ten the moon and the stars, the moon and the stars, the stars which Thou hast or-dai-ned.

Bass moon and the stars, the moon and the stars, the moon, and the stars which Thou hast or-dai-ned.

Org. *p* [Swell Org.]

Chorus

Trb For I will con-si-der the heav'ns, the heav'ns and the works of Thy fin-gers,

C.Tn For I will con-si-der the heav'ns, for I will con-si-der the

Ten For I will con-si-der the heav'ns, the heav'ns and the works of Thy fin-gers, for

Bass For I will con-si-der the heav'ns, the heav'ns and the works of Thy fin-gers, for

Org.

137

Trb for I will con-si-der the heav'ns, the heav'ns and the works of Thy

C.Tn heav'ns and the works of Thy fin-gers, the heav'ns and the works of Thy

Ten I will con-si-der the heav'ns, I will con-si-der the heav'ns and the works, the works of Thy

Bass I will con-si-der the heav'ns, for I will con-si-der the heav'ns and the works, the works of Thy

Org.

142

Trb  
fin - gers, the works of Thy fin - gers, the moon and the stars, the stars

C.Tn  
fin - gers, the works of Thy fin - gers, the moon and the stars, the

Ten  
fin - gers, the works of Thy fin - gers, the moon and the stars, the

Bass  
fin - gers, the works of Thy fin - gers, the moon and the stars, the moon and the stars, the

Org.

149

Trb  
— which Thou hast or - dai - ned, the moon and the stars, the stars

C.Tn  
stars which Thou hast or - dai - ned, the moon and the stars, the

Ten  
stars which Thou hast or - dai - ned, the moon and the stars, the

Bass  
stars which Thou hast or - dai - ned, the moon and the stars, the moon and the stars, the

Org.

155

Trb  
— which Thou hast or - dai - ned.

C.Tn  
stars which Thou hast or - dai - ned.

Ten  
stars which Thou hast or - dai - ned.

Bass  
stars which Thou hast or - dai - ned. [Sym.] Lord, what is [Slow with expression]

Org.  
[ff] Swell [pp]

162 *p* *espress.*

Bass: man, that Thou art mind-ful of him, or the Son of man that Thou vi-si-test Him, Lord, what is man, that Thou art

Org. *f*

168 *f* *p* *pp* [Air Allegro Moderato]

Bass: mind-ful of Him or the Son of man, the Son of man, that Thou vi-si-test him.

Org. *pp* *ff* Allegro Moderato

174 *p* Swell

Org. *p*

181 *tr*

Bass: Thou ma-dest Him lo-wer, lo-wer than the an-gels, Thou

Org. *tr*

188 *p*

Bass: ma-dest Him lo-wer, lo-wer than the an-gels, to crown Him,

Org. Swell *f* *p*

195 *f*

Bass: to crown Him with glo-ry, with glo-ry and wor-ship,

Org. *f* *f*

202 *p*

Bass: Thou ma-dest Him lo-wer, lo-wer than the

Org. *cresc.* *f* *pp*

209 [p]

Bass

an - gels, Thou ma - dest Him lo - wer, lo - wer than the an - gels,

Org.

[f] [swell] [cresc.] pp cresc.

216 [p] [p] [p]

Bass

to crown Him, to crown Him, to crown

Org.

f [loud organ] [p] [loud organ] [p] [p swell]

223 [tr]

Bass

Him with glo - ry and wor - ship, to

Org.

loud

230 [p] [p] [p] [p]

Bass

crown Him with glo - ry, to crown Him with glo - ry, to crown Him, [Sym.]

Org.

p Swell [cresc.] [cresc.] [loud organ]

236 [p]

Bass

to crown Him with glo

Org.

p [swell]

243 [f] [p]

Bass

ry and wor - ship, to crown Him, to crown Him with

Org.

f p [swell]

O Lord Our Governor

250

Bass

glo - ry and wor - ship.

Org.

[cresc.]

[Sym.]

loud

257

Trb

Largo Verse

Org.

[ff]

[Largo] [Sym.]

*p*

265

Trb 1

Trb 2

Choir

C.Tn

Ten

Ten

Loft

Bass

Org.

[pp]

O Lord\_\_ our go - ver-nor,

[p]

O Lord\_\_ our go - ver-nor, how

[p]

O Lord\_\_ our go - ver-nor, how

274

Trb 1 *[pp]*  
how ex - cel-lent, how ex - cel-lent \_\_\_ is Thy name, — how

Trb 2  
how ex - cel-lent, how ex - cel-lent \_\_\_ is Thy name, — how

C.Tn  
how ex - cel-lent, — — — — — how

Ten  
how ex - cel-lent, — — — — — how

Ten *[pp]*  
ex - cel-lent, how ex - cel-lent \_\_\_ is Thy name, — how ex - cel-lent,

Bass *[pp]*  
ex - cel-lent, how ex - cel-lent \_\_\_ is Thy name, — how ex - cel-lent,

Org.

281

Trb 1  
ex - cel-lent, Thy name in all the world,

Trb 2  
ex - cel-lent, Thy name in all the world,

C.Tn  
ex - cel-lent, Thy name in all the world,

Ten  
ex - cel-lent, — — — — —

Ten *pp*  
how ex - cel-lent is Thy name, Thy name in all \_\_\_ the world, how

Bass *[pp]*  
how ex - cel-lent is Thy name, Thy name in all \_\_\_ the world, how ex - cel-lent is Thy \_\_\_

Org.

288

Trb 1

Trb 2

Ten

Ten

Bass

Org.

O Lord Thy name, how

O Lord how

O Lord Thy name, how

ex-cel-lent is Thy name O Lord, Thy name in all the world,

name, Thy name O Lord, Thy name in all the world,

*pp*

296

Trb 1

Trb 2

C.Tn

Ten

Bass

Ten

Bass

Org.

ex-cel-lent, how ex-cel-lent Thy name, Thy

how ex-cel-lent Thy name, Thy

how ex-cel-lent Thy name, Thy name O Lord in all the world, how ex-cel-lent Thy name, Thy

how ex-cel-lent Thy name, Thy name O Lord in all the world, how ex-cel-lent Thy name, Thy

*ppp*

O Lord Our Governor

304

Trb 1 name O Lord in all, all the world. [pp] [Ad lib.] [tr] [pp] [Vivace] Chorus Unison [f]

Trb 2 name O Lord in all, all the world. [pp] [tr] [pp]

C.Tn name O Lord in all, all the world. [pp] [tr] [pp] [f]

Ten name O Lord in all, all the world. [pp] [tr] [pp] [f] How ex-cel-lent is Thy name ex-cel-lent is Thy name O

Bass name O Lord in all, all the world. [pp] [tr] [pp] [f] How ex-cel-lent is Thy name O

304

Ten name O Lord in all, all the world. [pp] [tr] [pp] [f] How ex-cel-lent is Thy name, Thy name O

Bass name O Lord in all, all the world. [pp] [tr] [pp] [f] How ex-cel-lent is Thy name O

304

Org. name O Lord in all, all the world. [pp] [tr] [pp] [Vivace] [f] How ex-cel-lent is Thy name, Thy name O

311

Trb ex-cel-lent is Thy name O Lord, Thy name in all the world, O Lord how

C.Tn name, O Lord how ex-cel-lent in all the world, O Lord how ex-cel-lent,

Ten Lord, Thy name in all, in all the world, O Lord how ex-cel-lent,

Bass name, O Lord, how ex-cel-lent Thy name in all the world, O Lord how ex-cel-lent,

311

Org. ex-cel-lent is Thy name O Lord, Thy name in all the world, O Lord how ex-cel-lent,

317

Trb ex-cel-lent, O Lord how ex-cel-lent, how ex-cel-lent is Thy name, Thy name O

C.Tn O Lord how ex-cel-lent, how ex-cel-lent is Thy name, Thy name O

Ten O Lord how ex-cel-lent, how ex-cel-lent is Thy name, Thy name O

Bass O Lord how ex-cel-lent, how ex-cel-lent is Thy name, Thy name, Thy name O

317

Org. ex-cel-lent, O Lord how ex-cel-lent, how ex-cel-lent is Thy name, Thy name, Thy name O

323

Trb  
 Lord, Thy name in all the world, O Lord Thy name, Thy name, how ex - cel-lent O Lord in all the

C.Tn  
 Lord, Thy name in all the world, O Lord Thy name, Thy name O Lord, Thy name, how ex - cel-lent O Lord in all the

Ten  
 Lord, Thy name in all the world, O Lord Thy name, Thy name O Lord, Thy name, how ex - cel-lent O Lord in all the

Bass  
 Lord in all the world, O Lord Thy name, Thy name, how ex - cel-lent Thy name O Lord, Thy name in all the

Org.

330

Trb  
 world, Thy name O Lord, Thy name, how ex - cel-lent Thy name in all the

C.Tn  
 world, Thy name O Lord, Thy name, how ex - cel-lent Thy name in all the

Ten  
 world, Thy name O Lord, O Lord Thy name, how ex - cel-lent Thy name in all the

Bass  
 world, Thy name O Lord, Thy name, how ex - cel-lent Thy name in all the

Org.

338

Trb  
 world, O Lord Thy name, Thy name, how ex - cel-lent Thy name, how ex - cel-lent, O Lord in all the world.

C.Tn  
 world, O Lord Thy name, Thy name, how ex - cel-lent Thy name, how ex - cel-lent, O Lord in all the world.

Ten  
 world, O Lord Thy name, Thy name, how ex - cel-lent Thy name, how ex - cel-lent, O Lord in all the world.

Bass  
 world, O Lord Thy name, Thy name, how ex - cel-lent Thy name, how ex - cel-lent, O Lord in all the world.

Org.

Ad lib.

# O Lord Our Governor

## Musical Illustrations

Source (P) ix

Fig.1 Bars 131-133

Musical score for Fig.1 Bars 131-133. The score is in G major (one sharp) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff has a whole rest in bar 131, followed by a half note G in bar 132, and a half note A in bar 133. The bass staff has a rhythmic accompaniment of eighth notes in bar 131, followed by chords in bar 132, and a half note G in bar 133. The lyrics are: "For I will con-si - der the heav'ns the". A "Swell org." instruction is placed above the treble staff in bar 131.

Fig.2 Bars 331-332

Musical score for Fig.2 Bars 331-332. The score is in G major (one sharp) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff has whole rests in bar 331, followed by a half note G in bar 332. The bass staff has a rhythmic accompaniment of eighth notes in bar 331, followed by a half note G in bar 332. A "Swell" instruction is placed below the bass staff in bar 331.

# O Lord Our Governor

## Musical Illustration

Source (O) iii, p. 123

Fig.3 Variant from copy text: bars 164-171.

164  
and the son of man that thou vi - si - test him Lord what is man that thou art mind - ful of him

169  
and the son of man the son of man \_\_\_\_\_ that thou vi - si - test him

# O Praise God in His Holiness

[c. 1820]  
Psalm 150

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

**Moderato**

Counter Tenor

Organ

**Moderato Verse**

O praise

9

C.Tn  
God, praise God in His ho - li - ness, praise

Ten  
O praise God, praise God in His ho - li - ness,

Bas 1  
O praise God in His ho - li - ness, praise

Bas 2  
O praise God, praise God in His ho - li - ness, praise —

Org.

16

C.Tn  
Him, praise Him in the fir - ma - ment of His

Ten  
praise Him, praise Him in the fir - ma - ment of His

Bas 1  
— Him, praise Him in the fir - ma - ment of His

Bas 2  
Him, praise Him in the fir - ma - ment of His

Org.

O Praise God in His Holiness

23 [p]

C.Tn  
pow'r, O praise God, O praise God, praise Him,

Ten  
pow'r, O praise God, O praise God, praise Him,

Bas 1  
pow'r, O praise God, praise

Bas 2  
pow'r, O praise God, praise Him,

Org.  
[p]

30

C.Tn  
praise Him, praise Him, praise Him in the

Ten  
praise Him, praise Him, praise Him in the

Bas 1  
praise Him, praise Him in the

Bas 2  
praise Him, praise Him in the

Org.

36

C.Tn  
fir - ma - ment of His pow'r, praise Him, praise Him, praise Him,

Ten  
fir - ma - ment of His pow'r, praise Him, praise Him, praise Him,

Bas 1  
fir - ma - ment of his pow'r, praise Him, praise Him, praise Him,

Bas 2  
fir - ma - ment of His pow'r, praise Him, praise Him, praise Him,

Org.

43 Chorus

Trb  
C.Tn  
Ten  
Bas 1  
Bas 2  
Org.

Him in the fir - ma - ment of His pow'r. O praise God, praise God in His

50

Trb  
C.Tn  
Ten  
Bass  
Org.

ho - li - ness, praise Him, praise Him in the fir - ma - ment

56

Trb  
C.Tn  
Ten  
Bass  
Org.

of His pow'r, praise Him, praise Him, praise Him, praise

63

Trb  
C.Tn  
Ten  
Bass

Him, praise Him in the fir - ma - ment of His pow'r, praise Him in the  
praise Him, praise Him in the fir - ma - ment of His pow'r, praise Him in the  
praise Him, praise Him in the fir - ma - ment of His pow'r, praise Him in the  
Him, praise Him, praise Him in the fir - ma - ment of His pow'r, praise Him in the

Org.

70

Trb  
C.Tn  
Ten  
Bass 1  
Bass 2

fir - ma - ment of His pow'r. Verse [p]  
fir - ma - ment of His pow'r. Praise Him in His no - ble, no - ble acts, [p]  
fir - ma - ment of His pow'r. Praise Him in His no - ble, [p]  
fir - ma - ment of His pow'r. Praise Him in His no - ble, [p]  
fir - ma - ment of His pow'r. Praise Him in His no - ble, [p]

Org.

78

C.Tn  
Ten  
Bass 1  
Bass 2

praise Him, praise Him, praise Him,  
no - ble acts, praise Him, praise Him,  
no - ble acts, praise Him, praise Him,  
no - ble acts, praise Him, praise Him, praise Him,

Org.



107

Trb  
ho - li - ness, praise Him, praise Him, praise Him in the fir - ma - ment of His

C.Tn  
ho - li - ness, praise Him, praise Him, praise Him in the fir - ma - ment of His

Ten  
ho - li - ness, praise Him, praise Him, praise Him in the fir - ma - ment of His

Bass  
ho - li - ness, praise Him, praise Him, praise Him in the fir - ma - ment of His

Org.

113

Trb  
pow'r, praise Him in the fir - ma - ment of His pow'r.

C.Tn  
pow'r, praise Him in the fir - ma - ment of His pow'r.

Ten  
pow'r, praise Him in the fir - ma - ment of His pow'r.

Bass  
pow'r, praise Him in the fir - ma - ment of His pow'r.

Org.

Solo Tenor

Trumpet Stop

120

Ten  
Praise Him in the

Org.

126

Ten  
sound, the sound of the trum - pet,

Org.

[Sym.]

[f]

132  
Tenn. 8  
praise \_\_\_\_\_ Him, \_\_\_\_\_ praise \_\_\_\_\_

Org. *p* Swell *[f]* *[p]*

138  
Tenn. 8  
\_\_\_\_\_ [,] [praise] \_\_\_\_\_ Him, \_\_\_\_\_ praise \_\_\_\_\_ Him u-pon the

Org. *p* smoothly *[cresc.]*

144  
Tenn. 8  
lute, \_\_\_\_\_ the lute \_\_\_\_\_ and harp, \_\_\_\_\_

Org. *[Sym.]* *cresc.*

150  
Tenn. 8  
\_\_\_\_\_ praise Him u-pon the strings \_\_\_\_\_ and pipe,

Org. *p*

156  
Tenn. 8  
praise \_\_\_\_\_ Him u-pon the

Org. *cresc.* *p*

162  
Tenn. 8  
loud cym - bals, \_\_\_\_\_ [Sym.] \_\_\_\_\_ praise \_\_\_\_\_ Him u -

Org. *cresc.* *f*

168 *tr*  
Tenn - pon the lute and harp, praise Him in the sound, \_\_\_\_\_  
Org. [Sym.]  
[Swell] Trumpet [cresc.]

174 \_\_\_\_\_ the sound of the trumpet, praise Him in the sound, \_\_\_\_\_ the  
Org. *f* [Trumpet] [*p*] staccato

180 *tr* *tr* *tr* *tr*  
Tenn sound of the trumpet, praise \_\_\_\_\_ Him, praise \_\_\_\_\_ Him,  
Org. [*dim.*] *f*

186 *tr*  
Tenn praise Him upon the lute, the lute and harp, praise Him upon the \_\_\_\_\_  
Org.

191 *tr*  
Tenn lute, the lute and harp, praise \_\_\_\_\_  
Org.

197 *ad lib.* *tr* [Tempo]  
Tenn \_\_\_\_\_ Him, praise Him upon the lute and harp.  
Org. [ad lib.] Tempo [Sym.] [cresc.]

O Praise God in His Holiness

204 **Slow Verse**

C. Tn  
Ten  
Bas 1  
Bas 2  
Org.

Let ev' - ry  
Let ev' - ry thing that hath breath  
Let ev' - ry thing that hath breath  
Let ev' - ry

210 **Slow**

C. Tn  
Ten  
Bas 1  
Bas 2  
Org.

thing that hath breath praise the Lord, let ev' - ry thing that hath breath  
praise the Lord, let ev' - ry thing that hath breath  
praise the Lord.  
thing that hath breath praise the Lord, let ev' - ry thing that hath breath

218 **Allegro**

C. Tn  
Ten  
Bas 1  
Bas 2  
Org.

the Lord. He com - man  
praise the Lord.  
For He spake the word, He spake the word and they were made,  
praise the Lord.

226

C.Tn  
ded, for He spake the word and they were made and they were

Ten  
He com-man - ded, for He spake the word and they were

Bass  
For He spake the word and they were made, were

Org.

233

C.Tn  
made, He com-man - ded,

Ten  
made, He com-man - ded,

Bas 1  
made, He com-man -

Bas 2  
He com-man - ded, He com-man -

Org.

240

Trb

C.Tn  
He com-man - ded, com-man - ded and they were cre - a - ted. For He

Ten  
He com-man - ded, com-man - ded and they were cre - a - ted. For He

Bas 1  
ded, He com-man - ded and they were cre - a - ted. For He

Bas 2  
ded, He com-man - ded and they were cre - a - ted. For He

Org.

Chorus

O Praise God in His Holiness

247

Trb  
spake the word, He spake the word and they were made, He com-man-ded, He com-

C.Tn  
spake the word, He spake the word and they were made, He com-man-ded, He com-man-ded,

Ten  
spake the word, He spake the word and they were made, He com-man-ded,

Bas 1  
spake the word, He spake the word and they were made, He com-man-ded, He com-

Bas 2  
He com-man-ded, He com-

Org.

256

Trb  
man-ded, for He spake the word and they were made and they were made.

C.Tn  
for He spake the word and they were made,

Ten  
for He spake the word and they were made, He com-

Bas 1  
man-ded, for He spake the word and they were made and they were made, He com-

Bas 2  
man-ded,

Org.

264

Trb 1  
He com-man ded, com-man-ded

Trb 2  
He com-man ded,

C.Tn  
He com-man ded, com-man ded,

Ten  
man ded, for He spake the

Bass  
man ded, com-man ded, He com-man-ded, for He

Org.



302

C.Tn *tr*  
fir - ma-ment of His pow'r, praise Him, praise

Org. *f* Trumpet *p* *tr*

309

C.Tn  
— Him, praise Him in His no-ble acts, praise Him, praise

Org. *f* *p* *tr*

317

C.Tn *ad lib.* *tr*  
— Him ac - cor-ding to His ex - cel-lent great-ness, praise Him ac - cor-ding to His ex - cel-lent great-ness.

Org. [ad lib.] [Sym.]

325

Trb

C.Tn

Ten

Bass

Org. *Vivace* Chorus *Vivace*

Let ev'-ry thing that hath  
Let ev'-ry thing that hath breath, praise the  
Let ev'-ry thing that hath  
Let ev'-ry thing that hath

337

Trb  
breath, praise the Lord, let ev' - ry thing that hath breath, praise the

C.Tn  
Lord, praise the Lord, let ev' - ry thing that hath breath, praise the Lord, praise the

Ten  
breath, praise the Lord, let ev' - ry thing that hath

Bass  
breath, praise the Lord, let ev' - ry thing that hath breath, praise the

Org.

335

Trb  
Lord, praise the Lord, praise the Lord, let ev' - ry thing that hath

C.Tn  
Lord, praise the Lord, praise the Lord, let ev' - ry

Ten  
breath, praise the Lord, praise the Lord,

Bass  
Lord, praise the Lord, praise the Lord, let ev' - ry

Org.

338

Trb  
breath, praise the Lord, praise the Lord, praise the Lord, praise the

C.Tn  
thing that hath breath, praise the Lord, praise the Lord, praise the Lord,

Ten  
let ev' - ry thing that hath breath, praise the Lord, praise the Lord, praise the

Bass  
thing that hath breath, praise the Lord, praise the Lord, praise the

Org.

342

Trb  
 Lord, let ev' - ry thing that hath breath, praise the Lord,

C.Tn  
 — let ev' - ry thing that hath breath, praise the Lord, let ev' - ry thing praise the Lord,

Ten  
 Lord, let ev' - ry thing that hath breath, praise the Lord,

Bass  
 Lord, let ev' - ry thing that hath breath, praise the Lord,

Org.

346

Trb  
 for He spake the word and they were made, He com - man - ded, He com - man - ded,

C.Tn  
 for He spake the word and they were made, He com - man - ded, He com - man - ded,

Ten  
 for He spake the word and they were made, He com - man - ded, He com - man - ded, for He

Bass  
 for He spake the word and they were made, He com - man - ded, He com - man - ded,

Org.

351

Trb  
 for He spake the word and they were made, He spake the word and they were made,

C.Tn  
 for He spake the word and they were made, He spake the word and they were made, He com -

Ten  
 spake the word, the word and they were made, He spake the word and they were made, He com -

Bass  
 for He spake the word and they were made, He spake the word and they were made,

Bas 2  
 for He spake the word and they were made, He spake the word and they were made,

Org.



O Praise God in His Holiness

367 ad lib.

Trb  
He com - man - ded and they were cre - a - ted.

C.Tn  
He com - man - ded and they were cre - a - ted.

Ten  
He com - man - ded and they were cre - a - ted.

Bass  
He com - man - ded and they were cre - a - ted.

[ad lib.]

Org.  
367

# Rejoice in the Lord O Ye Righteous

[pre-1814]

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

**Moderato**  
Solo Treble

Treble

Re - joice

**Moderato**  
[Sym.]  
[Swell diapason and principal]

Org.

8

Trb

in the Lord, re - joice O ye right-eous, re - joice

Org.

15

Trb

in the Lord, re - joice O ye right-eous,

Org.

22

Trb

for it be-co-meth well the just to be thank-ful, it be-co-meth well the just to be

Org.

30

Trb

thank-ful, it be-co-meth well the just to be thank-ful, the just to be

Org.





Rejoice in the Lord O Ye Righteous

111

Trb *[p]* *[cresc.]* *[f]*  
 Sing un-to the Lord, sing, sing a new

Trb 2 *[p]* *[cresc.]* *[f]*  
 Sing un-to the Lord, sing un-to the Lord a new

Bass *[p]* *[>]* *[cresc.]* *[f]* *[>]*  
 Sing un-to the Lord, sing un-to the Lord, sing, sing a new

Org. *[p]* *[cresc.]* *[f]*

119

Trb *[p]* *[tr]*  
 song, sing prai-ses, sing prai-ses, sing prai-

Trb 2 *[p]* *[tr]*  
 song, sing prai-ses, sing prai-ses, sing prai-

Bass *[p]*  
 song, sing prai-ses, sing prai-ses, sing

Org. *[p]*

127

Trb *[cresc.]* *[tr]*  
 - ses un - to Him for the word of the Lord is great, for the

Trb 2 *[cresc.]* *[tr]*  
 - ses un - to Him, for the word of the Lord is great,

Bass *[cresc.]* *[tr]*  
 prai - ses un - to Him, for the word of the Lord is great,

Org. *[tr]* *[cresc.]*

135

Trb *[p]*  
 word of the Lord is great and all His works are

Trb 2 *[p]*  
 for the word of the Lord is great and all His works, His works are

Bass *[p]*  
 for the word of the Lord is great and all His

Org. *[p]*

[ped.]

Rejoice in the Lord O Ye Righteous

143

Trb  
 faith - ful, all His works, His works are faith - ful, for the word of the

Trb 2  
 faith-ful and all His works, His works are faith - ful, for the word of the

Bass  
 works and all His works, His works are faith - ful, for the word of the

Org.

150

Trb  
 Lord is true, for the word of the Lord is true.

Trb 2  
 Lord is true, for the word of the Lord is true.

Bass  
 Lord is true, for the word of the Lord is true and

Org.

157

Trb  
 and all His works, His works are faith-ful, all, all, all His works are faith-ful,

Trb 2  
 and all His works, all His works are faith-ful, all, all, all His works are faith-ful,

Bass  
 all His works, all, all His works are faith-ful, all, all, all His works are faith-ful,

Org.

168

Trb  
 all, all, all His works are faith-ful.

Trb 2  
 all, all, all His works are faith-ful.

Bass  
 all, all, all His works are faith-ful.

Org.

Rejoice in the Lord O Ye Righteous

177 **Largo** Recitativo Treble *ppp* ad lib.

Trb He lo-veth right-eous-ness, right-eous-ness and

Org. **Largo** *ppp*[Swell]

182 *f* *[<]*

Trb judge-ment, the earth is full, the earth is full of the good-ness of the Lord.

Org. *f*

186 **[Largo]** **[Trio]** *p*[>] *[tr]* *[>]* *[ff]* [*cresc.*]

Trb By the word of the Lord were the hea - vens made and

Trb 2 *p*[>] *[>]* By the word of the Lord were the hea - vens made *[ff]* [*cresc.*]

Bass *p*[>] *[>]* *[>]* *[>]* *[>]* By the word of the Lord, by the word of the Lord were the heavens made and all the hosts of

Org. **[Largo]** *p* *[ff]* [*cresc.*]

190 *[<]* *[<]* *[p]*

Trb all the hosts of them, by the breath, the breath of His mouth and

Trb 2 *[ff]* [*cresc.*] *[<]* *[<]* *[p]*

Bass *[<]* *[<]* *[p]*

Org. *[<]* *[dim.]*

and all the hosts of them, by the breath of His mouth and

them, by the breath of His mouth, by the breath of His mouth and all the hosts of

Rejoice in the Lord O Ye Righteous

193

Trb  
all the hosts of them, by the breath of His mouth, the breath of His mouth.

Trb 2  
all the hosts of them, by the breath of His mouth, the breath of His mouth.

Bass  
them, by the breath, by the breath of His mouth, the breath of His mouth.

Org.  
[pp] [p] [Sym.]

197

Bass  
Maestoso Bass Solo [p] He

Org.  
Maestoso Sym. [pp] [p] [tr] [p] [tr]

206

Bass  
ga-ther-ed the wa-ters of the sea to - ge-ther, He ga-ther-ed the wa-ters of the sea to -

Org.  
[tr] [p] [tr]

215

Bass  
ge-ther as it were up-on an heap, as it were up - on an heap

Org.  
[tr] [tr] [p] [Full organ]

224

Bass  
and lay - eth up the deep and

Org.  
[tr] [tr] [f] [tr]

Rejoice in the Lord O Ye Righteous

233

Bass

lay - eth up the deep, lay-eth up the deep as in a trea - sure house.

Org.

[p] Swell

243

Bass

He ga - ther'd the wa-ters of the sea to - ge-ther

Org.

[ff] [Full organ] tr

252

Bass

as it were up - on an heap and lay-eth up the deep and

Org.

[p] [Choir organ] [p] [Slower]

261

Bass

lay-eth up the deep, lay-eth up the deep, lay-eth up the deep, lay-eth up the

Org.

[ff and slow]

270

Trb

Bass

deep, as in a trea - sure house. Let all the

Org.

[ad lib.] [Sym.] [Vivace] [Vivace] [mp]

Vivace Chorus



Rejoice in the Lord O Ye Righteous

300

Trb  
C. Tn.  
Ten  
Bass  
Org.

awe of Him, stand in awe of Him, let all the earth, let all the earth, earth, fear the Lord,  
awe of Him, stand in awe of Him, let all the earth, fear the Lord,  
awe of Him, stand in awe of Him, let all the earth, the earth, fear the Lord,  
awe of Him, stand in awe of Him, let all the earth, fear the Lord, stand in

[Adagio]  
[Slower]  
[ad lib.] A little faster [p] [più Allegro]

305

Trb  
C. Tn.  
Ten  
Bass  
Org.

stand in awe of Him, let all the earth, fear the Lord, for He  
stand in awe of Him, let all the earth, fear the Lord, for He  
stand in awe of Him, let all the earth, the earth, fear the Lord, for He spake, He  
awe of Him, stand in awe of Him, let all the earth, fear the Lord, for He

[ped.]

311

Trb  
C. Tn.  
Ten  
Bass  
Org.

spake and it was done, He com-man-ded, He com-man-ded, He com-man-ded and it stood fast and  
spake and it was done, He com-man-ded, He com-man-ded, He com-man-ded and it stood fast and  
spake and it was done, He com-man-ded, He com-man-ded, He com-man-ded and it stood fast and  
spake and it was done, He com-man-ded, He com-man-ded, He com-man-ded and it stood fast and

Rejoice in the Lord O Ye Righteous

317 [Quickly]

Trb it stood fast, He com-man-ded, He com-man-ded, He com-man-ded and it stood fast and it

C. Tn. it stood fast, He com-man ded, He com-man-ded, He com-man-ded and it stood fast and it

Ten it stood fast, He com-man ded, He com-man-ded, He com-man-ded and it stood fast and it

Bass it stood fast, He com-man-ded, He com-man-ded, He com-man-ded and it stood fast and it

Org. [Quickly]

324 [f]

Trb stood fast, for He spake and\_ it was done, He com

C. Tn. stood fast, for He spake and\_ it was done, it was done, He com

Ten stood fast, for He spake and\_ it was done and it was done, He com

Bass stood fast, for He spake and it was done, He com

Org. [f]

330 [Adagio] ad lib.

Trb man - ded, He com-man - ded, He com - man - ded and it stood fast.

C. Tn. man - ded, He com-man - ded, He com - man - ded and it stood fast.

Ten man - ded, He com-man - ded, He com - man - ded and it stood fast.

Bass man - ded, He com-man - ded, He com - man - ded and it stood fast.

Org. [Adagio] [ad lib.] [add cornets]

# Teach Me O Lord

[pre-1822]

Edited by Elaine Sherwin  
[Moderato]

Sir John Andrew Stevenson  
(1761-1833)

Verse

**Tenor**  
8 Teach me O Lord, teach me O Lord the

**Organ**  
[Moderato]

**Ten**  
9 way of Thy sta-tutes, and I shall keep it, and I shall

**Bass**  
9 Teach me O Lord, teach me the way of Thy sta - tutes and I shall keep it,

**Org.**  
9

**Ten**  
17 keep it un - to the end, teach me, teach me the way of Thy sta - tutes and I shall

**Bass**  
17 keep it un - to the end, teach me, teach me the way of Thy sta - tutes

**Org.**  
17

**Ten**  
24 keep it, shall keep it un - to the end, I shall keep it un - to the end.

**Bass**  
24 and I shall keep it un - to the end, I shall keep it un - to the end. [Sym.]

**Org.**  
24 [tr] *f*

32 [p]

Ten

Bass

Org.

39

Ten

Bass

Org.

46

Ten

Bass

Org.

54 *lentando* [lentando]

Ten

Bass

Org.

62 [cresc.] Ad lib.

Ten

Bass

Org.

70

Ten *tr*  
keep it un - to the end. I have thought u-pon Thy

Bass *tr*  
keep it un - to the end.

Org.

Recitative Tenor  
[espressivo]

78

Ten *tr*  
name O Lord in the night sea-son, I have thought u-pon Thy name O Lord in the night

Org.

83

Ten *tr*  
sea-son and I have kept Thy law, I have kept Thy law, have kept Thy law. This I had

Org.

88

Ten [Ad lib.] [p] **Largo**  
Air [p]  
be-cause I kept Thy com - mand - ments, I kept Thy com - mand - ments. The earth O Lord, the

Org. [Largo] **p**

95

Ten Semi Chorus  
earth is full of Thy mer-cy, the earth O Lord is full of Thy mer-cy. [Organ Tacet only if choral parts can be realised]

Org.

105

Ten Solo Tenor  
O teach me, teach me Thy

Org.

Organ

Teach Me O Lord

114 *[pp]*

Ten sta - tutes, O — teach — me, teach me Thy — sta - tutes, teach me Lord, teach me Thy

Org. *tr* *tr* *pp*

122 *[lento]* *Ad lib.*

Ten sta - tutes, teach me Lord, — teach me Thy sta-tutes.

Bass Solo Bass

122 *lento* *[Ad lib.]* *Increase in Time* Make me to

Org. *Swell*

131

Bass go in the paths of Thy com - mand-ments. Make me to go in the paths of Thy com - mand - ments, for there - in is

Org.

139

Bass my — de - sire, there - in is my de - sire. Take a-way — the re - buke that I'm a - fraid \_of,

Org. *express*

146 *lento* *express* *[p]*

Bass take a-way — the re - buke that I'm a - fraid \_of, for Thy judg - ments, for — Thy — judg-ments are great.

Org. *tr* *p* *express* *Bold*

154 *Bold* *p* *lento* *Bold*

Bass Take a-way — the re - buke that I'm a - fraid of, take a-way the re - buke that I'm a - fraid \_of, for — Thy judg-ments, Thy —

Org. *lento* *p*

162 *p*

Bass  
 judg - ments are good. Take a - way — the re - buke, — take a - way — the re - buke that I'm a - fraid — of, for Thy —

Org.  
*pp*

170 *Bold* *Ad lib.*

Bass  
 judg - ments, for — Thy — judg - ments are good, for — Thy — judg - ments, Thy *[Ad lib.]* judg - ments are

Org.

177 *[Moderato]* *Duett* *cresc.*

Ten  
 So shall I al - ways keep Thy law, — shall I al - ways *[cresc.]*

Bass  
 good. *Swell* *cresc.* *Moderato* So shall I al - ways, shall I al - ways

Org.

185 *p* *lento* *[Bold]*

Ten  
 keep Thy law. So shall I al - ways keep Thy law, — shall I al - ways keep Thy law, — yea for e - ver, for

Bass  
*[p]* *[lento]* keep Thy law. So shall I al - ways keep Thy law, — shall I al - ways keep Thy law, — yea for

Org.  
*Bold*

192 *[p]* *lento*

Ten  
 e - ver and for e - ver.

Bass  
 e - ver, for e - ver and for e - ver. And I will walk, —

Org.  
*Swell* *loud organ* *p* *lento*

200 *Tempo* *lentando* [*tr*]

Ten: And I will walk, will walk at li - ber-ty,

Bass: will walk at li - ber-ty, for I seek Thy com -

Org. *Swell* *lentando*

208 *f* [*tr*] *p*

Ten: for I seek Thy com mand - ments, I will walk, I will walk, will

Bass: mand - ments, I seek Thy com - mand - ments, I will walk, I will walk, will

Org. *f* *p*

215 *p* *lentando* [*Bold*]

Ten: walk at li - ber-ty, [*Bold*] for I seek, I seek Thy com -

Bass: walk at li - ber-ty, [*p*] [*Bold*] for I seek, for I seek, I seek Thy com -

Org. *loud organ*

223 *lentando* [*lentando*] *lentando*

Ten: - mand - ments, will walk, will walk, will walk at

Bass: mand - ments, will walk, will walk, will walk at

Org.

229 [*p*] [*p*] [*tr*]

Ten: li - ber-ty, [*p*] for I seek, I seek Thy com - mand - ments,

Bass: li - ber-ty, [*p*] for I seek, I seek Thy com - mand - ments,

Org. *lentando* *p* *p*

Teach Me O Lord

236 [p] Ad lib.

Ten for I seek, I seek Thy com - mand - ments.

Bass for I seek, I seek Thy com - mand - ments.

Org.

243

Org.

250

Org.

257

Org.

263

Org.

270 Largo Verse [Sym.]

Org.

279 pp

Org.

288 Swell

Org.

299

Org.

[8vb-----] [8vb-----]

308

Org.

*ppp*

318

Semi Chorus

Org.

*pp*

327

Org.

*dim.*

# The Earth Is the Lord's

[after 1818]

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

Andante Larghetto

[Trio] *f*

8 *f* *cresc.* *p* Stop Diapason

Andante Larghetto  
Diapasons & Principal  
[Sym.]

Swel *f*

Counter Tenor *f*

Ten

Bass *f*

Org.

7 The earth is the Lord's, the earth is the Lord's and all that there - in is;

Lord's and all that there - in is:

The earth is the Lord's, the earth is the

12 C.Tn

Ten

Bass

Org.

12 the com - pass of the world and they that dwell there - in and they

Lord's and all that there - in is: the com - pass of the world and

15 C.Tn *f*

Ten *f*

Bass *f*

Org.

15 dwell, that dwell there in. The earth is the Lord's, the earth is the Lord's and all that

that dwell there in. The earth is the Lord's, the earth is the Lord's and all that

they that dwell there - in. The earth is the Lord's, the earth and all that

The Earth Is the Lord's

19 *tr* **[pp]**

C.Tn there - in is: the com- pass of the world and they that dwell there -

Ten there - in is: the com- pass of the world and they that dwell there - in, that dwell there -

Bass there - in is: the com- pass of the world and they that dwell there -

Org. **pp**

23 **f**

C.Tn in. The earth is the Lord's, the earth is the Lord's, the Lord's, the earth and all that

Ten in. The earth is the Lord's, the earth is the Lord's, the Lord's, the earth and all that

Bass in. The earth is the Lord's, the earth is the Lord's, the Lord's, the earth and all that

Org.

27 **p**

C.Tn there - in is: the com- pass of the world, the com- pass of the world, the com- pass of the world,

Ten there - in is: the com- pass of the world, the com- pass of the world, the com- pass of the world,

Bass there - in is: the com- pass of the world, the com- pass of the world, the com- pass of the

Org.

31 **f** *lento* **f**

C.Tn — and they that dwell, that dwell there in. The earth is the

Ten — and they that dwell, that dwell there in. The earth is the Lord's, the earth is the

Bass world — and they that dwell, that dwell there - in. The earth is the Lord's, the

Org.

The Earth Is the Lord's

35 *ff* *tr* *f* *tempo* *p*

C.Tn Lord's and all all that there - in is: The earth is the Lord's and all

Ten Lord's and all all that there - in is: The earth is the Lord's, the earth is the Lord's and all

Bass Lord's and all all that there - in is: The earth is the Lord's, the Lord's and all

Org. *[p]* *[tempo]*

40

C.Tn all that there - in is:

Ten all that there - in is:

Bass all that there - in is:

Org. *[f]* *[Swell]* *[Sym]*

46 **Maestoso**  
Solo Bass

46 **Maestoso**  
*[Sym]* Unis *tr* *tr* *tr*

Org. Full Organ *[f]* *[tr]* *tr* *tr*

51 *[p]*

Bass For He hath foun-ded it u-pon the

Org. *tr* *tr* *tr* *p*

57 *tr*

Bass seas. He hath foun-ded it u-pon the

Org. *tr* *tr*

62

Bass

seas and and hath pre - pa - red it and hath pre -

Org.

67

Bass

pa

Org.

72

Bass

red it and hath pre - pa - red it up - on the floods, and hath pre -

Org.

*p* *[pp]*

78

Bass

pa - red it up - on the floods.

Org.

*f* Full Organ

83

Bass

For He hath foun - ded it up - on the

Org.

*f* *p*

88

Bass

seas. He hath foun - ded it up - on the seas and hath pre -

Org.

*[pp]* *pp*

The Earth Is the Lord's

94

Bass

pa - red it and hath pre - pa - red it, and hath pre - pa - - -

Org.

99

Bass

- - - red it, hath pre - pa - red it up - on - - - the floods.

Org.

tempo *f*

105

Bass

For He hath foun - ded it up - on - - - the seas. He hath

Org.

*p* *f*

111

Bass

foun - ded it up - on - - - the seas and hath pre - pa - red it and hath pre -

Org.

[Swell]

117

Bass

pa - - - red it, hath pre - pa - red it up -

Org.

*pp* *ff* *p*

123

Bass

on - - - the floods, hath - - - pre - pa - red it up - on - - - the floods. [Sym.]

Org.

*f* Full Organ

The Earth Is the Lord's

Tenor Solo *ad lib.*

129 *[p]* Who shall as -

Org. *[p]* Swell Diapason

134 *f* *[p]* cend un-to the hill of the Lord or who shall rise up in his ho - ly -

138 place? Who shall as - cend un-to the hill of the Lord: or who shall rise

142 *[Andante]* up or who shall rise up in his ho - ly place? *[Andante]*

Org. *[Swell]*

148 *p* Ev'n he that hath clean hands and a pure heart and that

Org. *[cresc.]*

157 *[ppp]* hath not lift up his mind un-to va - ni - ty, he shall re - ceive the - bles - sing from the Lord and

Org. *pp*

165

Ten *righ-teous-ness from the God of his sal-va-tion. He shall re-ceive the bles-sing from the Lord and*

Org.

173

Ten *righ-teous-ness from the God of his sal-va-tion and righ-teous-ness from the God, the God of his sal-va-tion.*

Org.

[Largo Andante]  
Trio

181

C.Tn *This is the ge-ne-ra-tion,*

Ten *This is the ge-ne-*

Bass *This is the ge-ne-*

Org. *Sym*

8  
Diapason Choir Organ

186

C.Tn *this is the ge-ne-ra-tion of them that seek Him. Ev'n of them that seek thy face, O*

Ten *ra-tion of them that seek Him. Ev'n of them that seek thy face, that seek thy face, O*

Bass *ra-tion of them that seek Him. Ev'n of them that seek thy face, thy face, O*

Org.



The Earth Is the Lord's

205 Chorus

Trb

C.Tn

Ten

Bass

Org.

*P'mo Tempo* *Tempo*

Ev'n of them that seek, that seek thy face, O Ja - . This is the ge - ne - ra - tion of them, of them that

face, thy face, that seek thy face, O Ja - cob. This is the ge - ne - ra - tion of them, of them — that

seek thy face, thy face, O Ja - cob. This is the ge - ne - ra - tion of them, of them that

205 [*P'mo Tempo*] *Tempo*

209

Trb

C.Tn

Ten

Bass

Org.

seek — him. Ev'n of them that seek, that seek thy face, O

seek — him. Ev'n of them that seek thy face, — that seek thy face, O

seek him. Ev'n of them that seek thy face, of them that seek thy face, O

seek him. Ev'n of them that seek thy face, of them that seek thy face, O

209

212

Trb

C.Tn

Ten

Bass

Org.

Ja - cob, of them that seek — thy — face, thy face, O Ja - cob.

Ja - cob, — of them that seek thy face, O Ja - cob.

Ja - cob, of them that seek thy face, thy face, O Ja - cob.

Ja - cob, of them that seek thy face, thy face, O Ja - cob.

212

Trio [*Largo Affettuoso*] [*pp*]

Seek — the Lord, the

Seek — the Lord, the

Seek — the Lord, the

212 [*Largo Affettuoso*] [*pp*]

217 *[pp]*

C.Tn  
 Lord, and His strength, seek, seek His face, e - ver -

Ten  
 Lord, and His strength, seek, seek His face, e - ver -

Bass  
 Lord, and His strength, seek, seek His face, e - ver -

Org.  
*[pp]*

222 *[pp]*

C.Tn  
 more seek the Lord, and His strength, seek His

Ten  
 more and His strength, seek His face, His

Bass  
 more and His strength, seek His face, His

Org.  
*pp*

227 *f* *ff* *[pp]*

C.Tn  
 face, e - ver - more seek the Lord and His strength, seek his face,

Ten  
 face, e - ver - more seek the Lord and His strength, seek His face,

Bass  
 face, e - ver - more seek the Lord and His strength, seek His face,

Org.  
*[f]* *[ff]* *pp*

233 *tr cresc.* *p* *pp* *f* *ff*

C.Tn  
 seek His face, His face, e - ver - more. Seek the Lord and His strength,

Ten  
 seek His face, His face, e - ver - more. Seek the Lord and His strength,

Bass  
 seek His face, His face, e - ver - more. Seek the Lord and His strength,

Org.  
*[f]* *ff*

The Earth Is the Lord's

239 *pp*

C.Tn  
 seek His face, seek His face, His face e - ver - more,

Ten  
 seek His face, seek His face, His face e - ver - more,

Bass  
 seek His face, seek His face, His face e - ver - more,

Org.  
*[pp]*

245 *cresc.* *dim.* *dim.*

C.Tn  
 e - ver - more, e - ver - more.

Ten  
*[cresc.]* *[dim.]* e - ver - more, e - ver - more. *[dim.]*

Bass  
*[cresc.]* *[dim.]* e - ver - more, e - ver - more. *[dim.]*

Org.  
*[pp]*

251 *with spirit*  
 Chorus

Trb 1  
 Seek the Lord, seek His face, seek His face e - ver -

Trb 2  
 seek His face, seek His face e - ver -

C.Tn  
 Seek the Lord and His strength, e - ver - more seek His face e - ver -

Ten  
 Seek the Lord and His strength, e - ver - more seek the Lord

Bass  
 Seek the Lord, seek His face, His face, seek His face e - ver -

Org.  
*with spirit*

257

Trb 1  
more seek the Lord, e - ver - more seek the Lord

Trb 2  
more seek the Lord, and His Strength,

C.Tn  
more and His strength, seek His face and His

Ten  
and His strength e - ver - more and His

Bass  
more and His strength e - ver - more

Org.

263

Trb 1  
seek His face. e - ver - more, seek the Lord, the

Trb 2  
seek His face.

C.Tn  
strength, seek His face e - ver - more, seek the Lord, the

Ten  
strength, e - ver - more, seek the Lord, the

Bass  
seek His face e - ver - more,

Org.

269

Trb  
Lord and His strength, seek, seek His face e - ver - more. Seek the

C.Tn  
Lord and His strength, seek, seek His face e - ver - more. Seek the

Ten  
seek, seek His face e - ver - more. Seek the

Bass  
seek, seek His face e - er - more. Seek the

Org.

The Earth Is the Lord's

275 **Slow**

Trb Lord and His strength, seek His face e - ver - more. Seek His face, His

C.Tn Lord and His strength, seek His face e - ver - more. Seek His face, His

Ten Lord and His strength, seek His face e - ver - more. Seek His face, His

Bass Lord and His strength, seek His face e - ver - more. Seek His face, His

Org. Lord and His strength, seek His face e - ver - more. Seek His face, His

281 **ppp**

Trb 1 face e - ver - more. A - men. A - men

Trb 2 face e - ver - more. A - men. A - men

C.Tn face e - ver - more. A - men. A - men

Ten face e - ver - more. A - men. A - men

Bass face e - ver - more. A - men. A - men

Org. face e - ver - more. A - men. A - men

287 **ff**

Trb 1 A - men. A - men.

Trb 2 A - men. A - men.

C.Tn A - men. A - men.

Ten A - men. A - men.

Bass A - men. A - men.

Org. A - men. A - men.

# The Lord Ev'n the Most Mighty God

[after 1820]

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

**[Pomposo]**  
Trio

Counter Tenor  
Tenor  
Bass

Organ

**Pomposo**  
[Sym.]

The Lord \_\_\_\_\_ ev'n the most migh - ty God hath spo - ken.

8

C.Tn  
Ten  
Bass

ev'n the most migh - ty God hath spo - ken, the most migh - ty God \_\_\_\_\_ hath spo - ken and  
The Lord \_\_\_\_\_ ev'n the most migh - ty God hath spo - ken and  
The Lord \_\_\_\_\_ ev'n the most migh - ty God hath spo - ken

8

Org.

14

C.Tn  
Ten  
Bass

cal - led the world and - cal - led the world from the ri - [cresc.]  
cal - led the world and - cal - led the world from the ri - [cresc.]  
and cal - led the world and cal - led the world from the ri - [cresc.]

14

Org.

The Lord Ev'n the Most Mighty God

20 *f* [*p*] [*lento*]

C.Tn sing up of the sun un to the go - ing

Ten sing up of the sun [*f*] [*p*] [*lento*] un - to the go - ing down,

Bass sing up of the sun [*f*] [*p*] [*lento*] un - to the go - ing down, the go - ing

Org. [*f*] [*p*] [*lento*]

26 [*cresc.*] [*ff*] [*tempo*]

C.Tn down, the go - ing down of the same. The Lord ev'n the most

Ten un - to the go - ing down of the same. The Lord ev'n the most

Bass down, un - to the go - ing down of the same. The Lord ev'n the most

Org. [*cresc.*] [*ff*] [*tempo*]

33 [*ff*]

C.Tn migh - ty God hath spo - ken, the Lord ev'n the most migh - ty God hath spo - ken

Ten migh - ty God hath spo - ken, the Lord ev'n the most migh - ty God hath spo - ken [*p*]

Bass migh - ty God hath spo - ken, the Lord ev'n the most migh - ty God hath spo - ken and

Org. [*ff*] [*p*]

39 [*p*] [*lento*] [*tempo*] [*cresc.*]

C.Tn and cal - led the world from the ri - sing

Ten [*p*] [*lento*] and cal - led the world, the world from the ri - sing

Bass [*lento*] and cal - led the world, the world from the ri - sing

Org. [*lento*] [*tempo*] [*cresc.*]

The Lord Ev'n the Most Mighty God

45 *[f]* *[p]* *tr*

C.Tn up of the sun un - to the go - ing down of the same, from the

Ten up of the sun un - to the go - ing down, the go - ing down of the same, from the

Bass up of the sun un - to the go - ing down, the go - ing down of the same,

Org. *f* *p*

52 *p* *p*

C.Tn ri - sing up of the sun un - to the go - ing down of the

Ten ri - sing up of the sun un - to the go - ing down of the

Bass from the ri - sing up of the sun un - to the go - ing down of the

Org. *p* Swell

59 *[dim.]* *f* *[dim.]*

C.Tn same, the go - ing, go - ing down of the same.

Ten same, the go - ing down, the go - ing down of the same.

Bass same, the go - ing down, the go - ing, go - ing down of the same.

Org. *[dim.]* *[lento]* *f* *[dim.]*

67

C.Tn

Ten [Largo] Solo Tenor Out of

Bass

Org. *[pp]* *[tr]* *[tr]*

Largo [Sym.]

The Lord Ev'n the Most Mighty God

Ten <sup>74</sup> Si - on hath God ap - pea - red in per - fect beau - ty. Let Ju - dah be

Org. <sup>74</sup>

Ten <sup>80</sup> glad. Let Si - on re - jice, re - jice be -

Org. <sup>80</sup>

Ten <sup>85</sup> cause of Thy judg - ments. Out of

Org. <sup>85</sup>

Ten <sup>90</sup> Si - on hath God ap - pea - red in per - fect beau - ty. Let

Org. <sup>90</sup>

Ten <sup>95</sup> Ju - dah be glad. Let Si - on re - jice. Let Ju - dah be

Org. <sup>95</sup> *lento*

Ten <sup>100</sup> glad. Let Si - on re - jice be - cause of Thy Judg - ments. Let

Org. <sup>100</sup> *lento*

The Lord Ev'n the Most Mighty God

105 *tr.* Ju - dah be - glad. Let Si - on re - joice *tr.*

Ten

Org.

110 *ff* be - cause, be - cause of Thy judg - ments. [Sym.]

Ten

Org.

116

Org.

122 *tr.* Recit Our God shall come and shall not keep si - lence.

Bass

Org.

127 **[Allegro Moderato]** Duet Tenor and Bass There shall go be - fore Him a con - su -

Ten

Bass

Org.

Our God shall come and shall not keep si - lence. **[Allegro Moderato]** [Sym.]

133 ming fire - There shall go be - fore Him a con - su - ming

Ten

Bass

Org.

The Lord Ev'n the Most Mighty God

140

Ten and a migh - ty tem - pest, and a migh - ty tem -

Bass fire — and a migh - ty tem - pest and a migh - ty temp -

Org.

146

Ten pest shall be stir - red — round — a - bout Him.

Bass pest shall be stir - red — round — a - bout Him. [Sym.]

Org. Loud Organ

153

Bass There shall go be - fore Him a con - su -

Org.

159

Ten There shall go be - fore Him a con - su - ming

Bass ming fire —

Org.

165

Ten fire — [cresc.] and a migh - ty, migh - ty tem - pest shall — be

Bass and a migh - ty tem - pest, a migh - ty tem - pest

Org. [cresc.] [ff] p *lento*

The Lord Ev'n the Most Mighty God

171

Ten *f* stir - red round a - bout Him, a migh - ty tem pest shall be *p*

Bass shall be stir - red round a - bout Him, a migh - ty tem pest

Org. *f* *p*

178

Ten *[p]* stir - red round a - bout Him, shall be stir *[cresc.]*

Bass shall be stir - red round a - bout Him, shall be stir *[cresc.]*

Org. *[cresc.]*

186

Ten *tr* red round a - bout Him, a - migh ty - tem - pest, a migh ty - *ff*

Bass *tr* red round a - bout Him, a - migh ty - tem - pest, a migh ty - *ff*

Org. *ff*

192

Ten *[ad lib.]* tem - pest shall be stir - red round a - bout Him. *tr*

Bass tem - pest *[Sym.]* shall be stir - red round a - bout Him. *tr* *[ad lib.]* *Sym.*

Org. *ff*

199

C.Tn *[Largo]*  
Verse 8 Voices

Org. *[Largo e pianissimo]*  
*[Sym.]*

The Lord Ev'n the Most Mighty God

208

Trb 1 [p] He shall call the heav'ns, the

Trb 2 [p] He shall call the heav'ns, the

C.Tn 1 [p] He shall call the heav'ns, the

C.Tn 2 [p] He shall call the heav'ns, the heav'ns from a - bove

Ten 1 [p] He shall call the heav'ns, the

Ten 2 [p] He shall call the heav'ns, the heav'ns from a - bove

Bas 1 [p] He shall call the heav'ns, the heav'ns from a - bove

Bas 2 [p] He shall call the heav'ns, the heav'ns from a - bove

Org. p [p]

216

Trb 1 heav'ns from a - bove and the earth, that He may

Trb 2 heav'ns from a - bove and the earth, that He may

C.Tn 1 heav'ns from a - bove and the earth, that He may

C.Tn 2 and the earth, that He may judge His peo - ple.

Ten 1 heav'ns from a - bove and the earth, that He may

Ten 2 and the earth, that He may judge His peo - ple and the earth, that He may

Bas 1 and the earth, that He may judge His peo - ple.

Bas 2 and the earth, that He may judge His peo - ple.

Org. [p]

The Lord Ev'n the Most Mighty God

224 [Chorus] *ff* [Verse] [*p*]

Trb 1 judge His peo - ple. He shall call the heav'ns from a - bove and the

Trb 2 judge His peo - ple. He shall call the heav'ns from a - bove

C.Tn 1 judge His peo - ple. He shall call the heav'ns, the heav'ns from a - bove

C.Tn 2 He shall call the heav'ns, the heav'ns from a - bove

Ten 1 judge His peo - ple. He shall call

Ten 2 judge His peo - ple. He shall call the heav'ns, the heav'ns from a - bove

Bas 1 He shall call the heav'ns, the heav'ns from a - bove and the earth, that

Bas 2 He shall call the heav'ns, the heav'ns from a - bove and the earth, that He may

Org. *ff* [*p*]

232 [Chorus] *f*

Trb 1 earth that He may judge the earth, that He may judge His

Trb 2 and the earth that He may judge the earth, that He may judge His

C.Tn 1 and the earth, the earth, that He may judge His

C.Tn 2 and the earth, that He may judge His

Ten 1 and the earth, that He may judge His

Ten 2 and the earth, that He may judge His peo - ple, may judge His

Bas 1 he may judge His peo - ple, the earth that He may judge His

Bas 2 judge, may judge His peo - ple, the earth that He may judge His

Org. *f*

The Lord Ev'n the Most Mighty God

239 [Verse] *p* [Chorus] *f*

Trb 1 peo - ple, may judge His peo - ple, may judge His peo - ple, the earth that

Trb 2 peo - ple, may judge His peo - ple, may judge His peo - ple, the earth that

C.Tn 1 peo - ple, the earth that

C.Tn 2 peo - ple, may judge His peo - ple, the earth that

Ten 1 peo - ple, may judge His peo - ple, may judge His peo - ple, the earth that

Ten 2 peo - ple, may judge His peo - ple, the earth that

Bas 1 peo - ple, may judge His peo - ple, the earth that

Bas 2 peo - ple, the earth that

Org. *[p]* *[f]* *[cresc.]*

247 *[cresc.]* *f* *p* *ad lib.* [Tempo] *[tr]* **Maestoso**  
Chorus

Trb 1 He may judge, may judge, judge His peo - ple.

Trb 2 He may judge, may judge, judge His peo - ple.

C.Tn 1 He may judge, may judge, judge His peo - ple.

C.Tn 2 He may judge, may judge, judge His peo - ple.

Ten 1 He may judge, may judge, His peo - ple.

Ten 2 He may judge, may judge, judge His peo - ple.

Bas 1 He may judge, may judge, judge His peo - ple.

Bas 2 He may judge, may judge, judge His peo - ple.

Org. *[cresc.]* *[p]* *[ad lib.]* [Tempo] *[tr]* **[Maestoso]**  
*[Sym.]* *ff*

The Lord Ev'n the Most Mighty God

255

Trb  
C.Tn  
Ten  
Bass

Let heav'n and earth His glo-ry pro-claim

Org.

260

Trb  
C.Tn  
Ten  
Bass

for the fir - ma-ment shew - eth, the fir - ma-ment shew - eth His migh - ty work,

Org.

*ff* *p*

265

Trb  
C.Tn  
Ten  
Bass

the fir - ma - ment, the fir - ma - ment, shew - eth His migh - ty work.

Org.

*p* [Swell]

The Lord Ev'n the Most Mighty God

270 [Verse] [p]

Trb There is nei - ther speech nor

C.Tn [p] There is nei - ther speech nor

Ten [p] There is nei - ther speech nor lan - guage, there is nei - ther speech nor lan - guage

Bass [p] There is nei - ther speech nor lan - guage, there is nei - ther speech nor lan - guage

Org. p

276 *tr*

Trb lan - guage, there is nei - ther speech nor lan - guage

C.Tn lan - guage, there is nei - ther speech nor lan - guage but their

Ten but their voi - ces are heard,

Bass but their voi - ces are heard,

Org.

[Chorus]

279 but their voi - ces are heard, their

Trb [ff] but their voi - ces are heard, their

C.Tn [ff] voi - ces are heard their voi - ces are heard, their

Ten [ff] their voi - ces are heard, their

Bass [ff] but their voi - ces are heard, their

Org. ff

The Lord Ev'n the Most Mighty God

282 voi - ces are heard — a

Trb  
C.Tn  
Ten  
Bass

voi - ces are heard — a mong them, their voi - ces, their voi - ces,

Org.

282 voi - ces are heard a - mong them, their voi - ces, their voi - ces, [Sym.] *p* [Swell]

[Verse]

287

Trb  
C.Tn  
Ten  
Bass

their voi - ces are heard, —

Org.

287 their voi - ces are heard, —

[Chorus]

292

Trb  
C.Tn  
Ten  
Bass

their voi - ces are heard, are heard, — their

Org.

292 voi - ces are heard, —

The Lord Ev'n the Most Mighty God

[Chorus]

298

Trb  
 voi - ces are heard a - mong them. Let

C.Tn  
 voi - ces are heard a - mong them. Let heav'n and earth His

Ten  
 voi - ces are heard a - mong them. Let heav'n and earth His glo - ry His

Bass  
 Let heav'n and earth His glo - ry His glo - ry His

Org.

302

Trb  
 heav'n and earth His glo - ry, His glo - ry pro - claim, His glo - ry pro-claim,

C.Tn  
 glo - ry, His glo - ry, His glo - ry pro - claim, His glo - ry pro-claim,

Ten  
 glo - ry, His glo - ry, His glo - ry pro-claim, His glo - ry pro-claim, for the

Bass  
 glo - ry, His glo - ry, His glo - ry pro - claim, His glo - ry pro-claim,

Org.

306

Trb  
 for the fir - ma-ment shew - eth, the fir - ma-ment shew - - - - eth His

C.Tn  
 for the fir - ma-ment shew - eth, for the fir - ma-ment shew - eth His

Ten  
 fir - ma-ment shew - - - - eth, the fir - ma-ment shew - - - - eth His

Bass  
 pro - claim, for the fir - ma-ment shew - eth His

Org.

The Lord Ev'n the Most Mighty God

310

Trb  
migh - ty work, the fir - ma-ment shew - eth His migh - ty work,

C.Tn  
migh - ty work, the fir - ma-ment shew - eth His migh - ty work,

Ten  
migh - ty work, the fir - ma-ment shew - eth His migh - ty work,

Bass  
migh - ty work, the fir - ma-ment shew - eth His migh - ty work,

Org.

313

Trb  
His migh - ty work.

C.Tn  
His migh - ty work.

Ten  
His migh - ty work.

Bass  
His migh - ty work.

Org.

[Verse]  
[p]

317

Trb  
One day tel - leth a - no - ther and one

C.Tn  
One day tel - leth a - no - ther

Ten  
One day tel - leth a - no - ther, one day

Bass  
One day tel - leth a - no - ther

Org.  
ff p

The Lord Ev'n the Most Mighty God

323 [Chorus]

Trb night, one night cer-ti - fi - eth a -

C.Tn and one night, one night cer-ti - fi - eth a -

Ten and one night and one night cer - ti fi - eth a -

Bass and one night, one night cer-ti - fi - eth a -

Org.

328 [f]

Trb no - ther. Let

C.Tn no - ther. Let heav'n and earth His

Ten no heav'n ther. and earth Let heav'n and earth His glo - ry, His

Bass no - ther. His glo - ry, His glo - ry, His

Org.

331 [ff]

Trb heav'n and earth His glo - ry, His glo - ry pro - claim, His

C.Tn glo - ry, His glo - ry, His glo - ry pro - claim, His

Ten glo - ry, His glo - ry, His glo - ry pro - claim, His

Bass glo - ry, His glo - ry, His glo - ry pro - claim, His

Org.

The Lord Ev'n the Most Mighty God

334

Trb  
glo - ry pro - claim, for the fir - ma - ment shew - eth, for the fir - ma - ment shew - eth His

C.Tn  
glo - ry pro - claim, for the fir - ma - ment shew - eth His

Ten  
glo - ry pro - claim, for the fir - ma - ment shew - eth, for the fir - ma - ment shew - eth His

Bass  
glo - ry pro - claim, for the fir - ma - ment shew - eth, shew - eth His

Org.

338

Trb  
migh - ty work, the fir - ma - ment shew - eth His

C.Tn  
migh - ty work, the fir - ma - ment shew - eth His

Ten  
migh - ty work, the fir - ma - ment shew - eth His

Bass  
migh - ty work, the fir - ma - ment shew - eth His

Org.

341 [Chorus]

Trb  
migh - ty work. — [f] Let heav'n and

C.Tn  
migh - ty work. — [f] Let heav'n and

Ten  
migh - ty work. — [f] Let heav'n and

Bass  
migh - ty work. — [f] Let heav'n and

Org.

[Sym.]

The Lord Ev'n the Most Mighty God

344

Trb  
earth His glo - ry pro - claim,

C.Tn  
earth His glo - ry pro - claim,

Ten  
earth His glo - ry pro - claim,

Bass  
earth His glo - ry pro - claim,

Org.  
[f]

for the fir - ma - ment

shew - eth His migh - ty

work,

348

Trb  
for the fir - ma - ment shew - eth His migh - ty work, His

C.Tn  
shew - eth His migh - ty work, His

Ten  
work, the fir - ma - ment shew - eth His migh - ty

Bass  
shew - eth His migh - ty

Org.

351

Trb  
migh - ty work, the fir - ma - ment

C.Tn  
migh - ty work, the fir - ma - ment

Ten  
- ty work, the fir - ma - ment

Bass  
- ty work, the fir - ma - ment

Org.  
loco

The Lord Ev'n the Most Mighty God

354

Trb  
shew - eth His migh - - - - - ty work, -

C.Tn  
shew - eth His migh - - - - - ty work, -

Ten  
shew - eth His migh - - - - - ty work, -

Bass  
shew - eth His migh - - - - - ty work, -

Org.  
3

358

Trb  
ad lib.  
His migh - ty work.

C.Tn  
His migh - ty work.

Ten  
His migh - ty work.

Bass  
His migh - ty work.

Org.  
His [ad lib.] migh - ty work.

# The Lord Is King

[c.1806]

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

**Vivace**  
Duet Tenor and Bass

Tenor  
Bass

Organ

8

Ten  
Bass

Org.

15

Ten  
Bass

Org.

The Lord is... king,  
The Lord is...  
the Lord is... king,  
the earth may be glad,  
be glad there - of, the Lord is king,  
king, the Lord is... king,  
the earth may... be glad there - of, the Lord is king,  
the earth may be glad there - of.  
Yea the mul - ti - tude of the isles.  
the earth my be glad there - of.  
Yea the mul - ti - tude of... the

[f]  
[p]  
[cresc.]  
[tr]

[p]  
[cresc.]  
[f]

[p]  
[cresc.]  
[p]



The Lord Is King

45

Ten  
judge - ment are the ha - bi - ta - tion of His seat, clouds and dark - - ness are round a - bout Him,

Bass  
judge - ment are the ha - bi - ta - tion of His seat, clouds and dark - ness are round a - bout Him,

Org.

53

Ten  
*f* right - eous - ness and judge - ment, [*p*] right - eous - ness and judge - ment are the ha - bi - ta - tion of His  
[*pp*]

Bass  
*f* right - eous - ness and judge - ment, [*p*] right - eous - ness and judge - ment are the ha - bi - ta - tion of His  
[*pp*]

Org.  
*p* [*f*] [*p*] [*pp*]

60 [Chorus] [*f*]

Trb  
The Lord is king, the Lord is king, the earth

C. Tn.  
The Lord is king, is king, the earth

Ten  
seat, are the ha - bi - ta - tion of His seat. The Lord is king, is king, the earth

Bass  
seat, are the ha - bi - ta - tion of His seat. the Lord is king, the earth

Org.  
[*f*]

The Lord Is King

68

Trb  
may be glad there - of. Yea the mul-ti-tude of the isles may be glad there - of, the mul-ti-tude of the isles - may be

C. Tn.  
may be glad there - of. Yea the mul-ti-tude of the isles may be glad there - of, the mul-ti-tude of the isles - may be

Ten  
may be glad there - of. Yea the mul-ti-tude of the isles may be glad there - of, the mul-ti-tude of the isles may be

Bass  
may be glad there - of. Yea the mul-ti-tude of the isles may be glad there - of, the mul-ti-tude of the isles may be

Org

76

**Maestoso**  
Solo Bass

Trb  
glad there - of, the mul-ti-tude of the isles - may be glad there - of.

C. Tn.  
glad there - of, the mul-ti-tude of the isles may be glad there - of.

Ten  
glad there - of, the mul-ti-tude of the isles may be glad there - of.

Bass  
glad there - of, the mul-ti-tude of the isles may be glad there - of.

Org

**Maestoso**  
[Sym.] [tr]

83

[f]

Bass  
There shall go a fire, there shall

Org

[tr] [tr]

f

The Lord Is King

88 *[ff]*

Bass

go\_ a\_ fire, a fire\_\_\_\_\_ be fore Him, a

Org.

*[p]* *ff* *p*

92 *[f]*

Bass

fire\_\_\_ be- fore\_Him, and burn up His e - ne-mies and burn up His e - ne-mies on

Org.

*f*

96 *[f]*

Bass

ev' - ry side, there shall

Org.

*[Sym.]* *f*

100 *[p]* *[ff]*

Bass

go a fire\_\_\_\_\_ be- fore Him and burn up His e - ne-mies on ev' - ry side\_\_\_\_\_

Org.

*[p]* *[ff]*

104 *[p]* *[tr]*

Bass

\_\_\_\_\_ and burn\_up His e-ne-mies on ev' - ry\_ side and burn up His e-ne- mies on\_ ev' - ry side,

Org.

*[p]* *f*

The Lord Is King

109

Bass

there shall go a fire, a fire before Him to

Org.

114

Bass

burn up His e-ne-mies on ev'-ry side and burn up His e-ne-mies on ev'ry side, a

Org.

119

Bass

fire before Him and burn up His

Org.

Slow [p]

[f] [p]

[Slow] [ad lib.]

123

Bass

e-ne-mies on ev'-ry side.

Org.

[tr]

[f] [tr]

[Larghetto Affettuoso]

128

Ten

Solo Tenor

The hills mel-ted like wax,

Org.

[Larghetto Affettuoso]

[Swell]

[tr]

[tr]

[Sym.]

The Lord Is King

136

Ten *tr*  
the hills mel-ted like wax at the pre-sence of the Lord of the whole

Org.

145

Ten [*p*]  
earth, the hills mel-ted like wax at the pre-sence of the Lord,

Org. [*p*] [Swell]

153

Ten  
at the pre-sence of the Lord of the whole earth,

Org. swell *tr*

161

Ten *tr* *tr* *tr*  
the hills mel-ted like wax at the pre-sence of the Lord,

Org. [Swell] *tr*

169

Ten *tr* [*tr*] *p*  
at the pre-sence of the Lord of the whole earth, mel-ted, mel-ted, mel-

Org. *tr* [*p*]

The Lord Is King

178 *f* *ad lib.* 3 *tr*

Ten *ted\_ like wax at the pre-sence of the Lord of the\_ whole\_ earth.*

Org. *[f]* *ad lib.* [Sym.] *[pp]* *[dim.]*

188 Duett Tenor & Bass [p]

Ten *His* [p]

Bass *His*

Org. [Sym.] [p]

193 *[f]* *[p]* *[f]* *[>]* *[f]*

Ten *light-nings, His light nings gave shine un-to the world, gave shine un-to the world, His light nings, His light nings, gave*

Bass *[f]* *[p]* *[f]* *[>]* *[f]*

Org. *[f]* *p* *[f]* *[f]*

197 *[p]* *p* *<<* *>>*

Ten *shine un\_ to the world, gave shine un-to the world, the earth saw it and*

Bass *[p]* *p* *[<< >>]*

Org. *[p]* *[f]* *p*

The Lord Is King

202

Ten *f* was a-fraid. His light - nings, His light - nings, His light-nings, His light nings gave

Bass [*p*] was a-fraid. His light - nings, His light - nings, His light nings gave [*f*]

Org. [*f*] [*p*] [*f*] [*p*] [*f*]

206

Ten *p* shine un - to the world, the earth saw it and was a-fraid, and was a-fraid, His *espress.* *f*

Bass [*p*] [*< >*] shine un - to the world, the earth saw it and was a-fraid, the earth saw it and was a-fraid, His [*espress.*] [*f*]

Org. [*p*] [*espress.*]

211

Ten [*f*] light-nings, His light-nings gave shine un-to the world, the earth saw it and was a - afraid, was a-fraid, was a - *tr*

Bass [*f*] [*>*] light-nings, His light-nings gave shine un-to the world, the earth saw it and was a - afraid, was a-fraid, was a - [*tr*]

Org. [*f*] [*p*]

The Lord Is King

217 Chorus *[f]*

Trb *[f]* His light-nings, His light-nings gave shine un-to the world, the earth saw it and was a - fraid, the

C. Tn. *[f]* His light-nings, His light-nings gave shine un-to the world, the earth saw it and was a - fraid, the

Ten *[f]* fraid. His light-nings, His light-nings gave shine un-to the world, the earth saw it and was a - fraid, the

Bass *[f]* fraid. His light-nings, His light-nings gave shine un-to the world, the earth saw it and was a - fraid, the

Org. *f*

222 *[Largo]* Duett

Trb earth saw it and was a - fraid.

C. Tn. earth saw it and was a - fraid.

Ten *p* earth saw it and was a - fraid. The heav'ns have de - clar'd His right-eous-ness, the

Bass *p* earth saw it and was a - fraid. The heav'ns have de - clar'd His right-eous-ness, the

Org. *[p]* *[Largo]*

230 *[pp]*

Ten heav'ns have de - clar'd His right-eous-ness and all the peo-ple have seen. His glo - ry, all the peo - ple, all the

Bass heav'ns have de - clar'd His right-eous-ness and all the peo-ple have seen. His glo - ry, all the peo-ple, all the *[pp]*

Org. *[pp]*

The Lord Is King

239 Chorus *[f]*

Trb

C. Tn.

Ten

Bass

Org.

peo-ple, all the peo-ple have seen. His glo-ry, all the peo-ple have seen His glo-ry, The

peo-ple, all the peo-ple have seen. His glo-ry, all the peo-ple have seen His glo-ry, The

249

Trb

C. Tn.

Ten

Bass

Org.

heav'ns have de-clar'd His right-eous-ness and all the peo-ple have seen. His glo-ry, all the peo-ple, all the peo-ple,

heav'ns have de-clar'd His right-eous-ness and all the peo-ple have seen. His glo-ry, all the peo-ple, all the peo-ple,

heav'ns have de-clar'd His right-eous-ness and all the peo-ple have seen. His glo-ry, all the peo-ple, all the peo-ple,

heav'ns have de-clar'd His right-eous-ness and all the peo-ple have seen. His glo-ry, all the peo-ple, all the peo-ple,

258

Trb

C. Tn.

Ten

Bass

Org.

all the peo-ple have seen His glo-ry, all the peo-ple, all the peo-ple,

all the peo-ple have seen His glo-ry, all the peo-ple, all the peo-ple,

all the peo-ple have seen His glo-ry, all the peo-ple, all the peo-ple,

all the peo-ple have seen His glo-ry, all the peo-ple, all the peo-ple,

The Lord Is King

264

all the peo - ple have seen His glo - ry, A - men. A - men.

all the peo - ple have seen His glo - ry, A - men. A - men.

all the peo - ple have seen His glo - ry, A - men. A - men.

all the peo - ple have seen His glo - ry, A - men. A - men.

Org.

Detailed description: This is a musical score for the hymn 'The Lord Is King', starting at measure 264. It features four vocal parts: Trumpet (Trb), Cornet (C. Tn.), Tenor (Ten), and Bass, along with an Organ (Org). The music is in the key of D major (two sharps) and 4/4 time. The vocal parts have lyrics: 'all the peo - ple have seen His glo - ry, A - men. A - men.' The organ part provides harmonic support with chords and melodic lines. The score is written on a grand staff with five systems of staves.

# The Lord Is King

## Musical Illustrations

Source (F) iii, pp. 201-221

Fig.1

A two-bar variant is presented from bar 131.

Musical notation for Fig.1, a two-bar variant starting at bar 131. The notation is in treble and bass clefs, with a key signature of two sharps (F# and C#). The first bar contains a sequence of eighth notes in the treble clef and a sequence of eighth notes in the bass clef. The second bar contains a sequence of eighth notes in the treble clef, followed by a fermata over the final note, and a sequence of eighth notes in the bass clef. The bass clef has a fingering of 6, 4, and #7 indicated below the notes.

Fig.2

A thirteen-bar variant is presented from bar 267.

Musical notation for Fig.2, a thirteen-bar variant starting at bar 267. The notation is in treble and bass clefs, with a key signature of two sharps (F# and C#). The first bar contains a sequence of eighth notes in the treble clef and a sequence of eighth notes in the bass clef. The second bar contains a sequence of eighth notes in the treble clef and a sequence of eighth notes in the bass clef. The third bar contains a sequence of eighth notes in the treble clef and a sequence of eighth notes in the bass clef. The fourth bar contains a sequence of eighth notes in the treble clef and a sequence of eighth notes in the bass clef. The fifth bar contains a sequence of eighth notes in the treble clef and a sequence of eighth notes in the bass clef. The sixth bar contains a sequence of eighth notes in the treble clef and a sequence of eighth notes in the bass clef. The seventh bar contains a sequence of eighth notes in the treble clef and a sequence of eighth notes in the bass clef. The eighth bar contains a sequence of eighth notes in the treble clef and a sequence of eighth notes in the bass clef. The ninth bar contains a sequence of eighth notes in the treble clef and a sequence of eighth notes in the bass clef. The tenth bar contains a sequence of eighth notes in the treble clef and a sequence of eighth notes in the bass clef. The eleventh bar contains a sequence of eighth notes in the treble clef and a sequence of eighth notes in the bass clef. The twelfth bar contains a sequence of eighth notes in the treble clef and a sequence of eighth notes in the bass clef. The thirteenth bar contains a sequence of eighth notes in the treble clef and a sequence of eighth notes in the bass clef. The bass clef has a fingering of 6, 4, and 7 indicated below the notes.

# The Lord Is My Shepherd

[pre-1815]

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

Duet: Two Trebles

Treble 1

Treble 2

Organ

[Sym.]

7 *[As soft as possible]*

Trb 1

Trb 2

Org.

14

Trb 1

Trb 2

Org.

20

Trb 1

Trb 2

Org.

fore can I no - thing want. And He shall feed me, -

fore can I no - thing want. [Sym.] And

The Lord Is My Shepherd

27 *p*

Trb 1 He shall feed me, shall feed me in a green pas-ture and

Trb 2 He shall feed me, shall feed me in a green pas-ture and lead me, lead me

Org. [p]

33 *tr*

Trb 1 lead me, lead me forth, and lead me, lead me forth be - side the wa - ters of com

Trb 2 forth, lead me forth, and lead me, lead me forth be - side the wa - ters of com

Org. [tr]

40 *fort.* *Recitativo* *1st Treble*

Trb 1 fort. He shall con-

Trb 2 fort.

Org. fort. [Sym.] [tr]

47

Trb 1 - vert, con-vert my soul and bring me in the paths, the paths of right - eous-ness for His name's sake, for

Org.

52 *[Larghetto]* *Air*

Trb 1 His name's sake.

Org. *Larghetto* *Sym.* *tr*

The Lord Is My Shepherd

59

Trb 1

Org.

Yea though I walk through the val - ley of the sha - dow of death I will

Play Bass only

66

Trb 1

Org.

fear no ev - il. I will fear no ev - il, will fear no ev - il for Thou art with me, will

74

Trb 1

Org.

fear no ev - il for Thou art with me. [Sym.]

82

Trb 1

Org.

Yea though I walk, yea though I walk through the val - ley of the

90

Trb 1

Org.

sha-dow of death I will fear, I will fear, will fear no ev - il,

99

Trb 1

Org.

will fear no ev - il for Thou art with me. [Sym.]

The Lord Is My Shepherd

108 Duet

Trb 1

Org.

But Thy lov - ing mer - cy and truth shall fol - low me all the

114

Trb 1

Trb 2

Org.

days of my life, shall fol - low me all the days of my life.

But Thy

120

Trb 2

Org.

lov - ing mer - cy and truth shall fol - low me all the days of my

126

Trb 1

Trb 2

Org.

shall fol - low me, shall

life, shall fol - low me all the days of my life, shall fol - low me, shall

*f*

[*f*]

[*f*]

132

Trb 1

Trb 2

Org.

fol - low me, shall fol - low me, shall

fol - low me, shall fol - low me, shall fol - low me, shall

137

Trb 1  
fol - low me all the days of my life.

Trb 2  
fol - low me all the days of my life. [Sym.]

Org.

143

Trb 1  
*pp*  
And I will dwell in the house, the house of the

Trb 2  
*pp*  
And I will dwell in the house, the house of the

Org.  
*pp*

149

Trb 1  
Lord for ev - er and ev - er, for ev - er, for

Trb 2  
Lord for ev - er and ev - er, for ev - er and ev - er, for ev - er, for

Org.  
[cresc.] [f]

155

Trb 1  
ev - er and ev - er. And I will dwell,

Trb 2  
ev - er and ev - er. And I will dwell,

Org.  
[pp]

161

Trb 1  
and I will dwell, will dwell in the house of the Lord for ev - er.

Trb 2  
and I will dwell, will dwell in the house of the Lord for ev - er,

Org.

167

Trb 1 I will dwell in the house, I will dwell in the house, the house of the

Trb 2 ev - er, I will dwell in the house, the house of the

Org.

173 *p*

Trb 1 Lord for ev - er and ev - er, for ev - er. A - men. For ev - er, for

Trb 2 Lord for ev - er and ev - er, for ev - er. A - men. For ev - er, for

Org. [*p*]

179 **Largo**

Trb 1 ev - er for ev - er. A - men. *tr*

Trb 2 ev - er for ev - er. A - men. [*Sym.*]

Org. **Largo** a tempo

185 **Volti Chorus**

Ten And I will dwell in the

Bass And I will dwell in the house, the house of the

Org. [*tr*]

The Lord Is My Shepherd

191

Trb

C.Tn

Ten

Bass

Org.

And I will

house, the house of the Lord for ev - er and ev - er, will

Lord for ev - er and ev - er, will dwell in the house, the

196

Trb

C.Tn

Ten

Bass

Org.

dwell in the house, the house of the Lord for ev - er. I will

house of the Lord for ev - er for ev - er and ev - er. I will

dwell in the house, the house of the Lord for ev - er. I will

house of the Lord for ev - er for ev - er and ev - er, for ev -

202

Trb

C.Tn

Ten

Bass

Org.

dwell in the house, the house of the Lord for

dwell in the house for ev - er, will dwell in the house of the

dwell in the house, I will dwell in the house, the house of the Lord for

er. I will dwell in the house, the house of the Lord for

The Lord Is My Shepherd

208

Trb  
 ev - er and ev - er, for ev - er and ev - er, for

C.Tn  
 Lord for ev - er, for ev - er and ev - er, for

Ten  
 ev - er and ev - er, for ev - er and ev - er, for

Bass  
 ev - er and ev - er, for ev - er and ev - er, for

Org.

214

Trb  
 ev - er, for ev - er and ev - er, will dwell in the

C.Tn  
 ev - er and ev - er, for ev - er and ev - er, will

Ten 1  
 ev - er and ev - er, for ev - er and ev - er,

Ten 2  
 and ev - er, for ev - er and ev - er,

Bass  
 ev - er and ev - er, for ev - er and ev - er, will dwell in the house of the

Org.

220

Trb  
 house, the house of the Lord for ev - er, for ev - er and ev - er, will

C.Tn  
 dwell in the house of the Lord for ev - er, for ev - er and ev - er, will

Ten  
 will dwell in the house of the Lord for ev - er and ev - er, will

Bas 1  
 Lord for ev - er, will dwell in the house of the Lord for ev - er, will

Bas 2  
 will dwell in the house of the Lord for - ev - er,

Org.



# There Were Shepherds

[c.1814]

Anthem for Christmas Day

Edited by Elaine Sherwin

Sir John Andrew Stevenson

Sym [Largo]

(1761-1833)

Organ

[pp]  
[Ped.]

Org.

C.Tn  
Ten  
Bass 1  
Bass 2

[Largo] Verse ad lib. [Andante]

There were shep - herds, there were  
There were shep - herds, there were  
There were shep - herds, there were

There were shep - herds,  
[Largo] ad lib. [Andante]

[Choir organ] stop Diapasons

C.Tn  
Ten  
Bass 1  
Bass 2

shep-herds a - bi - ding in the field, [p] kee - ping\_ watch, kee - ping  
there were shep-herds a - bi - ding in the field, kee - ping\_ watch, kee - ping\_

shep-herds a - bi - ding in the field, [p] kee - ping watch, kee - ping\_

there were shep-herds a - bi - ding in the field, kee - ping\_ watch, kee - ping

Org.

There Were Shepherds

29 *cresc.* *p*

C.Tn watch o - ver their flocks by night, kee - ping watch, kee - ping watch

Ten watch *cresc.* o - ver their flocks by night, kee - ping watch, [p] kee - ping watch

Bass 1 watch [cresc.] o - ver their flocks by night, kee - ping watch, [p] kee - ping watch

Bass 2 watch [cresc.] o - ver their flocks by night, kee - ping watch, [p] kee - ping watch

Org. [cresc.] [p]

36 Chorus *f*

Trb There were shep - herds a - bi - ding in the field,

C.Tn o - ver their flocks by night. There were shep - herds a - bi - ding in the field, kee - ping

Ten o - ver their flocks by night. There were shep - herds a - bi - ding in the field, kee - ping

Bass 1 flocks, their flocks by night. There were shep - herds a - bi - ding in the field,

Bass 2 o - ver their flocks by night.

Org. *f*

43

Trb kee - ping watch o - ver their flocks by night, kee - ping watch o - ver their

C.Tn watch o - ver their flocks by night, kee - ping watch o - ver their

Ten watch o - ver their flocks by night, kee - ping watch

Bass kee - ping watch o - ver their flocks by night, kee - ping watch

Org.

There Were Shepherds

50 Verse

Trb  
flocks, their flocks by night.

C.Tn  
flocks, their flocks by night.

Ten 1  
o - ver their flocks by night.

Ten 2  
by night.

Bass 1  
o - ver their flocks by night. And lo the An - gel of the Lord came up - on them

Bass 2  
And lo the

Org.  
[p] [Choir organ Diapasons]

58  
C.Tn  
an - gel of the Lord came up - on them and the glo

Ten  
an - gel of the Lord came up - on them and the glo - - -

Bass 1  
And the glo - ry, the glo - ry, the

Bass 2  
an - gel of the Lord came up - on them, and the glo - ry, the glo - ry, the

Org.

66  
C.Tn  
ry, the glo - ry of the Lord shone round a - bout them and they were

Ten  
- ry, the glo - ry of the Lord shone round a - bout them and they were sore, were

Bass 1  
glo - ry and they were sore, were

Bass 2  
glo - ry, the glo - ry of the Lord shone round a - bout them and they were

Org.  
Swell

There Were Shepherds

75 *[lento]* *[pp]*

C.Tn  
sore — a fraid, sore — a fraid, they were sore, were sore — a fraid, sore — a fraid, sore

Ten  
sore — a fraid, sore a - fraid, they were sore, were sore a - fraid, sore a - fraid, sore

Bass 1  
sore — a fraid, sore a - fraid, they were sore, were sore — a - fraid, sore a - fraid, sore

Bass 2  
sore — a - fraid, sore a - fraid, they were sore, were sore a - fraid, sore a - fraid, sore

Org.  
*[pp]* *[lento]*

86

C.Tn  
a - fraid.

Ten  
a - fraid.

Bass 1  
a - fraid.

Bass 2  
a - fraid.

Org.  
*[Sym.]* *[decrec.]*  
*[Swell]*

96 *[Slow]* *[p]*  
Recitativo  
Tenor

Ten  
And the an-gel said un-to them fear not for be - hold I bring you glad ti-dings, ti-dings of great joy which shall

Org.  
*[p]* *[Choir organ stop Diapasons]* *[cresc.]*

102 *p* *espress.* *f* *p* *Largo*

Ten  
be to all peo-ple, for un-to you is born this day in the ci-ty of Da-vid, a Sa - viour, a

Org.  
*[p]* *[f]* *[p]* *Largo*

There Were Shepherds

107 [Vivace] Verse [p]

C.Tn

Ten

Bass 1

Bass 2

Org.

Glad ti - dings, glad ti - dings, glad ti - dings, glad ti - dings of

Sa - viour which is Christ the Lord.

Glad ti - dings, glad ti - dings, glad ti - dings, glad ti - dings of

Glad ti - dings, glad ti - dings, glad ti - dings, glad ti - dings

Glad ti - dings, glad ti - dings, glad ti - dings, glad ti - dings

Glad ti - dings, glad ti - dings, glad ti - dings, glad ti - dings

Glad ti - dings, glad ti - dings, glad ti - dings, glad ti - dings

114

C.Tn

Ten

Bass 1

Bass 2

Org.

great joy, of great joy, which shall be, shall be to all peo - ple,

great joy, of great joy, which shall be, shall be to all peo - ple,

of great joy, of great joy, which shall be to all peo - ple, glad

of great joy, of great joy, which shall be to all peo - ple, glad

of great joy, of great joy, which shall be to all peo - ple, glad

121

C.Tn

Ten

Bass 1

Bass 2

Org.

glad ti - dings, glad ti - dings, glad ti - dings of great joy, of great

glad ti - dings, glad ti - dings of great joy, of great

ti - dings, glad ti - dings, glad ti - dings of great joy

ti - dings, glad ti - dings, glad ti - dings of great joy

ti - dings, glad ti - dings, glad ti - dings of great joy

ti - dings, glad ti - dings, glad ti - dings of great joy

There Were Shepherds

128

C.Tn  
joy, which shall be to all peo-ple, glad ti - dings, glad ti - dings, glad ti - dings, glad ti - dings of great

Ten  
joy, which shall be to all peo-ple, glad ti - dings, glad ti - dings, glad ti - dings, glad ti - dings of great

Bass 1  
— which shall be to all — peo-ple, glad ti - dings, glad ti - dings, glad ti - dings, glad ti - dings of

Bass 2  
— which shall be to all peo-ple, glad ti - dings, glad ti - dings, glad ti - dings, glad ti - dings of

Org.

136

C.Tn  
joy, of great joy, which shall be to all peo-ple, great joy, great joy, which shall be to all

Ten  
joy, of great joy, which shall be to all peo-ple, great joy, great joy, which shall be to all

Bass 1  
great joy, great joy, which shall be to all peo-ple, great joy, great joy, which shall be to all

Bass 2  
great joy, great joy, which shall be to all peo-ple, great joy, great joy, which shall be to all

Org.

144

[Largo Andante]  
Solo Contra Tenor  
[p]

C.Tn  
peo-ple. And sud - den-ly there

Ten  
peo-ple.

Bass 1  
peo-ple.

Bass 2  
peo-ple.

Org.

There Were Shepherds

153 Verse [pp]

C.Tn was with the an-gel, there was with the an-gel a mul-ti-tude of the heav'n-ly host

Ten

Bass 1

Bass 2

Org.

And  
pp  
And  
pp  
And  
pp

161

C.Tn sud-den-ly there was with the an-gel, there was with the an-gel, a mul-ti-tude of the heav'n-ly

Ten sud-den-ly there was with the an-gel, the an-gel, a mul-ti-tude of the heav'n-ly

Bass 1 sud-den-ly there was with the an-gel, there was with the an-gel, a mul-ti-tude of the heav'n-ly

Bass 2 sud-den-ly there was with the an-gel, there was with the an-gel, a mul-ti-tude of the heav'n-ly

Org.

168 Solo [pp]

C.Tn host, there was with the an-gel, a mul-ti-tude of the heav'n-ly host prai-sing God, prai-sing God, prai-

Ten host,

Bass 1 host,

Bass 2 host,

Org.

pp





There Were Shepherds

221 *pp* *tr* *tr*

C.Tn

Ten

Bass 1

Bass 2

Org.

ni - po - tent reign-eth, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

for the Lord God om - ni - po - tent reign-eth, hal - le - lu - jah, hal - le - lu - jah,

for the Lord God om - ni - po - tent reign-eth, hal - le - lu - jah, hal - le - lu - jah,

230 *tr* *Bold*

C.Tn

Ten

Bass 1

Bass 2

Org.

lu - jah, hal - le - lu - jah,

lu - jah, hal - le - lu - jah,

hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

for the Lord God om - *[Bold]*

238 *[f]* *[tr]* *[p]* *tr*

C.Tn

Ten

Bass 1

Bass 2

Org.

ni - po - tent reign-eth, the Lord God om - ni - po - tent reig - neth, hal - le - lu - jah, hal - le - lu - jah,

hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

hal - le - lu - jah, hal - le - lu - jah,

ni - po - tent reign-eth, the Lord God om - ni - po - tent reig - neth, hal - le - lu - jah, hal - le - lu - jah,



There Were Shepherds

271 **Chorus** **Slow Maestoso**

Trb Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah. For the Lord God om -

C.Tn lu - jah, hal - le - lu - jah. Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah. For the Lord God om -

Ten lu - jah, hal - le - lu - jah. Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah. For the Lord God om -

Bass 1 lu - jah, hal - le - lu - jah. Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah. For the Lord God om -

Bass 2 hal - le - lu - jah. [Slow Maestoso]

Org. *f*

280

Trb ni - po - tent, the Lord God om - ni - po - tent reign - eth.

C.Tn ni - po - tent, the Lord God om - ni - po - tent reign - eth.

Ten ni - po - tent, the Lord God om - ni - po - tent reign - eth.

Bass ni - po - tent, the Lord God om - ni - po - tent reign - eth.

Org.

290 **Spirito**  
**Chorus**

Trb 1 Break forth in - to joy, break forth in - to joy, break forth in - to joy, glad

Trb 2 glad

C.Tn Break forth in - to joy, break forth in - to joy, to joy, break forth in - to joy, —

Ten Break forth in - to joy, break forth in - to joy, to joy, break forth in - to joy, —

Bass Break forth in - to joy, break forth in - to joy, break forth in - to joy, —

Org. [Spirito]

There Were Shepherds

294

Trb 1  
 ti - dings, glad ti - dings, glad ti - dings of great joy, break forth in - to joy, break

Trb 2  
 ti - dings, glad ti - dings, glad ti - dings of great joy, break forth in - to joy, break

C.Tn  
 glad ti - dings, glad ti - dings, glad ti - dings of great joy, break forth in - to

Ten 1  
 glad ti - dings, glad ti - dings, glad ti - dings of great joy, break forth in - to

Ten 2  
 glad ti - dings, glad ti - dings,

Bass  
 glad ti - dings, glad ti - dings, glad ti - dings of great joy, break forth in - to joy, break

Org.  
 294

299

Trb 1  
 forth in - to joy, glad ti - dings of great joy, glad

Trb 2  
 forth in - to joy,

C.Tn  
 joy, to joy, glad ti - dings of great joy, of great joy, glad

Ten  
 joy, to joy, glad ti - dings of great joy, of great joy, glad ti - dings, glad

Bass  
 forth in - to joy, glad ti - dings of great

Org.  
 299

There Were Shepherds

304

Trb 1  
ti - dings of great joy, glad ti - dings, glad ti - dings, glad ti - dings of great

Trb 2  
glad ti - dings, glad ti - dings, glad ti - dings of great

C.Tn  
ti - dings of great joy, glad ti - dings, glad ti - dings, glad ti - dings of great

Ten 1  
ti - dings of great joy, glad ti - dings, glad ti - dings, glad ti - dings of great

T 2  
ti - dings of great joy, glad ti - dings, glad ti - dings,

Bass  
joy, of great joy, glad ti - dings, glad ti - dings, glad ti - dings of great

Org.

309

Trb 1  
joy, glad ti - dings, glad ti - dings, glad ti - dings of great joy, glad ti - dings, glad

Trb 2  
joy, glad ti - dings, glad ti - dings, glad ti - dings of great joy, glad ti - dings, glad

C.Tn  
joy, glad ti - dings, glad ti - dings, glad ti - dings of great joy, glad ti - dings,

Ten  
joy, glad ti - dings, glad ti - dings, glad ti - dings of great joy, glad ti - dings,

Bass  
joy, glad ti - dings, glad ti - dings, glad ti - dings of great joy, glad ti - dings,

Org.

314

Trb  
ti - dings, glad ti - dings of great joy, break forth in - to

C.Tn  
glad ti - dings, glad ti - dings of great joy, break forth in - to joy, break

Ten  
glad ti - dings, glad ti - dings of great joy, break forth in - to joy, break

Bass  
glad ti - dings, glad ti - dings of great joy, break forth in - to joy, break

Org.

There Were Shepherds

318 [Verse]

Trb joy, break forth in-to joy, glad ti-dings, glad ti-dings of great joy.

C.Tn forth in-to joy, glad ti-dings, glad ti-dings of great joy. For un-to you is

Ten 1 forth in-to joy, glad ti-dings, glad ti-dings of great joy. For un-to you is

Ten 2

Bass forth in-to joy, glad ti-dings, glad ti-dings of great joy. For un-to you is

Org. Swell [p] [Choir organ stop Diapasons]

324

C.Tn born a Sa-viour, for un-to you is born a Sa-viour, which is

Ten born a Sa-viour, for un-to you is born a Sa-viour, which is

Bass born a Sa-viour, for un-to you is born a Sa-viour, which is

Org.

331 Chorus

Trb Christ, is Christ the Lord, which is Christ, is Christ the

C.Tn Christ, is Christ the Lord, which is Christ, is Christ the

Ten Christ, is Christ the Lord, which is Christ, is Christ the

Bass Christ, is Christ the Lord, which is Christ, is Christ the

Org. Break [f]

There Were Shepherds

337

Trb  
 forth in - to joy, break forth in - to joy, glad ti - dings of great joy, break

C.Tn  
 Lord. Break forth in - to joy, break forth in - to joy, glad ti - dings of great joy, break

Ten  
 Lord. Break forth in - to joy, break forth in - to joy, glad ti - dings of great joy, break

Bass  
 Lord. Break forth, break forth in - to joy, glad ti - dings of great joy, break

Org.

341

Trb  
 forth in-to joy, break forth in-to joy, break forth in - to joy, break forth in - to joy,

C.Tn  
 forth in-to joy, break forth in-to joy, break forth in - to joy, break forth in - to joy, glad ti - dings of great

Ten  
 forth in-to joy, break forth in-to joy, break forth in - to joy, break forth in - to joy, glad

Bass  
 forth in-to joy, break forth in-to joy, break forth in - to joy, break forth in - to joy,

Org.

346

Trb  
 glad ti - dings of great joy, of great joy, great

C.Tn  
 joy, of great joy, glad ti - dings of great joy, of great joy, great

Ten  
 ti - dings of great joy, of great joy, glad ti - dings of great joy, great

Bass  
 glad ti - dings of great joy, glad ti - dings of great joy, great

Org.

[Full organ Trumpet]

There Were Shepherds

357 Verse [p]

joy, great joy, glad ti - dings of great joy. For un - to you is

joy, great joy, glad ti - dings of great joy. For un - to you is

joy, great joy, glad ti - dings of great joy. For un - to you is

joy, great joy, glad ti - dings of great joy. For un - to you is

Org. Swell *p*

357

born a Sa - viour, for un - to you is born a Sa - viour which is

born a Sa - viour, for un - to you is born a Sa - viour which is

born a Sa - viour, for un - to you is born a Sa - viour which is

born a Sa - viour, for un - to you is born a Sa - viour which is

Org.

364 Chorus [f]

Christ, is Christ the Lord, which is Christ, is Christ the

Christ, is Christ the Lord, which is Christ, is Christ Break

is Christ the

Christ, is Christ the Lord, which is Christ, is Christ the

Christ, is Christ the Lord, which is Christ, is Christ the

Org. *f*

There Were Shepherds

370

Trb  
 Lord. Break forth in - to joy, break forth in - to joy, glad ti - dings, glad ti - dings,

C.Tn  
 forth in - to joy, break forth in - to joy, in - to joy, glad ti - dings, glad ti - dings, glad ti - dings, glad ti - dings, Thy God

C.Tn 2  
 Lord.

Ten  
 Lord. Break forth in - to joy, break forth in - to joy, glad ti - dings, glad ti - dings, glad ti - dings, glad ti - dings, Thy God

Bass  
 Lord. Break forth in - to joy, break forth in - to joy, glad ti - dings, glad ti - dings, glad ti - dings, glad ti - dings,

Org.

375

Trb  
 Thy God reig - neth, break forth in - to joy, break forth in - to joy,

C.Tn  
 reig - neth, break forth in - to joy, break forth in - to joy,

Ten  
 reig - neth, break forth in - to joy, break forth in - to joy, Thy God

Bass  
 Thy God reig - neth, break forth in - to joy, break forth in - to joy,

Org.

381

Trb  
 Thy God reig - neth, break forth in - to

C.Tn  
 Thy God reig - neth, break forth in - to

Ten  
 reig - neth, Thy God reig - neth, break forth in - to

Bass  
 Thy God reig - neth, break forth in - to

Org.

There Were Shepherds

386

Trb joy, break forth in - to joy, Thy God reig

C.Tn joy, break forth in - to joy, Thy God reig

Ten joy, break forth in - to joy, Thy God reig

Bass joy, break forth in - to joy, Thy God reig

Org.

392

Trb neth, break forth in - to joy, in - to joy, [silent]

C.Tn neth, break forth in - to joy, [silent]

Ten neth, break forth in - to joy, to joy, [silent]

Bass neth, break forth in - to joy, [silent]

Org.

398 **Adagio**

Trb Thy God reig - - - - neth.

C.Tn Thy God reig - - - - neth.

Ten Thy God reig - - - - neth.

Bass Thy God reig - - - - neth.

Org. Thy God reig - - - - neth. [Adagio]

# Behold I Bring You Glad Tidings

[c. 1830]

Edited by Elaine Sherwin

Sir John Andrew Stevenson

(1761-1833)

Chorus [Slow] *f*

Counter Tenor  
Tenor  
Bass

Break forth in - to joy, break forth in - to joy, glad ti-dings, glad ti-dings, glad ti-dings, glad

Break forth in - to joy, — break forth in - to joy, — glad ti-dings, glad ti-dings, glad ti-dings, glad

Break forth in - to joy, break forth in - to joy, glad ti-dings, glad ti-dings, glad ti-dings, glad

10  
C.Tn  
Ten  
Bass

ti - dings of great — joy, of great — joy, —  
ti - dings of great — joy, of great — joy,  
ti - dings of great — joy, of great — joy,

20  
C.Tn  
Ten  
Bass

glad ti - dings of — great — joy, of great —  
glad ti - dings of — great — joy, ti - dings of great —  
glad ti - dings of — great — joy, ti - dings of great —

27  
C.Tn  
Ten  
Bass

— joy, which shall be to all peo-ple, to all, all, which shall be to all peo-ple, to all, all, which shall  
— joy, which shall be to all peo-ple, to all, all, which shall be to all peo-ple, to all, all, which shall  
— which shall be to all peo-ple, to all, all, which shall be to all peo-ple, to all, all, which shall

36  
C.Tn  
Ten  
Bass

ad lib. ad lib.

be to all peo - ple. A - men. A - men.  
be to all peo - ple. A - men. A - men.  
be to all peo - ple. A - men. A - men.

# There Were Shepherds

Anthem for Christmas Day

## Musical Illustration

Source (O) viii, pp. 118 - 119

Edited by Elaine Sherwin

Sir John Stevenson  
(1761-1833)

**Andante** Verse Solo Treble **Allegro** Chos.

Glad ti - dings glad ti - dings Glad ti - dings glad ti - dings glad ti - dings

8 of great joy of great joy which shall be to all peo - ple

16 Glad ti - dings glad ti - dings glad ti - dings of great joy

24 of great joy great joy great joy which shall be to all to all; all peo - ple, glad

31 ti-dings glad ti-dings glad ti-dings glad ti-dings glad ti-dings which shall

39 Verse Chos. 11 be to all to all peo - ple to all all all peo - ple Glo - ry Glo -

58 **Andante** Verse 4 Chos. ry Glo - ry to God on high And on Earth peace and on Earth peace

69 Verse Chos. and on Earth peace peace peace good will to-wards men on Earth peace peace good will to-wards men.

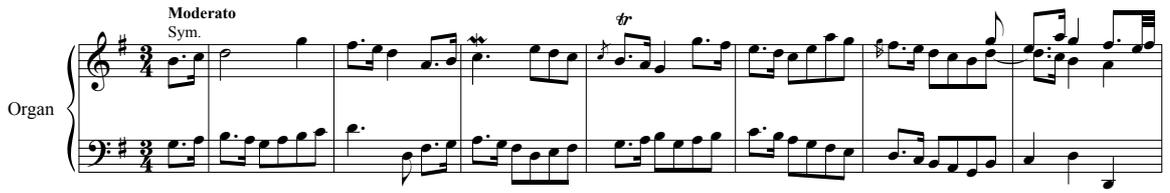
# Unto Thee O God

[after 1820]

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

Moderato  
Sym.



Organ

The organ introduction is in 3/4 time, starting with a treble clef and a key signature of one sharp (F#). It features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A trill is marked above the first measure of the right hand.

[Moderato]  
Verse 5 Voices

Chorus  
Trebles unison

8

Treble 1  
Un - to Thee O God do we give thanks. Un - to Thee O God do we give thanks. Un - to

Treble 2  
Un - to Thee O God do we give thanks. Un - to Thee O God do we give thanks. Un - to

Counter Tenor

Tenor  
Un - to Thee O God do we give thanks. Un - to Thee O God do we give thanks. Un - to

Bass  
Un - to Thee O God do we give thanks. Un - to Thee O God do we give thanks. Un - to

Org.  
Un - to



This section contains the vocal and organ parts for measures 8 through 16. It includes staves for Treble 1, Treble 2, Counter Tenor, Tenor, Bass, and Organ. The lyrics are: "Un - to Thee O God do we give thanks. Un - to Thee O God do we give thanks. Un - to". The organ part is marked with a forte dynamic [f] and a "Full" instruction.

17

Trb  
Thee O God do we give thanks. Un - to Thee O God do we give thanks.

C.Tn  
Thee O God do we give thanks. Un - to Thee O God do we give thanks. Soli [p]

Ten  
Thee O God do we give thanks. Un - to Thee O God do we give thanks. Thy

Bass  
Thee O God do we give thanks. Un - to Thee O God do we give thanks.

Org.  
Thee O God do we give thanks. Un - to Thee O God do we give thanks.



This section contains the vocal and organ parts for measures 17 through 24. It includes staves for Trumpet (Trb), Counter Tenor (C.Tn), Tenor, Bass, and Organ. The lyrics are: "Thee O God do we give thanks. Un - to Thee O God do we give thanks. Thy". The organ part is marked with a piano dynamic [p].

Unto Thee O God

25 [p] *tr*

C.Tn Thy name al - so is so nigh that do Thy won - drous — works, Thy

Ten name al - so is so nigh, is so nigh that do Thy won - drous — works, Thy —

Bass Thy name al - so is so nigh, so nigh that do Thy won - drous, —

Org.

31 *tr*

Trb Un - to Thee O God — do — we — give thanks. — Un - to Thee O

C.Tn won-drous works de - clare. — Un - to Thee O God do we give thanks. Un - to Thee O

Ten won-drous works de - clare. — Un - to Thee O God do we — give — thanks. O

Bass won-drous works de - clare. — Un - to Thee O God do we give thanks. Un - to Thee O

Org.

38 Chorus

Trb God — do — we — give — thanks. Un - to Thee O God — do — we — give

C.Tn God do we — give thanks. Un - to Thee O God do we give

Ten God do we give thanks. Un - to Thee O God — do we give

Bass God do we give thanks. Un - to Thee O God do we give

Org. Full

Unto Thee O God

44

Trb  
thanks. Un - to Thee O God do we give thanks.

C.Tn  
thanks. Un - to Thee O God do we give thanks. Solo Thy name al - so is so

Ten  
8  
thanks. Un - to Thee O God do we give thanks. Solo Thy name al - so is so nigh, so

Bass  
thanks. Un - to Thee O God do we give thanks. Thy

Org.

51

C.Tn  
nigh, so nigh, Thy name al - so is so nigh that do Thy won - drous works, Thy won - drous

Ten  
nigh, Thy name al - so is so nigh that do Thy won - drous works, Thy

Bass  
name al - so is so nigh, Thy name al - so is so nigh that do Thy won - drous works, Thy

Org.

58

C.Tn  
works, Thy won - drous works de - clare. Un - to Thee O God do

Ten  
8  
won - drous, won - drous works de - clare. Un - to Thee O God do

Bass  
won - drous, won - drous works de - clare. Un - to Thee O God do

Org.

*lento*  
*p* *tr*

*[p] lento*

Unto Thee O God

65

Trb

C.Tn

Ten

Bass

Org.

Soli

O — God to — Thee, do — we — give

we — give — thanks. Un - to Thee O God do — we — give thanks. O — God to — Thee, do — we — give

we — give thanks. Un - to Thee O God do — we — give thanks.

we give thanks. Un - to Thee O God do — we — give thanks.

74

Trb

C.Tn

Ten

Bass

Org.

Chorus

thanks. O — God to — Thee, do — we — give thanks, do — we — give thanks.

thanks. O — God to — Thee, do — we — give thanks, do — we — give thanks.

O — God to — Thee, do — we — give thanks, do — we — give thanks.

O — God to — Thee, do — we — give thanks, do — we — give thanks.

82

Trb

C.Tn

Ten

Bass

Org.

Soli Ad lib.

Chorus [Ad lib.]

Thy way O God is ho - ly. Thy way O God is ho -

Thy way O God is ho - ly. Thy way O God is ho -

Thy way O God is ho - ly. Thy way O God is ho -

Thy way O God is ho - ly. Thy way O God is ho -

Thy way O God is ho - ly. Thy way O God is ho -

Thy way O God is ho - ly. Thy way O God is ho -

Full

Unto Thee O God

88 **Chorus**

Trb *f* *ad lib.* *p*

C.Tn *ly.* *Soli* Thy way is ho - ly. *f* Who is so great a God as our God. *[p]*

Ten *ly.* Thy way is ho - ly, Thy way is ho - ly. *f* Who is so great a God who as our God. *[p]*

Bass *ly.* Thy way is ho - ly, Thy way is ho - ly. *f* Who is so great a God who as our God. *[p]*

Org. *Full* *f* *[p]* *[ad lib.]*

94 *[ad lib.]*

C.Tn *Recitativo* The wa-ters saw Thee and were a-fraid, the clouds pou-red out

Ten The wa-ters saw Thee O God. The wa-ters saw Thee and were a-fraid, the clouds pou-red out

Bass The wa-ters saw Thee and were a-fraid, the clouds pou-red out

Org. *ad lib.*

99 **Vivace**

C.Tn wa - ter. The air thun dred, the air thun dred,

Ten wa - ter. The air thun dred, the air thun dred,

Bass wa - ter. The air thun dred, thun

Org. *[Vivace]*

Unto Thee O God

103

C.Tn  
thun - dred and Thine ar - rows \_ went a-broad. The air thun -

Ten  
thun - dred and Thine ar - rows \_ went a-broad. The air thun -

Bass  
- dred and Thine ar - rows \_ went a-broad. The air thun -

Org.  
103

106

C.Tn  
- dred and Thine ar - rows went a-broad. *tr* The voice of Thy thun - der, Thy

Ten  
- dred and Thine ar - rows went a-broad. The voice of Thy thun - der, Thy

Bass  
- dred and Thine ar - rows went a-broad. The voice of Thy thun - der, Thy thun -

Org.  
106

110

C.Tn  
thun - der was heard from a - bove. The voice of Thy

Ten  
thun - der was heard from a - bove. The voice of Thy

Bass  
- der Thy thun - der was heard from a - bove. The voice of Thy thun -

Org.  
110

113

C.Tn  
thun - der was heard from a - bove. His light-nings shone,

Ten  
thun - der was heard from a - bove. His light - nings

Bass  
- der Thy thun - der was heard from a - bove. His light - nings

Org.  
113

116 *ff* [*dim.*]

C.Tn His light-nings shone His light-nings shone u-pon the ground.

Ten shone, His light-nings shone u-pon the ground.

Bass shone, His light-nings shone u-pon the ground.

Org. *8vb*

119

C.Tn The earth was mov'd and shook with all. The earth was mov'd and

Ten The earth was mov'd and shook with all. The earth was mov'd and

Bass The earth was mov'd and shook with all. The earth was mov'd and

Org. *p*

123 *f* **Largo** Solo Counter Tenor

C.Tn shook with all. Thy way is in the sea and Thy paths in the great wa - ters, Thy

Ten shook with all.

Bass shook with all.

Org. *f* **Largo**

129

C.Tn way is in the sea and Thy paths in the great wa - ters and Thy foot - steps, Thy foot - steps are not

Org.

Unto Thee O God

136 Trio

C.Tn. known. Thy way is in the sea and Thy paths in the great wa - ters, Thy way is in the sea — and Thy paths in the great

Ten Thy way is in the sea and Thy paths in the great wa - ters, Thy way is in the sea and Thy paths in the great

Bass Thy way is in the sea and Thy paths in the great wa - ters, Thy way is in the sea and Thy paths in the great

Org.

144 *pp*

C.Tn. wa - ters and Thy foot-steps, Thy foot - steps are — not known and Thy foot-steps, Thy foot-steps are — not

Ten wa - ters and Thy foot-steps, Thy foot - steps are — not known and Thy foot-steps, Thy foot-steps are — not

Bass wa - ters and Thy foot-steps, Thy foot - steps are — not known and Thy foot-steps, Thy foot-steps are — not

Org. [*pp*]

152 *ppp* [*dim.*]

C.Tn. known, — Thy foot - steps are not known, — Thy foot - steps are not known. [*ppp*] [*dim.*]

Ten known, — Thy foot - steps are not known, — Thy foot - steps are not known. [*ppp*] [*dim.*]

Bass known, — Thy — foot - steps are not known, — Thy — foot - steps are not known. [*ppp*] [*dim.*]

Org. [*ppp*]

Unto Thee O God

158 **Allegro Moderato**  
Chorus

Trb  
C.Tn  
Ten  
Bass  
Org.

Thy way is in the sea

Thy way is in the sea

[Allegro Moderato]

164

Trb  
C.Tn  
Ten  
Bass  
Org.

sea and Thy paths in the great wa - ters, Thy paths in the great wa - ters

sea and Thy paths in the great wa - ters, Thy paths in the great wa - ters and Thy

and Thy paths in the great wa - ters, Thy paths in the great wa - ters and Thy

and Thy paths in the great wa - ters, Thy paths in the great wa - ters

169

Trb  
C.Tn  
Ten  
Bass  
Org.

and Thy foot-steps and Thy foot-steps, Thy foot-steps are not known, thy foot -

foot - steps and Thy foot - steps Thy foot-steps are not known, Thy

foot - steps and Thy foot - steps Thy foot-steps are not known, Thy

and Thy foot-steps and Thy foot-steps, Thy foot-steps are not known, Thy

loco

Unto Thee O God

175

Trb  
 - steps — are not known. Thy way is in the sea and Thy paths in the great wa - ters, Thy

C.Tn  
 foot-steps are not known. Thy way is in the sea and Thy paths in the great wa - ters, Thy

Ten  
 8  
 foot-steps are not known. Thy way is in the sea and Thy paths in the great wa - ters, Thy

Bass  
 foot-steps are not known. Thy way is in the sea and Thy paths in the great wa - ters, Thy

Org.

181

Trb  
 paths in the great wa - ters and Thy foot - steps and Thy

C.Tn  
 paths in the great wa - ters and Thy foot - steps and Thy foot - steps

Ten  
 paths in the great wa - ters and Thy foot - steps and Thy foot - steps and Thy foot - steps and Thy

Bass  
 paths in the great wa - ters and Thy foot - steps and Thy foot - steps

Org.

186

Trb  
 foot - steps, Thy foot - steps are not known, Thy foot - steps — are not known. Thy way is in the

C.Tn  
 Thy foot - steps are not known, Thy foot - steps are not known. Thy way is in the

Ten  
 foot - steps, Thy foot - steps are not known, Thy foot - steps are not known. Thy way is in the

Bass  
 Thy foot - steps are not known, Thy foot - steps are not known. Thy way is in the

Org.

Unto Thee O God

192

Trb  
sea and Thy paths in the great wa - ters and Thy foot - steps are not

C.Tn  
sea and Thy paths in the great wa - ters and Thy foot - steps are not known, Thy

Ten  
sea and Thy paths in the great wa - ters and Thy foot - steps are not

Bass  
sea and Thy paths in the great wa - ters and Thy foot - steps are not

Org.

197

Trb  
known, Thy foot-steps are not known, and Thy foot-steps are not known, Thy

C.Tn  
foot - steps are not known, and Thy foot-steps are not known, Thy foot - steps are

Ten  
known, Thy foot - steps are not known, and Thy foot-steps are not known, Thy foot -

Bass  
known, Thy foot - steps are not known, and Thy foot-steps are not known, Thy

Org.

203

Trb  
foot-steps are not known, Thy foot-steps are not known, Thy foot-steps are not known, Thy foot-steps are not

C.Tn  
not known, Thy foot-steps are not known, Thy foot-steps are not known, Thy foot-steps are not

Ten  
steps are not known, Thy foot-steps are not known, Thy foot-steps are not known, Thy foot-steps are not

Bass  
foot-steps are not known, Thy foot-steps are not known, Thy foot-steps are not known, Thy foot-steps are not

Org.



# When the Day of Pentecost

[c. 1812]

Anthem for Whitsunday

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

Recitativo

Tenor

When the day of Pen - te - cost was ful - ly come, they were all with one ac - cord in one place.

Largo Andante  
[Quartetto]

5 Verse

C.Tn [p] [cresc.] [ff]

Ten 1 [p] [cresc.] [ff]

Ten 2 [p] [cresc.] [ff]

Bass [p] [cresc.] [ff]

Largo Andante  
Quartetto  
Sym.

And sud - den - ly, there came a sound, a sound from heav'n

10 [p] [p] [p]

C.Tn as if a rush - ing might - y wind, as if a rush - ing might - y wind and it

Ten 1 [p] [p] [p]

Ten 2 [p] [p] [p]

Bass [p] [p] [p]

as if a rush - ing might - y wind, as if a rush - ing might - y wind and it

[swell] [f] p

15

C.Tn  
fil - led all the house \_\_\_\_\_ where they were sit - ting, it fil - led all the

Ten 1  
fil - led all the house \_\_\_\_\_ where they were sit - ting, it fil - led all the

Ten 2  
fil - led all the house \_\_\_\_\_ where they were sit - ting, it fil - led all the

Bass  
fil - led all the house \_\_\_\_\_ where they were sit - ting, it fil - led all the

19

C.Tn  
house \_\_\_\_\_ where they were sit-ting. And there ap-pear - ed un - to them

Ten 1  
house \_\_\_\_\_ where they were sit-ting.

Ten 2  
house \_\_\_\_\_ where they were sit-ting.

Bass  
house \_\_\_\_\_ where they were sit-ting.

Recitativo

Sym.

[cresc.] ff

25

C.Tn  
clo - ven tongues like as of fire and it sat up - on each of them. And they were all fil - led with the

[Largo]

29

C.Tn  
Ho - ly Ghost and be - gan to speak with oth - er tongues the Spi - rit gave their ut - ter - ance

[ff]

f

34 [p]

C.Tn Quartetto Lead off

Largo [p] And there were dwell - ling at Je - ru - sa - lem, there were

Ten 1 [p] And there were dwell - ing at Je - ru - sa - lem, at Je - ru - sa - lem, at Je -

Ten 2 [p] And there were dwell - ling at Je -

Bass [p] And there were dwell - ling at Je -

Largo p

37 >]

C.Tn dwell - ling at Je - ru - sa - lem de - vout men, de - vout

Ten 1 ru - sa - lem, de - vout men, de - vout men, >]

Ten 2 ru - sa - lem, de - vout men, de - vout men, de - vout

Bass ru - sa - lem de - vout men, Sym. de - vout men, de - vout

[p] [cresc.]

41

C.Tn men, were dwell - ling at Je - ru - sa - lem de - vout men, were dwell - ling at Je - ru - sa - lem

Ten 1 there were dwell - ling at Je - ru - sa - lem de - vout men, were dwell - ling at Je - ru - sa - lem de - vout

Ten 2 men, were dwell - ling at Je - ru - sa - lem de - vout men, were dwell - ling at Je - ru - sa - lem de - vout

Bass men, were dwell - ling at Je - ru - sa - lem de - vout men, were dwell - ling at Je - ru - sa - lem de - vout

45

C.Tn  
out of ev - 'ry na - tion un - der heav'n, out of ev - 'ry na - tion, ev - 'ry

Ten 1  
men out of ev - 'ry na - tion, ev - 'ry na - tion un - der heav'n, out of ev - 'ry na - tion, out of ev -

Ten 2  
men out of ev - 'ry na - tion, ev - 'ry na - tion un - der heav'n, out of ev - 'ry na - tion, out of ev - 'ry

Bass  
men out of ev - 'ry na - tion, ev - 'ry na - tion un - der heav'n, out of ev - 'ry na - tion, ev - 'ry

49

C.Tn  
na - tion un - der heav'n.

Ten 1  
- 'ry na - tion un - der heav'n. *Recitativo* [p] Now when this was noi - sed a - broad, was noi - sed a -

Ten 2  
na - tion un - der heav'n.

Bass  
na - tion un - der heav'n.

*dim.* *p* *p*

55

Ten  
broad, the mul - ti - tude came to - ge - ther and were con - found - ed be - cause that ev - 'ry man heard them speak, ev - 'ry man heard them

59

*[Moderato]*  
Semi Chorus [p]

Trb  
And [p] they were all a - mazed and mar - vel - led, say - ing to one an - oth - er,

C.Tn  
And [p] they were all a - mazed and mar - vel - led, say - ing to one an - oth - er,

Ten  
speak in his own lan - guage. And [p] they were all a - mazed and mar - vel - led, say - ing to one an - oth - er,

Bass  
And they were all a - mazed and mar - vel - led, say - ing to one an - oth - er,

*[Moderato]*  
*p*

Chorus

66

Trb they were all a - mazed and mar-vel-led, say - ing to one an - oth - er, and they were all a - mazed and

C.Tn they were all a - mazed and mar-vel-led, say - ing to one an - oth - er, and they were all a - mazed and

Ten they were all a - mazed and mar-vel-led, say - ing to one an - oth - er, and they were all a - mazed and

Bass they were all a - mazed and mar-vel-led, say - ing to one an - oth - er, and they were all a - mazed and

[f] *8va*-----

73

Trb mar-vel-led, say - ing to one an - oth - er, they were all a - mazed and mar-vel-led,

C.Tn mar-vel-led, say - ing to one an - oth - er, they were all a - mazed and mar-vel-led,

Ten mar-vel-led, say - ing to one an - oth - er, they were all a - mazed and mar-vel-led,

Bass mar-vel-led, say - ing to one an - oth - er, they were all a - mazed and mar-vel-led,

79 Verse

Trb say - ing to one an - oth - er: Be - hold, are not all these, be - hold, are not all

C.Tn say - ing to one an - oth - er: Be - hold, are not all these which

Ten 1 say - ing to one an - oth - er: Be - hold, are not all these which speak which

Ten 2 Be - hold, are not all

Bass say - ing to one an - oth - er:

85

Trb  
these which speak in our own tongue, the works of God, the works of God,

C.Tn  
speak in our own tongue, the works of God,

Ten  
speak, which speak in our own tongue, the works of God, the works of God,

Sym.

92

Trb  
the won-derous works of God, the won-derous works of

C.Tn  
the won-derous works of God, the won-derous

Ten  
the won-derous works of God,

Bass  
the won-derous works of God,

Sym.

98

Trb  
God, the won-derous works of God. Chorus [ff] And they were all a -

C.Tn  
works, the won-derous works of God. And [ff] they were all a -

Ten  
the won-derous works of God. And [ff] they were all a -

Bass  
works, the won-derous works of God. And they were all a -

Sym.

104

Trb  
 mazed and mar-vel-led, say - ing to one an - oth - er, they were all a - mazed and

C.Tn  
 mazed and mar-vel-led, say - ing to one an - oth - er, they were all a - mazed and

Ten  
 mazed and mar-vel-led, say - ing to one an - oth - er, they were all a - mazed and

Bass  
 mazed and mar-vel-led, say - ing to one an - oth - er, they were all a - mazed and

110

Trb  
 mar-vel-led, say - ing to one an - oth - er, say - ing to one an - oth - er, say - ing to one an -

C.Tn  
 mar-vel-led, say - ing to one an - oth - er, say - ing to one an - oth - er, say - ing to one an -

Ten  
 mar-vel-led, say - ing to one an - oth - er, say - ing to one an - oth - er, say - ing to one an -

Bass  
 mar-vel-led, say - ing to one an - oth - er, say - ing to one an - oth - er, say - ing to one an -

116 [Quartetto]

Trb  
 oth - er, they were all a - mazed and mar-vel-led, say - ing to one an - oth - er.

C.Tn  
 oth - er, they were all a - mazed and mar-vel-led, say - ing to one an - oth - er.

Ten  
 oth - er, they were all a - mazed and mar-vel-led, say - ing to one an - oth - er. [*p*]

Bass  
 oth - er, they were all a - mazed and mar-vel-led, say - ing to one an - oth - er. Be -

122

Trb [p] Be - hold, are not all these that speak in our own tongue, that

C.Tn [p] Be - hold, are not all these which speak in our own tongue, which

Ten [p] Be - hold, are not all these which speak, the won-derous works of God, which

Bass Be - hold, are not all these which speak, all these which speak, which speak in our own tongue, which

129

Trb speak in our own tongue, the won - derous works of God, the

C.Tn speak in our own tongue, the won - derous works of God, the

Ten speak in our own tongue, the won - derous works of God, the

Bass speak in our own tongue, the won - derous works of God, Sym. the

135

Trb Chorus [f] won - derous works of God. Be - hold, are not all these that

C.Tn [f] won - derous works of God. Be - hold, are not all these which

Ten [f] won - derous works of God. Be - hold, are not all these which

Bass [f] won - derous works of God. Sym. Be - hold, are not all these which

141

Trb  
C.Tn  
Ten  
Bass

speak in our own tongue, the won - derous works, the won - derous works of God,

speak in our own tongue, the won - derous works, the won - derous works of God, the

147

Trb  
C.Tn  
Ten  
Bass

the won - derous works of God, the won - derous work of

the won - derous works of God, the won - derous works of

the won - derous works of God, the work of God, the work of God, of

won - derous works of God, of God, the won - derous works of God, of

the won - derous works of God, of God, the won - derous works of God, of

153

Trb  
C.Tn  
Ten  
Bass

God, are not all these which speak in our own tongue, the won - derous

God, are not all these which speak in our own tongue, the won - derous

God, are not all these which speak in our own tongue, the won - derous

God, are not all these which speak in our own tongue, the won - derous

God, are not all these which speak in our own tongue, the won - derous

159

Trb works, the won-derous works of God, and they were all a - mazed and mar - vel - led, \_\_\_\_\_

C.Tn works, the won-derous works of God, and they were all a - mazed and mar - vel - led, \_\_\_\_\_

Ten works, the won-derous works of God, and they were all a - mazed and mar - vel - led, \_\_\_\_\_

Bass works, the won-derous works of God, and they were all a - mazed and mar - vel - led, \_\_\_\_\_

165

Trb \_\_\_\_\_ they were all a - mazed and mar - vel - led, \_\_\_\_\_ to see such

C.Tn \_\_\_\_\_ they were all a - mazed and mar - vel - led, \_\_\_\_\_ to see such

Ten \_\_\_\_\_ they were all a - mazed and mar - vel - led, \_\_\_\_\_ to see such

Bass \_\_\_\_\_ they were all a - mazed and mar - vel - led, \_\_\_\_\_ to see such

171

Trb things, to see such things, \_\_\_\_\_ were all a - mazed and

C.Tn things, to see such things, \_\_\_\_\_ were all a - mazed and

Ten things, to see such things, \_\_\_\_\_ were all a - mazed and

Bass things, to see such things, \_\_\_\_\_ were all a - mazed and

177

Trb  
mar - vel - led, say - ing one to an - oth - er: Be - hold, are not all

C.Tn  
mar - vel - led, say - ing one to an - oth - er:

Ten 1  
mar - vel - led, say - ing one to an - oth - er: Be -

Ten 2  
say - ing one to an - oth - er:

Bass  
mar - vel - led, say - ing one to an - oth - er:

*lento*

184

Trb  
those the works of God, the works of God, which speak in our own

C.Tn  
Be - hold, the works of God, which speak in our own

Ten 1  
hold, are not all these the works of God, the works of God, which speak in our own

Ten 2  
God, which speak in our own

Bass  
the works of God, which speak in our own

*lento*

190

Chorus *faster*

Trb  
tongue, which speak in our own tongue, the won - derous works of God, the won - derous works of

C.Tn  
tongue, which speak in our own tongue, the won - derous works of God, the won - derous works of

Ten 1  
tongue, which speak in our own tongue, the won - derous works of God, the won - derous works of

Ten 2  
tongue, which speak in our own tongue, the won - derous works of God,

Bass  
tongue, which speak in our own tongue, the won - derous works of God, the won - derous works of

*faster*

196

Trb  
God, the won - derous works of God, which speak in our own tongue, the won - derous works of

C.Tn  
God, the won - derous works of God, which speak in our own tongue, the won - derous works of

Ten  
God, the won - derous works of God, which speak in our own tongue, the won - derous works of

Bass  
God, the won - derous works of God, which speak in our own tongue, the won - derous works of

202

Trb  
God, the won - derous works, the works of God, the won - derous

C.Tn  
God, the won - derous works, the works of God, the won - derous

Ten  
God, the won - derous works, the works of God, the won - derous

Bass  
God, the won - derous works, the works of God, the won - derous

208

Trb  
works, the works of God, the won - derous works, the works of

C.Tn  
works, the works of God, the won - dreous works, the works of

Ten  
works, the works of God, the won - derous works, the works of

Bass  
works, the works of God, the won - derous works, the works of

214

Trb  
C.Tn  
Ten  
Bass

God, the won - derous works, the works of God, the won - derous

God, the won - derous works, the works of God, the won - derous

God, the won - derous works, the works of God, the won - derous

God, the won - derous works, the works of God, the won - derous

220

Trb  
C.Tn  
Ten 1  
Ten 2  
Bass

works of God.

Organ only

**An Edition of the Cathedral Works of  
Sir John Andrew Stevenson**

**Elaine Marie Sherwin**

**Volume 5**

**PhD in Musicology**

**2012**



NUI MAYNOOTH  
Ollscoil na hÉireann Má Nuad

**An Edition of the Cathedral Works of  
Sir John Andrew Stevenson**

In five volumes

**Volume 5**

Elaine Marie Sherwin

Thesis submitted to the National University of Ireland for the degree of Doctor of  
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Maynooth

Co. Kildare

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Head of Department: Professor Fiona Palmer

Supervisor: Dr. Patrick Devine

**Volume 5**  
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# Service in E $\flat$

## Morning Service in E $\flat$ [1808]

### Te Deum

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

**Vivace**

Treble  
Counter Tenor  
Tenor  
Bass  
Organ

We praise Thee, we praise Thee O God, we

[Vivace]

8

unison

Trb  
C.Tn  
Ten  
Bass  
Org.

we ac-know-ledge Thee to be the Lord, the Lord, we ac-  
praise Thee O God, we ac-know-ledge Thee to be the Lord, we ac-  
praise Thee O God, we ac-know-ledge Thee to be the Lord, we ac-  
praise Thee O God, we ac-know-ledge Thee to be the Lord, we ac-

15

Trb  
C.Tn  
Ten  
Bass  
Org.

know-ledge Thee to be the Lord. All the earth, the earth doth wor-ship Thee, the  
know-ledge Thee to be the Lord. All the earth, the earth doth wor-ship Thee, the  
know-ledge Thee to be the Lord. All the earth, the earth doth wor-ship Thee, the  
know-ledge Thee to be the Lord. All the earth, the earth doth wor-ship Thee, the

23

Trb  
earth doth wor - ship Thee: \_\_\_\_\_

C.Tn  
earth doth wor - ship Thee: \_\_\_\_\_ the Fa - ther e - ver - las - ting, the Fa - ther,

Ten  
8  
earth doth wor - ship Thee: \_\_\_\_\_ the Fa - ther e - ver - las - ting,

Bass  
earth doth wor - ship Thee: \_\_\_\_\_ the Fa - ther

Org.

32

Trb  
\_\_\_\_\_ the Fa - ther e - ver, e - ver - las - ting.

C.Tn  
\_\_\_\_\_ the Fa - ther e - ver, e - ver - las - ting.

Ten  
8  
\_\_\_\_\_ the Fa - ther e - ver, e - ver - las - ting.

Bass  
e - ver - las - ting, e - ver - las - ting.

Org.

Solo Tenor

Lively

*p*

40

Ten  
8  
[Lively] [*p*]  
To Thee, \_\_\_\_\_ all \_\_\_\_\_ An - gels, to Thee \_\_\_\_\_ all

Org.

*cresc.*

45 Chorus

Trb

C.Tn

Ten

Bass

Org.

cry a - loud, the Heav'ns, and all the Pow'rs there - in. Verse

cry a - loud, the Heav'ns, and all the Pow'rs there - in. To Thee,

An - gels cry a - loud, cry a - loud, the Heav'ns, and all the Pow'rs there - in. To Thee,

cry a - loud, the Heav'ns, and all the Pow'rs there - in.

*p*

50 Chorus Verse

Trb

C.Tn

Ten

Bass

Org.

Che - ru - bim and Se - ra - phim con - ti - nual - ly do cry: Ho - ly, to Thee, Che - ru - bim and

Che - ru - bim and Se - ra - phim con - ti - nual - ly do cry: Ho - ly,

con - ti - nual - ly do cry: Ho - ly,

55 Chorus Verse

Trb

C.Tn

Ten

Bass

Org.

Se - ra - phim con - ti - nual - ly do cry: Ho - ly, Verse

Ho - ly, to Thee Che - ru - bim and Se - ra - phim con -

con - ti - nual - ly do cry: Ho - ly, to Thee Che - ru - bim and Se - ra - phim con -

Ho - ly, con -



76 Chorus

Trb

C.Tn

Ten

Bass

Org.

of th'A - pos - tles praise Thee; Verse

com - pa - ny of th'A - pos - tles praise Thee; the good - ly

com - pa - ny of th'A - pos - tles praise Thee; the good - ly

com - pa - ny of th'A - pos - tles — praise Thee; the good - ly fel - low - ship of the

*f*

81

C.Tn

Ten

Bass

Org.

fel - low - ship of the Pro - phets — praise Thee. The no - ble

fel - low - ship of the Pro - phets praise Thee. The no - ble

Pro - phets praise Thee, praise Thee. The

Pro - phets praise Thee, praise Thee. The

86 Allegro Chorus

Trb

C.Tn

Ten

Bass

Org.

ar - my, the no - ble ar - my of Mar - tyrs praise Thee. The

ar - my, the no - ble ar - my of — Mar - tyrs praise Thee.

no - ble — ar - my of Mar - tyrs, of Mar - tyrs praise Thee. The ho - ly

[Allegro]

92 The ho - ly Church thro'

Trb The ho - ly Church thro' - out - all the world doth ac - know - ledge Thee; the

C.Tn ho - ly Church thro' - out all the world, the world doth ac - know - ledge Thee; the

Ten The ho - ly Church thro' - out all the world doth ac - know - ledge Thee; the

Bass Church, the ho - ly Church thro' - out all the world doth ac - know - ledge Thee; the

Org.

100 Fa - ther of an in - fi - nite Ma - je - sty, of an in - fi - nite Ma - je - sty,

Trb Fa - ther of an in - fi - nite Ma - je - sty, of an in - fi - nite Ma - je - sty,

C.Tn Fa - ther of an in - fi - nite Ma - je - sty, of an in - fi - nite Ma - je - sty,

Ten Fa - ther of an in - fi - nite Ma - je - sty, of an in - fi - nite Ma - je - sty, Thine

Bass Fa - ther of an in - fi - nite Ma - je - sty, of an in - fi - nite Ma - je - sty,

Org.

108 Thine ho - no - ra - ble true and

Trb Thine ho - no - ra - ble true and on - ly Son, Thine ho - no - ra - ble true and

C.Tn ho - no - ra - ble, true and on - ly Son, Thine ho - no - ra - ble, true and on - ly

Ten Thine ho - no - ra - ble, true and on - ly Son, Thine ho - no - ra - ble true and

Bass Thine ho - no - ra - ble, true and on - ly Son, Thine ho - no - ra - ble true and

Org.

116

Trb  
on - ly Son al - so the Ho - ly Ghost, al - so the

C.Tn  
on - ly Son al - so the Ho - ly Ghost, al - so the Ho - ly Ghost,

Ten  
on - ly Son al - so the Ho - ly Ghost, al - so the Ho - ly Ghost,

Bass  
on - ly Son al - so the Ho - ly Ghost, al - so the

Org.

125

Trb  
Ho - ly Ghost, the Com - for - ter. *ad lib.* **Andante Maestoso**  
Verse

C.Tn  
the Ho - ly Ghost, the Com - for - ter. *[p]* Thou art the

Ten  
the Ho - ly Ghost, the Com - for - ter. *[p]* Thou art the

Bass  
Ho - ly Ghost, the Ho - ly Ghost, the Com - for - ter. *[ad lib.]*

Org.  
*[Andante Maestoso]*  
*p*

133

Trb  
*p*

C.Tn  
King of Glo - ry, Thou art the King of Glo - ry, *p*

Ten  
King of Glo - ry, Thou art the King of Glo - ry, *p*

Bass  
Thou art the King of Glo - ry, Thou art the King of Glo -

Org.  
*[p]*

141 Chorus *[f]*

Trb Christ, O Christ.

C.Tn Christ, O Christ.

Ten Christ, O Christ. Verse

Bass Christ, O Christ. Thou art the e - ver - las - ting Son of the

ry O Christ, O Christ. Thou art the e - ver - las - ting Son of the

Org. *f* *8<sup>va</sup>* loco

149 Verse 2 Trebles & Tenor *[p]*

Trb When Thou took'st u - pon Thee to de - li - ver man, Thou didst not ab -

Ten Fa - ther.

Bass Fa - ther.

Org. *p* *tr*

156

Trb hor - the Vir - gin's - womb. *[p]*

Ten When Thou hadst o - ver - come the sharp - ness of death; the

Org.

Vivace  
Chorus

163

Trb  
C.Tn  
Ten  
Bass  
Org.

sharp - ness of death,  
Thou didst o - pen the King - dom of Heav'n to all be -  
Thou didst o - pen the King - dom of Heav'n to all be -

[Vivace]

170

Trb  
C.Tn  
Ten  
Bass  
Org.

o - pen the King - dom of Heav'n to all be lie - vers, didst o - pen the King - dom of  
lie - vers, didst o - pen the King - dom of Heav'n to all be lie - vers, to  
lie - vers, Thou didst o - pen the King - dom of  
lie - vers, to all, to all be lie - vers, didst o - pen the King - dom of

unis

178

Trb  
C.Tn  
Ten  
Bass  
Org.

Heav'n to all be lie - vers, Thou sit - test  
all, to all be lie - vers, Thou sit - test at the right  
Heav'n to all be lie - vers, Thou sit - test at the right hand of God, at the  
Heav'n to all be lie - vers, Thou sit - test at the right hand, the

187

Trb  
at the right hand of God: in the glo - ry, in the

C.Tn  
hand of God: in the glo - ry, in the glo - ry, in the

Ten  
right hand of God: in the glo - ry, in the glo - ry, in the

Bass  
right hand of God: in the glo - ry, in the glo - ry, in the

Org.

195

Trb  
glo - ry of the Fa - ther, in the

C.Tn  
glo - ry of the Fa - ther, in the glo - ry, in the glo - ry, in the

Ten  
glo - ry of the Fa - ther, in the glo - ry, in the glo - ry, in the

Bass  
glo - ry of the Fa - ther, in the glo - ry, in the glo - ry, in the

Org.

203

Trb  
glo - ry of the Fa - ther, in the glo - ry of the Fa - ther.

C.Tn  
glo - ry of the Fa - ther, in the glor - ry of the Fa - ther.

Ten  
glo - ry of the Fa - ther, in the glo - ry of the Fa - ther.

Bass  
glo - ry of the Fa - ther, in the glo - ry of the Fa - ther.

Org.

Maestoso Trumpet Stop

212

Org.  
*p* *cresc.*

Service in E♭

219 [Maestoso] *[ff]* **Tempo** *tr*

C.Tn We be-lieve, we be-lieve, we be-lieve that Thou shalt come to be our

Ten We be-lieve, we be-lieve that

Bass We be-lieve that Thou shalt come to be our

Org. *f* *ff* We be-lieve that Thou shalt come to be our **Tempo**

226 *tr*

C.Tn Judge, shalt come to be our Judge.

Ten Thou shalt come to be our Judge.

Bass Judge, shalt come to be our Judge.

Org. *tr*

233

C.Tn We there-fore pray Thee, help, we pray Thee, help Thy ser-vants

Ten We there-fore pray Thee, help, we pray Thee, help Thy ser-vants

Bass We there-fore pray Thee, help, we pray Thee, help Thy ser-vants

Org. Swell *p*

Service in E $\flat$

240

whom Thou hast re - dee-med with Thy pre - cious blood.

whom Thou hast re - dee-med with Thy pre - cious blood, with Thy pre - cious blood.

whom Thou hast re - dee-med with Thy pre - cious blood.

whom Thou hast re - dee-med with Thy pre - cious, Thy pre - cious blood.

whom Thou hast re - dee-med with Thy pre - cious blood, with Thy pre - cious blood.

*tr* *cresc.*

[Vivace]  
[Chorus]

247

Make them to be num - bred with Thy Saints in glo -

Make them to be num - bred with Thy Saints in glo

Make them to be num - bred, make them to be num - bred with Thy Saints in glo

Make them to be num - bred, make them to be num - bred with Thy Saints in glo

[Vivace]

254

ry e - ver - las - ting, make them to be

ry e - ver - las - ting, make them to be num - be-red

ry e - ver - las - ting, make them to be num - bred, to be

ry e - ver - las - ting, make them to be

254

261

Trb  
num - be - red with Thy Saints in glo - ry e - ver - las - ting, in glo - ry

C.Tn  
with Thy Saints in glo - ry e - ver - las - ting, in

Ten  
num - be - red with Thy Saints in glo - ry e - ver - las - ting, in glo - ry

Bass  
num - be - red with Thy Saints in glo - ry e - ver - las - ting, in

Org.

269

Trb  
in glo - ry e - ver - las - ting, in glo -

C.Tn  
glo - ry, in glo ry e - ver - las - ting, in glo

Ten  
in glo ry e - ver - las - ting, in glo

Bass  
glo - ry, in glo ry e - ver - las - ting, in glo

Org.

**Largo espressivo**

Verse  
[p]

276

Trb  
ry e - ver - las - ting. O Lord, save O Lord,

C.Tn  
ry e - ver - las - ting. O Lord,

Ten  
ry e - ver - las - ting. O Lord,

Bass  
ry e - ver - las - ting. O Lord,

Org.  
[Largo espressivo] [p]

283

Trb  
save Thy peo - ple and bless and bless Thine he - ri - tage.

C.Tn  
save Thy peo - ple and bless and bless Thine he - ri - tage.

Ten  
save Thy peo - ple and bless and bless, bless Thine he - ri - tage.

Bass  
save Thy peo - ple and bless and bless Thine he - ri - tage.

Org.

289

Trb  
and lift them up for -

C.Tn  
Go - vern them, go - vern them and lift them up for -

Ten  
Go - vern them, go - vern them and

Bass  
Go - vern them, go - vern them and

Org.

294

Trb  
e - ver and lift them up for - e - ver and lift them

C.Tn  
and lift and lift them up for - e - ver and lift them up

Ten  
lift them up for - e - ver, lift them up for - e - ver and lift them up for -

Bass  
lift them up for - e - ver, lift them up for - e - ver and lift them

Org.

Service in E $\flat$

299 up for - e - ver and lift them up and ad lib.  
lift them up and lift them up lift them up for e - ver.  
for - e - ver and lift them up for e - ver.  
e - ver, for - e - ver, lift them up and lift them up for e - ver.  
up for - e - ver, lift them up and lift them up for e - ver. [ad lib.]

305 Day by day Day by day, day by day we mag - ni - fy Thee,  
Day by day, day by day we mag - ni - fy Thee,  
Day by day day by day we mag - ni - fy Thee,  
Day by day day by day we mag - ni - fy Thee,

313 Day by day, day by day we mag - ni - fy Thee,  
by day we mag - ni - fy Thee, we mag - ni fy Thee,  
ni - fy Thee, day by day we mag - ni - fy Thee,  
day by day we mag - ni - fy Thee,

321

Trb

C.Tn

Ten

Bass

Org.

day by day we mag - ni - fy Thee, we mag - ni - fy Thee

329

Slow

Trb

C.Tn

Ten

Bass

Org.

and we wor - ship Thy Name, we wor - ship Thy name e - ver world with-out end.

[Slow]

336

Largo Andante

Verse

Trb

C.Tn

Ten

Bass

Org.

Vouch - safe, O Lord to keep us this day, this day with-out sin.

[pp]

[Largo Andante]

342

Trb  
Lord, have mer - cy, have mer - cy u - pon us.

C.Tn  
Lord, have mer - cy, have mer - cy u - pon us.

Ten  
O Lord, let Thy

Org.

348

Ten  
mer - cy, Thy mer - cy ligh - ten u - pon us as our trust, our

Org.

**Vivace**  
Chorus

354

Ten  
trust is in Thee. O Lord, in Thee have I

Bass  
O Lord, in Thee have I trus - ted, in Thee have I

Org.  
[Vivace]

361

Trb  
O Lord, in Thee have I trus - ted, O Lord, in Thee have I

C.Tn  
O Lord, in Thee have I trus - ted, in Thee have I trus - ted, O

Ten  
trus - ted, O Lord, in Thee have I trus - ted, O

Bass  
trus - ted, O Lord, O Lord, in

Org.

369

Trb  
 C.Tn  
 Ten  
 Bass  
 Org.

trus-ted, in Thee have I trus - ted, Lord, Lord, in Thee have I trus - ted: \_\_\_\_\_  
 Lord, in Thee have I trus - ted, Lord, Lord, in Thee have I trus - ted: \_\_\_\_\_ let me  
 Lord, in Thee have I trus - ted, Lord, Lord, in Thee have I trus - ted: \_\_\_\_\_  
 thee, in Thee have I trus - ted, Lord, Lord, in Thee have I trus - ted: \_\_\_\_\_

377

Trb  
 C.Tn  
 Ten  
 Bass  
 Org.

let me ne - ver, — ne-ver be con - foun - ded, let me ne - ver, —  
 ne - ver, — ne-ver be con - [foun - ded] let me  
 let me ne-ver be con - foun - ded, let me ne - ver, — ne-ver be con -  
 let me ne - ver, — ne-ver be con - foun - ded, —

385

Trb  
 C.Tn  
 Ten  
 Bass  
 Org.

ne - ver be con - foun - ded. Lord, in — Thee, — in Thee have I trus - ted, let me ne - ver  
 ne - ver be con - foun - ded. Lord, in — Thee, — in Thee have I trus - ted, let me ne - ver  
 found - ded. Lord, in Thee, in Thee have I trus - ted, let me ne - ver  
 — be con - foun - ded. Lord, in Thee, in Thee have I trus - ted, let me ne - ver

393

Trb  
be con - foun - - - - - ded,

C.Tn  
be con - foun - ded, let me ne - ver be con - foun - ded,

Ten  
be con - foun - ded, let me ne - ver be con - foun - ded,

Bass  
be con - foun - ded, let me ne - ver be con - foun - ded,

Org.  
393

399

Trb  
let me ne - ver be con - foun - ded.

C.Tn  
let me ne - ver be con - foun - ded.

Ten  
let me ne - ver be con - foun - ded.

Bass  
let me ne - ver be con - foun - ded.

Org.  
399

# Jubilate

**Vivace**

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

Counter Tenor  
O, O be joy-ful, O be joy-ful in the Lord, all ye

Tenor  
O, O be joy-ful, O be joy-ful in the Lord, all ye

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

Organ  
[Vivace]  
8vb

Trb  
lands; serve the Lord, the Lord, serve

C.Tn  
lands; serve the Lord, the Lord, serve

Ten  
lands; serve the Lord, the Lord, serve

Bass  
lands; serve the Lord, the Lord, serve

Org.

**Slow**

Trb  
the Lord with glad-ness, the Lord with glad-ness, the Lord with glad-ness and

C.Tn  
the Lord with glad-ness, the Lord with glad-ness, the Lord with glad-ness and

Ten  
the Lord with glad-ness, the Lord with glad-ness, the Lord with glad-ness and

Bass  
the Lord with glad-ness, the Lord with glad-ness, the Lord with glad-ness and

Org.  
[ff]

22

Trb 1  
Trb 2  
C.Tn  
Ten  
Bass  
Org.

come be - fore His pre - sence with a song. Be ye sure that the Lord He is

30

Trb 1  
Trb 2  
C.Tn  
Ten  
Org.

Be ye sure that the Lord He is God; it is He that hath made us, and not we our - selves: it is He that hath made us

38

Trb 1  
Trb 2  
C.Tn  
Ten  
Org.

He that hath made us, it is He that hath made us, and not we our - selves: we are His peo - ple and the it is He, it is He that hath made us, and not we our - selves: it is He that hath made us, and not we not we our - selves: it is He that hath made us, and not we and not we our - selves:

Service in E♭

45

Trb 1  
sheep of His pas - ture, we are His peo - ple

Trb 2  
we are His peo - ple and the sheep of His pas - ture, we are

Ten  
we are His

Org.  
[cresc.]

52

Trb 1  
and the sheep of His pas - ture, the sheep of His pas - ture, we are His peo - ple, we

Trb 2  
His peo - ple and the sheep, the sheep of His pas - ture, we are His peo - ple,

C.Tn  
we are His peo - ple and the sheep of His pas - ture, we are His peo - ple,

Ten  
peo - ple and the sheep, the sheep of His pas - ture, we

Org.  
[cresc.] [p]

59

Trb 1  
are His peo - ple and the sheep, the sheep of His pas - ture, are His peo - ple and the sheep of His

Trb 2  
are His peo - ple and the sheep of His

C.Tn  
we are His peo - ple and the sheep of His pas - ture, are His peo - ple and the sheep of His

Ten  
are His peo - ple and the sheep, the sheep of His pas - ture, are His peo - ple and the sheep of His

Org.  
[decresc.] [p] [cresc.]

Service in E♭

Vivace  
Chorus Trebles unison

66

Trb 1 pas - ture.

Trb 2 pas - ture.

C.Tn pas - ture.

Ten pas - ture.

Bass pas - ture. O go your way in - to His gates go

Org. [Vivace] O go your way in - to His gates, O go your way in -

74

C.Tn O go your way in - to His gates, O go your way in - to His

Ten your way, O go your way in - to His gates, O go your

Bass to His gates

Org.

82

Trb O go your way in - to His gates, go your way in - to His gates

C.Tn gates, O go your way in - to His gates

Ten way in to His gates, O go your way in - to His gates

Bass O go your way, O go your way in - to His gates

Org.

Service in E♭

90

Trb  
 — with thanks - gi - ving, — with thanks - gi - ving — and in - to His

C.Tn  
 — with thanks - gi - ving, — with thanks - gi - ving — and in - to His

Ten  
 — with thanks - gi - ving, — with thanks - gi - ving — and in - to His

Bass  
 — with thanks - gi - ving, — with thanks - gi - ving — and in - to His courts with praise

Org.

98

Trb  
 courts — with — praise, and in - to His courts with praise: be

C.Tn  
 courts with praise, and in - to His courts with praise: be thank - ful,

Ten  
 courts with praise, and in - to His courts with praise: be thank - ful,

Bass  
 and in - to His courts with praise: be thank - ful,

Org.

106

Trb  
 thank ful — un - to — Him — and speak good — of His — Name,

C.Tn  
 be — thank - ful, — be — thank -

Ten  
 be thank - ful un - to Him — and speak — good — of His —

Bass  
 be thank - ful un - to Him — and speak — good — of His —

Org.

113

Trb  
C.Tn  
Ten  
Bass  
Org.

be thank - ful un - to Him and speak good, speak good of His  
ful un - to Him, be thank - ful and speak good of His  
Name, be thank - ful un - to Him and speak good of His  
Name, be thank - ful un - to Him and speak good, good of His

120

Trb  
C.Tn  
Ten  
Bass  
Org.

**Maestoso**  
Verse

Name, speak good of His Name.  
Name, speak good, good of His Name.  
Name, speak good, speak good of His Name. For the Lord is  
name, speak good, good of His Name. For the Lord is gra - cious

[Maestoso]

127

C.Tn  
Ten  
Bass  
Org.

For the Lord is gra - cious, the Lord is gra - cious, His mer - cy is e - ver -  
gra - cious, for the Lord is gra - cious, His mer - cy is e - ver -  
For the Lord, the Lord is gra - cious, His

*tr*

132

C.Tn  
las - ting, is e - ver - las - ting, and His truth en -

Ten  
las - ting, is e - ver - las - ting, and His truth en - du - reth, His truth en -

Bass  
mer - cy, is e - ver - las - ting, and His truth, His truth - en -

Org.

138

C.Tn  
du - reth from ge - ne - ra - - - tion to ge - ne - ra - tion, His truth en -

Ten  
du - reth from ge - ne - ra - tion to ge - ne - ra - tion, His truth en -

Bass  
du - reth from ge - ne - ra - tion to ge - ne - ra - tion, His truth en -

Org.

144

C.Tn  
dures from ge - ne - ra - - - tion to ge - ne - ra - tion,

Ten  
dures from ge - ne - ra - - - tion to ge - ne - ra - tion, from ge - ne -

Bass  
dures from ge - ne - ra - - - tion to ge - ne - ra - tion,

Org.

**Allegro Moderato**  
Chorus

149

Trb

C.Tn

Ten

Bass

Org.

from ge - ne - ra - tion to ge - ne - ra - tion. Glo - ry

ra - tion to ge - ne - ra - tion, from ge - ne - ra - tion to ge - ne - ra - tion. Glo - ry

from ge - ne - ra - tion, from ge - ne - ra - tion to ge - ne - ra - tion. Glo - ry

149 [Allegro Moderato]

155

Trb

C.Tn

Ten

Bass

Org.

be to the Fa - ther, and to the Son, and to the Ho - ly Ghost;

be to the Fa - ther, and to the Son, and to the Ho - ly Ghost;

be to the Fa - ther, and to the Son, and to the Ho - ly Ghost; as it

be to the Fa - ther, and to the Son, and to the Ho - ly Ghost;

155

165

C.Tn

Ten

Org.

as it was in the be - gin - ning, is now, and

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

165



194

Trb  
 — with-out — end, — world — with-out end. A — men, — as it

C.Tn  
 end, world with-out end. A - men, — as it was in the be gin-ning as it

Ten  
 8 end, world with-out end. A - men. A - men, as it was

Bass  
 end world, — with - out — end. A - - - - men,

Org.

202

Trb  
 was in the be gin-ning, in the be - gin-ning, is now, is now, — and — e - ver shall —

C.Tn  
 was in the be gin-ning, is now, — is — now, and — e -

Ten  
 — in the be gin - ning, is now, is now, and

Bass  
 as it was in the be - gin-ning, is now, is now, and e - ver shall

Org.

210

Trb  
 be: world with - out — end. A -

C.Tn  
 - ver shall be: world — with-out end. A — men. A — men,

Ten  
 8 e - ver shall be: world with-out end. A - men,

Bass  
 be: world with - out — end. A — men. A — men,

Org.

218

Trb  
 C.Tn  
 Ten  
 Bass  
 Org.

men. A - men, is now, and e - ver shall be, is  
 world with-out end. A - men, is now, and e - ver and e - ver shall be, is  
 world with-out end. A - men, is now, and e - ver and e - ver shall be, is  
 world with-out end. A - men, is now, and e - ver and e - ver shall be, is

226

Trb  
 C.Tn  
 Ten  
 Bass  
 Org.

now, and e - ver shall be, world with-out end, world with-out  
 now, and e - ver and e - ver shall be, world with-out end, world  
 now, and e - ver and e - ver shall be, world with-out end, world with-out  
 now, and e - ver and e - ver shall be, world with-out end, world with-out

235

Trb  
 C.Tn  
 Ten  
 Bass  
 Org.

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



# Sanctus

ad lib.

Treble  
 Counter Tenor  
 Tenor  
 Bass  
 Organ

Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts, Lord God of Hosts.

*Largo* [*p*]

Trb  
 C.Tn  
 Ten  
 Bass  
 Org.

Heav'n and earth are full, Heav'n and earth are full of Thy glo - ry.

*f*

Trb  
 C.Tn  
 Ten  
 Bass  
 Org.

Glo - ry be to Thee, O Lord most high, most high.

# Kyrie Eleison

**Largo**

Treble  
 Lord, have mer - cy u - pon us, and in - cline our

Counter Tenor  
 Lord, have mer - cy u - pon us, and in - cline

Tenor  
 Lord, have mer - cy u - pon us, and in - cline our hearts to

Bass  
 Lord, have mer - cy u - pon us, and in - cline our hearts to

Organ  
 [Largo]

**Last time**

Trb  
 hearts to keep this law. Lord, have mer - cy u - pon us,

C.Tn  
 our hearts to keep this law. Lord, have mer - cy u - pon us,

Ten  
 keep, to keep this law. Lord, have mer - cy u - pon us, and

Bass  
 keep, to keep this law. Lord, have mer - cy u - pon us,

Org.

Trb  
 and write all these Thy laws in our hearts, we be - seech Thee.

C.Tn  
 and write all these Thy laws in our hearts, in our hearts, we be - seech Thee.

Ten  
 write all these Thy laws all these Thy laws in our hearts, in our hearts, we be - seech Thee.

Bass  
 and write all these Thy laws in our hearts, in our hearts, we be - seech Thee.

Org.

# Creed

Chorus

Treble

Counter Tenor

Tenor

Bass

Priest ad lib.

Organ

*I believe in one God*

the Fa - ther Al - migh - ty, Ma - ker of

Trb

C.Tn

Ten

Bass

Organ

Heav'n and Earth, and of all things vi - si - ble and in - vi - si - ble:

Verse [Same time]

Trb

C.Tn

Ten

Bass

Organ

and in one Lord Je - sus Christ, the on - ly be - got - ten

17 *tr* Chorus *f*

Trb  
 Son of God; be - got - ten of His Fa - ther be - fore all worlds. God of

C.Tn  
 Son of God; be - got - ten of His Fa - ther be - fore all worlds. God of

Ten  
 Son of God; be - got - ten of His Fa - ther be - fore all — worlds. God of

Bass  
 Son of God; be - got - ten of His Fa - ther be - fore — all worlds. God of

Org.  
 17 *f*

23

Trb  
 God, Light of Light, ve - ry God of ve - ry God, be - got - ten, not — made, — be - ing

C.Tn  
 God, Light of Light, ve - ry God of ve - ry God, be - got - ten, not made, be - ing

Ten  
 God, Light of Light, ve - ry God of ve - ry God, be - got - ten, not made, be - ing

Bass  
 God, Light of Light, ve - ry God of ve - ry God, be - got - ten, not made, be - ing

Org.  
 23

29

Trb  
 of one sub - stance with the Fa - ther; by Whom — all things were — made, by

C.Tn  
 of — one sub - stance with the Fa - ther; by Whom all things were made, by —

Ten  
 of one sub - stance with the Fa - ther; by Whom all things were made, by

Bass  
 of one sub - stance with the Fa - ther; by Whom all things were made, by

Org.  
 29

Slow Verse

35

Trb  
Whom all things were made:

C.Tn  
Whom all things were made:

Ten  
Whom all things were made: Who for us men, and for our sal -

Bass  
Whom all things were made: Who for us men, and for our sal -

Org.  
[Slow]

41

Ten  
va - tion, came down from Heav'n, and was in - car - nate by the Ho - ly

Bass  
va - tion, came down from Heav'n, and was in - car - nate by the

Org.

47

Ten  
Ghost of the Vir - gin Ma - ry, the Vir - gin Ma - ry, and was made man,

Bass  
Ho - ly Ghost of the Vir - gin Ma - ry, and was made man,

Org.

Slow Verse

53

C.Tn  
and was cru - ci - fi - ed al - so for us un - der Pon - tius Pi - late. He suf - fer'd and was

Ten  
and was cru - ci - fi - ed al - so for us un - der Pon - tius Pi - late. He suf - fer'd and was

Bass  
and was cru - ci - fi - ed al - so for us un - der Pon - tius Pi - late. He suf - fer'd and was

Org.  
[Slow]

61

C.Tn  
 Ten  
 Bass

bu - ried, suf - fer'd and was bu - ried, and the third day He rose a - gain, He rose a -

bu - ried, suf - fer'd and was bu - ried, and the third day He rose a - gain, He rose a -

bu - ried, suf - fer'd and was bu - ried, and the third day He rose a - gain,

Org.

68

Trb

C.Tn  
 Ten  
 Bass

gain ac - cor - ding to the Scrip - tures; and a - scen - ded in - to

gain ac - cor - ding to the Scrip - tures; and a - scen - ded in - to

He rose a - gain ac - cor - ding to the Scrip - tures; and a - scen - ded in - to

Org.

Vivace Chorus

[f]

[Vivace]

[f]

76

Trb

C.Tn  
 Ten  
 Bass

Heav'n and sit - teth on the right hand of the Fa - ther. And He shall come a -

Heav'n and sit - teth on the right hand of the Fa - ther.

Heav'n and sit - teth on the right hand of the Fa - ther. And

Heav'n and sit - teth on the right hand of the Fa - ther.

Org.

84

Trb gain with glo - ry, shall come a - gain with glo - ry, with glo - ry,

C.Tn

Ten He shall come a - gain with glo - ry, shall come a - gain with glo - ry,

Bass And He shall come a - gain with glo - ry, shall come a -

Org.

92 **Slow**

Trb with glo - ry to judge both the quick and the dead, Whose king - dom shall

C.Tn with glo - ry to judge both the quick and the dead, Whose king - dom shall

Ten with glo - ry to judge both the quick and the dead, shall

Bass gain with glo - ry to judge both the quick and the dead, shall

Org.

101

Trb have no end, Whose king - dom shall have no end.

C.Tn have no end, Whose king - dom shall have no end. Verse [Solo]

Ten have no end, Whose king - dom shall have no end. And I be-

Bass have no end, Whose king - dom shall have no end.

Org.

Service in E $\flat$

108

Ten *tr*  
lieve in the Ho - ly Ghost, the Lord, and Gi - ver of life,

Bass

Who pro

Org.

114

Trb

C.Tn

Ten

Bass

Who pro - ceed from the Fa - ther and the Son,  
Who pro - ceed from the Fa - ther and the Son,  
Who

cee - deth from the Fa - ther and the Son, Who

Org.

120

Trb *tr* *tr*

C.Tn

Ten

Bass

is wor - ship - ped and glo - ri - fied,  
is wor - ship - ped and glo - ri - fied,  
with the Fa - ther and the Son to - ge - ther is  
with the Fa - ther and the Son to - ge - ther is

Org.

126

Trb

C.Tn

Ten

Bass

Org.

Who spake, Who spake by the Pro - phets, Who spake, Who

wor - ship - ped and glo - ri - fied, Who spake, Who spake by the Pro - phets, Who spake, Who

wor - ship - ped and glo - ri - fied, Who spake, Who

Vivace Chorus

132

Trb

C.Tn

Ten

Bass

Org.

spake by the Pro - phets. And I be - lieve one Ca - tho - lic and A - po - sto - lic

spake by the Pro - phets. And I be - lieve one Ca - tho - lic and A - po - sto - lic

spake by the Pro - phets. And I be - lieve one Ca - tho - lic and A - po - sto - lic

spake by the Pro - phets. And I be - lieve one Ca - tho - lic and A - po - sto - lic

spake by the Pro - phets. And I be - lieve one Ca - tho - lic and A - po - sto - lic

[Vivace]

138

Trb

C.Tn

Ten

Bass

Org.

Church. I ac - know - ledge, ac - know - ledge one Bap - tism

Church. I ac - know - ledge one Bap - tism for the re -

Church. I ac - know - ledge one Bap - tism for the re -

Church. I ac - know - ledge one Bap - tism for the re -

Church. I ac - know - ledge one Bap - tism for the re -

143

Trb

C.Tn

Ten

Bass

Org.

mis - sion, for the re - mis - sion of \_\_\_\_\_ sins. And I

mis - sion, for the re - mis - sion of \_\_\_\_\_ sins. And I look for the Re - sur -

148

Trb

C.Tn

Ten

Bass

Org.

And I look for the Re - sur - rec - tion of \_\_\_\_\_ the

And I look for the Re - sur - rec - tion, for the Re - sur - rec - tion of the

look for the Re - sur - rec - tion, for \_\_\_\_\_ the Re - sur - rec - tion of the

rec - tion of the dead, the Re - sur - rec - tion of the

154

Trb

C.Tn

Ten

Bass

Org.

dead, the Re - sur - rec - tion of \_\_\_\_\_ the dead, and the

dead, the Re - sur - rec - tion of \_\_\_\_\_ the dead,

dead, the Re - sur - rec - tion of \_\_\_\_\_ the dead, and the

dead, the Re - sur - rec - tion of \_\_\_\_\_ the dead,

160

Trb  
life of the world \_\_\_ to come, the life of the world, the world \_\_\_ to come. A -

C.Tn  
and the life \_\_\_\_\_ of the world to come. A -

Ten  
8  
life of the world \_\_\_ to come, the life \_\_\_ of the world, the world to come. A -

Bass  
and the life \_\_\_\_\_ of the world to come. A -

Org.

167

Trb  
men. \_\_\_\_\_ A - - - men, the

C.Tn  
men. A - - - men. \_\_\_\_\_ A - men, the

Ten  
men. A - - - men. A - - - men, the

Bass  
men. \_\_\_\_\_ A - - - men, the

Org.

173

Trb  
life of the world \_\_\_ to come. A - men. A - men.

C.Tn  
life of the world \_\_\_ to come. A - men. A - men.

Ten  
8  
life of the world to come. A - men. A - men.

Bass  
life of the world \_\_\_ to come. [Slow] A - men. A - men.

Org.

[8<sup>vb</sup>-----]

# Sanctus (1825)

Treble  
Counter Tenor  
Tenor  
Bass  
Organ

Ho - ly, Ho - ly, Ho - ly, Lord God, Lord God of Hosts; \_\_\_

Trb  
C.Tn  
Ten  
Bass  
Org.

Heav'n and earth are full of the Ma - je - sty, full of the Ma - je - sty

Swell

Trb  
C.Tn  
Ten  
Bass  
Org.

of Thy glo - - - ry. Glo - ry be to Thee O - Lord, Glo - ry be to Thee O Lord, of Thy glo - - - ry. Glo - ry be to Thee O Lord,

Loud

24 Chorus ad lib.

Trb  
C.Tn  
Ten  
Bass  
Org.

glo - ry, glo - ry be to Thee O Lord: most high.  
Soli glo - ry, glo - ry be to Thee to Thee O Lord: most high.  
glo - ry, glo - ry be to Thee O Lord: most high.  
glo - ry, glo - ry be to Thee O [ad lib.] Lord: most high.

# Kyrie Eleison (1825)

**Grave**

*p*

Treble  
 Counter Tenor  
 Tenor  
 Bass

Lord, have mer - cy, have mer - cy u - pon us, and in - cline our

Organs

[Grave]  
*p*

6

Trb  
 C.Tn  
 Ten  
 Bass

hearts — to — keep this law. Lord, have mer - cy, have mer - cy u -

Org.

6

12

Trb  
 C.Tn  
 Ten  
 Bass

pon us, and write all these Thy laws in our hearts, we — be - seech Thee.

Org.

12

[p]

# Morning Service in Eb

*Jubilate*

## Music Illustration

Fig. 1: Bars 82-88 are omitted in this source.

82

gates O go your way in - to His

# Evening Service in E $\flat$

[c. 1812]

## Magnificat

**Moderato**

Treble  
Counter Tenor  
Tenor  
Bass  
Organ

My soul doth magnify the Lord, and my spirit hath rejoiced

Trb  
C.Tn  
Ten  
Bass  
Org.

and my spirit hath rejoiced, my spirit hath rejoiced in God, spi - rit hath re - joiced and my spi - rit hath re - joiced, my spi - rit hath re - joiced

**Andante**  
Verse Four Voices

Trb  
C.Tn  
Ten  
Bass  
Org.

in God my Sa - viour. For He hath re - gar - ded the low -

23 Two Trebles

Trb low - li-ness of His hand - mai - den. For be - hold, from hence - forth all ge - ne -

C.Tn low - li-ness of His hand - mai - den. For be - hold, from hence - forth all ge - ne -

Ten - li-ness of His hand - mai - den. For be - hold, from hence - forth all ge - ne -

Org.

29

Trb ra - tions shall call me bles - s'd, all ge - ne - ra - tions shall call me

C.Tn ra - tions, all ge - ne - ra - tions shall call me

Ten ra - tions shall call me bles - s'd. all ge - ne - ra - tions shall call me

Org.

35 **Vivace**  
Chorus

Trb bles - sed. For He that is migh-ty, hath mag - ni-fied me, and ho - ly is His

C.Tn bles - sed. For He that is migh-ty, hath mag - ni-fied me, and ho - ly is His

Ten bles - sed. For He that is migh-ty, hath mag - ni-fied me, and ho - ly is His

Bass

Org. **[Vivace]**

For He that is migh-ty, hath mag - ni-fied me, and ho - ly is His

43

Trb  
Name. And His mer - cy is on them that fear Him, through - out all ge - ne -

C.Tn  
Name. And His mer - cy is on them that fear Him, through - out all ge - ne -

Ten  
Name. And His mer - cy is on them that fear Him, through - out all ge - ne -

Bass  
Name. And His mer - cy is on them that fear Him, through - out all ge - ne -

Org.

52

Trb  
ra - tions, through - out all ge - ne - ra - tions.

C.Tn  
ra - tions, through - out all ge - ne - ra - tions.

Ten  
ra - tions, through - out all ge - ne - ra - tions.

Bass  
ra - tions, through - out all ge - ne - ra - tions.

Org.

[Maestoso]  
Verse Very Slow 3 voices

He hath shewed strength with His

8<sup>vb</sup>

60

C.Tn  
He hath scat - te - red the proud, in the i - ma - gi - na - tions of their hearts.

Ten  
He hath scat - te - red the proud, in the i - ma - gi - na - tions of their hearts. He

Bass  
arm, He hath scat - te - red the proud in the i - ma - gi - na - tions of their hearts.

Org.



91

Trb  
a - way, the rich He hath sent emp - ty a - way, the rich He hath sent emp - ty

C.Tn  
emp - ty a - way, the rich He hath sent emp - ty, sent emp - ty a - way, He hath sent

Ten  
emp - ty a - way, the rich He hath sent emp - ty a - way a - way, He hath sent

Bass  
emp - ty a - way, the rich He hath sent emp - ty a - way, He hath sent

Org.

99

Trb  
— a - way, He hath sent emp - ty a - way, He hath sent emp - ty a -

C.Tn  
emp - ty a - way, He hath sent emp - ty a - way, He hath sent emp - ty a -

Ten  
emp - ty a - way, He hath sent emp - ty a - way, He hath sent emp - ty a -

Bass  
emp - ty a - way, He hath sent emp - ty a - way, He hath sent emp - ty a -

Org.

**Larghetto**  
Verse

108

Trb  
way. He re - mem - be - ring His mer - cy,

C.Tn  
way. He re - mem - be - ring, re - mem - b'ring His mer - cy, hath hol - pen His

Ten  
way. He re - mem - be - ring His mer - cy, hath hol - pen His

Bass  
way. He re - mem - be - ring, re - mem - b'ring His mer - cy, hath

Org.  
[Larghetto]

114

Trb

C.Tn

Ten

Bass

Org.

ser - vant, His ser - vant Is - rael, as He pro - mi-sed to our fore -

hol - pen, His ser - vant Is - rael,

120

Trb

C.Tn

Ten

Bass

Org.

fa - thers, A - bra - ham and his seed, for e - ver,

fa - thers, A - bra - ham and his seed, for e - ver,

fa - thers, A - bra - ham and his seed for e - ver, as He

as He

126

Trb

C.Tn

Ten

Bass

Org.

to our fore - fa - thers, A - bra - ham and his seed, for -

to our fore - fa - thers, A - bra - ham and his seed, for -

pro - mi-sed to our fore - fa - thers, A - bra - ham and his seed, for -

pro - mi-sed A - bra - ham and his seed, for -

132

Trb  
C.Tn  
Ten  
Bass  
Org.

e - ver, A - bra - ham and his seed, for - e - ver,  
e - ver, A - bra - ham and his seed, for - e - ver,  
e - ver, A - bra - ham and his seed, for - e - ver,  
e - ver, A - bra - ham and his seed, for - e - ver,

137 Double Voices

Trb  
C.Tn  
Ten  
Bass  
Org.

A - bra - ham and his seed, for - e - ver.  
A - bra - ham and his seed, for - e - ver.  
A - bra - ham and his seed, for - e - ver.  
A - bra - ham and his seed, for - e - ver.

# Gloria Patri

Chorus  
ad lib.

Vivace

Trb  
Glo - ry, glo - ry, glo - ry be to the Fa - ther, and to the Son,

C.Tn  
Glo - ry, glo - ry, glo - ry be to the Fa - ther, and to the Son,

Ten  
Glo - ry, glo - ry, glo - ry be to the Fa - ther, and to the

Bass  
Glo - ry, glo - ry, glo - ry be to the Fa - ther, and to the

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

8

Trb  
and to the Ho - ly Ghost; as it was in the be - gin - ning, is now, and

C.Tn  
and to the Ho - ly Ghost; as it was in the be - gin - ning, is now, and

Ten  
Son, and to the Ho - ly Ghost; as it was in the be - gin - - - - - ning, is now, and

Bass  
Son, and to the Ho - ly Ghost; as it was in the be - gin - ning, is now, and

Org.  
Son, and to the Ho - ly Ghost; as it was in the be - gin - ning, is now, and

16

Trb  
e - ver shall be: world with - out end. A - men. A - men.

C.Tn  
e - ver shall be: world with - out end. A - men. A - men, as it

Ten  
e - ver shall be: world with - out end. A - men.

Bass  
e - ver shall be: world with - out end. A - men, as it

Org.  
e - ver shall be: world with - out end. A - men, as it

25

Trb

C.Tn

Ten

Bass

Org.

is now, and e - ver shall be: world with - out

was in the be - gin - ning, is now, and e - ver shall be: world with - out

as it was in the be - gin - ning, is now, and e - ver shall be: world with - out end.

was in the be - gin - ning, is now, and e - ver shall be: world with - out end. A -

32

Trb

C.Tn

Ten

Bass

Org.

end, world with - out end, A - men, world with - out end. A -

end, world with - out end, world with - out end. A -

world with - out end, world with - out end. A - men. A -

men, world with - out end. A - men, world with - out end. A -

39

Trb

C.Tn

Ten

Bass

Org.

men, is now, and e - ver and e - ver shall be: world with - out end, world with - out

men, is now, and e - ver and e - ver shall be: world with - out end, world with - out end. A -

men, is now, and e - ver and e - ver shall be: world with - out end, world with - out

men, is now, and e - ver and e - ver shall be: world with - out end, world with - out

Service in E♭

47

Trb  
end. A - - - - men. A - - - - men. A - men. A -

C.Tn  
- - - - men. A -

Ten  
8  
end. A - - - - men. A - - - - men. A - - - - men. A -

Bass  
end. A - - - - men. A - - - - men. A - men.

Org.  
47

53

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

C.Tn  
- - - - men. A - - - - men.

Ten  
8  
- - - - A - men. A - - - - men.

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

Org.  
53

# Nunc Dimittis

Very Slow

Treble  
 Counter Tenor  
 Tenor  
 Bass  
 Organ

Lord, now let-test Thou Thy ser - vant de - part in peace, ac - cor - ding to Thy word. For mine eyes have

Lord, now let-test Thou Thy ser - vant de - part in peace, ac - cor - ding to Thy word.

Lord, now let-test Thou Thy ser - vant de - part in peace, ac - cor - ding to Thy word.

Lord, now let-test Thou Thy ser - vant de - part in peace, ac - cor - ding to Thy word.

Lord, now let-test Thou Thy ser - vant de - part in peace, ac - cor - ding to Thy word.

Trb  
 C.Tn  
 Ten  
 Bass  
 Org.

seen Thy sal - va-tion, mine eyes have seen Thy sal - va-tion, mine eyes have seen Thy sal - va-tion, which

For mine eyes have seen Thy sal - va-tion, mine eyes have seen, mine eyes have seen Thy sal - va-tion, which

For mine eyes have seen Thy sal - va - tion, mine eyes have seen Thy sal - va-tion, which

For mine eyes have seen Thy sal - va-tion, mine eyes have seen Thy sal - va-tion, which

For mine eyes have seen Thy sal - va-tion, mine eyes have seen Thy sal - va-tion, which

Trb  
 C.Tn  
 Ten  
 Bass  
 Org.

Thou hast pre - par'd be-fore-the face of all peo-ple; which Thou hast pre - par'd be-fore the face of all peo-ple; be - fore the

Thou hast pre - par'd be-fore the face of all peo-ple; which Thou hast pre - par'd be-fore the face of all peo-ple; be - fore the

Thou hast pre - par'd be-fore the face of all peo-ple; which Thou hast pre - par'd be-fore the face of all peo-ple; be - fore the

Thou hast pre - par'd be-fore the face of all peo-ple; which Thou hast pre - par'd be-fore the face of all peo-ple; be - fore the

Thou hast pre - par'd be-fore the face of all peo-ple; which Thou hast pre - par'd be-fore the face of all peo-ple; be - fore the

Service in E♭

Larghetto  
Verse 6 Voices

23

Trb

C.Tn

Ten

Bass

Org.

face of all peo - ple; to be a light to ligh - ten the

[Larghetto]

30

Trb

C.Tn 1

C.Tn 2

Ten 1

Ten 2

Bass

Org.

to be a light to ligh - ten the Gen - tiles

Gen - tiles and to be the

Gen - tiles and to be the

36

Trb  
and to be the glo - ry, to be the

C.Tn 1  
glo - ry, to be the glo - - - ry, the glo -

C.Tn 2  
and to be the glo - ry,

Ten 1  
glo - ry, to be the glo - - - ry, the glo -

Ten 2  
and to be the glo - ry,

Bass  
glo - ry, to be the glo - - - ry, the

Org.

42

Trb  
glo - - - ry of Thy peo - ple, Thy peo - ple Is - rael.

C.Tn 1  
- ry, the glo - ry of thy

C.Tn 2  
the glo - ry of Thy peo - ple Is - rael.

Ten 1  
- ry, the glo - ry of Thy peo - ple, Thy peo - ple Is - rael, the glo - ry of Thy

Ten 2  
the glo - ry of Thy

Bass  
glo - - - ry of Thy peo - ple, Thy peo - ple Is - rael.

Org.



# Cantate Domino and Gloria Patri

**Vivace**  
Chorus

Treble  
O sing, sing un - to the Lord a new song; for He hath done mar - vel - lous

Counter Tenor  
O sing, sing un - to the Lord a new song; for He hath done mar - vel - lous

Tenor  
O sing, sing un - to the Lord a new song; for He hath done mar - vel - lous

Bass  
O sing, sing un - to the Lord a new song; for He hath done mar - vel - lous

Organ  
[Vivace]

---

9

Trb  
mar - vel - lous things, He hath done mar - vel - lous, mar - vel - lous things.

C.Tn  
mar - vel - lous things, He hath done mar - vel - lous, mar - vel - lous things. With His own right

Ten  
mar - vel - lous things, He hath done mar - vel - lous, mar - vel - lous things.

Bass  
mar - vel - lous things, He hath done mar - vel - lous, mar - vel - lous things.

Org.

---

16

Trb  
and with His ho - ly arm and with His ho - ly arm hath He got - ten Him -

C.Tn  
hand and with His ho - ly arm hath He got - ten Him -

Ten  
and with His ho - ly arm with his own right hand, hath He got - ten Him -

Bass  
and with His ho - ly arm and with His ho - ly arm hath He got - ten Him -

Org.

Service in E♭

Andante  
Verse 6 Voices

24

Trb  
self the vic - to-ry, hath He got - ten Him - self the vic - to-ry.

C.Tn  
self the vic - to-ry, hath He got - ten Him - self the vic - to-ry.

Ten  
self the vic - to-ry, hath He got - ten Him - self the vic - to-ry.

Bass  
self the vic - to-ry, hath He got - ten Him - self the vic - to-ry.

Org.  
self the vic - to-ry, hath He got - ten Him - self the vic - to-ry.

The

[Andante]

32

Trb  
His right-eous-ness

C.Tn  
Lord de - cla - red His sal - va - tion; His right-eous-ness hath He o - pen - ly

Ten  
Lord de - cla - red His sal - va - tion; His right-eous-ness hath He o - pen - ly

Bass  
Lord de - cla - red His sal - va - tions; His right-eous-ness hath He o - pen - ly

Org.  
Lord de - cla - red His sal - va - tions; His right-eous-ness hath He o - pen - ly

38

Trb  
He hath re - mem - ber'd His

C.Tn  
shewed in the sight, the sight of the hea - then.

Ten  
shewed in the sight, the sight of the hea - then.

Bass  
shewed in the sight, the sight of the hea - then.

Org.  
shewed in the sight, the sight of the hea - then.

2nd Tenor

44

Trb  
mer - cy and truth to - wards the house of Is - ra - el

C.Tn  
and all the ends of the

Ten  
mer - cy and truth to - wards the house of Is - ra - el and all the ends of the

Bass  
and all the ends of the

Org.

50

Trb  
have

C.Tn  
world have seen have seen the sal - va - tion of our God, have

Ten  
world have seen have seen the sal - va - tion of our God, have

Bass  
world have seen have seen the sal - va - tion of our God, have

Org.

56

Trb  
seen the sal - va - tion, the sal - va - tion of our God.

C.Tn  
seen the sal - va - tion, the sal - va - tion of our God.

Ten  
seen the sal - va - tion of our God.

Bass  
seen the sal - va - tion of our God. Shew yourselves joy - ful,

Org.

62

Trb

C.Tn

Ten

Bass

Org.

Shew your-selves joy - ful un - to the Lord, all ye lands:

Shew your-selves joy - ful un - to the Lord, all, all ye lands, all, all ye lands:

your-selves joy - ful un - to the Lord, all, all ye lands, all, all ye lands:

shew your - selves joy - ful un - to the Lord, all ye lands:

70

Trb

C.Tn

Ten

Bass

Org.

sing, sing, re - joice, sing, sing, re - joice, re -

sing, sing, re - joice sing, sing, re - joice, sing, sing, re - joice, re -

sing, sing, re - joice sing, sing, re - joice, sing, sing, re - joice, re -

sing, sing, re - joice, sing, sing, re - joice, sing, sing, re -

76

Trb

C.Tn

Ten

Bass

Org.

joice, and give thanks, sing, re - joice, re - joice, and give thanks, sing, re -

joice, and give thanks, sing, re - joice sing, re - joice, and give thanks, sing, re - joice,

joice, and give thanks, sing, re - joice, re - joice, and give thanks, sing, re -

joice, and give thanks, re - joice, re - joice, re - joice, and give thanks, sing, re -

Service in E♭

Verse  
Very Lively

83

Trb  
joyce, re - joyce, and give thanks.

C.Tn  
sing, re - joyce, and give thanks.

Ten  
joyce, re - joyce, and give thanks.

Bass  
joyce, re - joyce and give thanks.

Org.  
[Very Lively]

89

Trb  
praise the Lord u - pon the harp, praise the Lord u - pon the harp:

C.Tn  
harp:

Ten  
harp,

Bass  
harp, praise the Lord u - pon the harp:

Org.  
sing — to the

94

C.Tn  
sing — to the harp with a psalm of thanks gi - ving, sing, sing — to the harp with a

Ten  
sing — to the harp with a psalm of thanks gi - ving, sing, sing — to the harp with a

Bass  
harp, sing, sing — to the harp with a psalm of thanks - gi - ving, to the harp with a

Org.

100

C.Tn psalm of thanks - gi - ving. With trum - pets al - so and

Ten psalm of thanks - gi - ving. With

Bass psalm of thanks - gi - ving. With

Org. [Trumpet]

106

Trb With trum - pets al - so and shawms,

C.Tn shawms, with trum - pets al - so and shawms, with trum - pets al - so and shawms, O

Ten trum - pets al - so and shawms, with trum - pets al - so and shawms and shawms,

Bass trum - pets al - so and shawms, with trum - pets al - so and shawms and shawms,

Org.

111

Trb O shew your-selves joy - ful be - fore

C.Tn shew your-selves joy - ful be - fore the Lord, be - fore the

Ten O shew your-selves joy - ful be - fore the

Bass O shew your-selves joy - ful before the Lord the King.

Org.

116

Trb  
C.Tn  
Ten  
Bass  
Org.

the Lord the King, be - fore the Lord the King, be - fore the Lord the

Lord the Lord the King, be - fore the Lord the King, be - fore the Lord the

Lord the Lord the King, be - fore the Lord the King, be - fore the Lord the

be - fore the Lord the King, be - fore the Lord the

122

Trb  
C.Tn  
Ten  
Bass  
Org.

King, be - fore the Lord the King, be - fore the Lord the King.

King, be - fore the Lord the King, be - fore the Lord the King.

King, be - fore the Lord the King, be - fore the Lord the King.

King, be - fore the Lord the King, be - fore the Lord the King.

King, be - fore the Lord the King, be - fore the Lord the King. [Andante Allegro] [Chorus]

King, be - fore the Lord the King, be - fore the Lord the King. [Andante Allegro] Let the

128

Trb  
Ten  
Bass  
Org.

let the sea make a noise, let the sea make a

Let the

sea make a noise, let the sea make a noise, let

135

Trb  
noise, and all that there - in is; let the sea — make a noise, let the

C.Tn  
let the sea — make a noise, let the sea — make a noise, a

Ten  
8 sea — make a noise, make a noise, let the

Bass  
— the sea — make a noise, —

Org.

142

Trb  
sea — make a noise, — and all that there - in is, that

C.Tn  
noise, the sea make a noise, — and all that there - in is, that

Ten  
8 sea — make a noise, let the sea — make a noise, — and all that there - in is, that

Bass  
— let the sea — make a noise, — and all that there - in is, that

Org.

149

Trb  
there - in is; the round world, the round world, and they that — dwell, that

C.Tn  
there - in is; the round — world, the round world, and they that dwell, that

Ten  
8 there - in is; the round world, the round — world, — and they that dwell —

Bass  
there - in is; the round — world, the round — world, and they that dwell, that

Org.

157

Trb  
 dwell there - in, the round world, and they that dwell there - in. Let the floods clap

C.Tn  
 dwell there - in, the round world, and they that dwell there - in. Let the floods

Ten  
 there - in, the round world, and they that dwell there - in. Let the floods

Bass  
 dwell there - in, the round world, and they that dwell there - in. Let the floods

Org.

165

Trb  
 clap their hands, and let the hills be joy - ful to ge - ther be -

C.Tn  
 clap their hands, and let the hills be joy - ful to ge - ther be -

Ten  
 clap their hands, and let the hills be joy - ful to ge - ther be -

Bass  
 clap their hands, and let the hills be joy - ful, be joy - ful to - ge - ther be -

Org.

172

Trb  
 fore the Lord; for He co - meth to judge the earth. **Moderato**  
 Verse

C.Tn  
 fore the Lord; for He co - meth to judge, to judge the earth. With

Ten  
 fore the Lord; for He co - meth to judge the earth. With

Bass  
 fore the Lord; for He co - meth to judge the earth. With

Org.  
 fore the Lord; for He co - meth to judge the earth. With **[Moderato]**

Tempo markings: **Slow** (measures 172-176), **Moderato** (measures 177-180). A **[tr]** marking is present above the Trumpet part in measure 176.

180

C.Tn  
right-eous-ness shall He judge the world, shall He judge the world, and the peo - ple with

Ten  
right-eous-ness shall He judge the world, shall He judge the world, and the peo - ple with

Bass  
right-eous-ness shall He judge the world, shall He judge the world, and the peo - ple with

Org.

186

C.Tn  
e - qui-ty, the peo - ple with e - qui-ty, with right-eous-ness shall He judge the world,

Ten  
e - qui-ty, the peo - ple with e - qui-ty, with right-eous-ness shall He judge the world,

Bass  
e - qui-ty, the peo - ple with e - qui-ty, with right-eous-ness shall He judge the world, and the

Org.

193

C.Tn  
and the peo - ple and the peo - ple, the peo - ple, with e - qui-ty, and the

Ten  
and the peo - ple, the peo - ple, with e - qui-ty, the peo -

Bass  
peo - ple with e - qui-ty, with e - qui-ty, the peo - ple, with e - qui-ty, and the

Org.

199

C.Tn  
peo - ple, the peo - ple with e - qui-ty, the peo - ple with e - qui-ty, the peo - ple with e - qui-ty.

Ten  
peo - ple with e - qui-ty, the peo - ple with e - qui-ty, the peo - ple with e - qui-ty.

Bass  
peo - ple, the peo - ple with e - qui-ty, the peo - ple with e - qui-ty, the peo - ple with e - qui-ty.

Org.

Gloria Patri as before

# Deus Misereatur

[pp]

Treble  
 Counter Tenor  
 Tenor  
 Bass  
 Organ

God be mer - ci - ful, God be mer - ci - ful un - to us and  
 God be mer - ci - ful, God be mer - ci - ful un - to us and  
 God be mer - ci - ful, God be mer - ci - ful un - to us and  
 God be mer - ci - ful, God be mer - ci - ful un - to us and

6

Trb  
 C.Tn  
 Ten  
 Bass  
 Org.

bless us: and shew us the light of His coun - te - nance,  
 bless us: and shew us the light of His coun - te - nance,  
 bless us: and shew us the light, the light of His coun - te - nance, and be  
 bless us: and shew us the light of His coun - te - nance,

12

Moderato  
 Verse

Trb  
 C.Tn  
 Ten  
 Bass  
 Org.

and be mer - ci - ful un - to us. That Thy way may be known u-pon  
 and be mer - ci - ful un - to us. That Thy way may be known u-pon  
 mer - ci - ful, mer - ci - ful un - to us. That Thy way may be known u-pon  
 and be mer - ci - ful un - to us. That Thy way may be known u-pon

19

C.Tn  
 earth, Thy sa - ving health a - mong, a - mong all na - tions, that Thy

Ten  
 8 earth, Thy sa - ving health a - mong, a - mong all na - tions,

Bass  
 earth, Thy sa - ving health a - mong, a - mong all na - tions,

Org.

27

C.Tn  
 way may be known, may be known u - pon earth, Thy sa - ving health a - mong all

Ten  
 8 that Thy way may be known u - pon earth, Thy sa - ving health a - mong all

Bass  
 that Thy way may be known u - pon earth, Thy sa - ving health a - mong all

Org.

35

C.Tn  
 na - tions. Thy sa - ving health, Thy sa - ving health a - mong all na - tions. Thy sa - ving

Ten  
 8 na - tions. Thy sa - ving health, Thy sa - ving health a - mong all na - tions. Thy health

Bass  
 na - tions. Thy sa - ving health, Thy sa - ving health a - mong all na - tions. Thy sa - ving

Org.

43 Chorus

Trb

C.Tn

Ten

Bass

Org.

health a - mong all na - tions. Let the peo-ple praise Thee, O God, let the peo-ple

[Vivace]

43 [Vivace]

51

Trb

C.Tn

Ten

Bass

Org.

praise Thee, O God, yea, let all the peo-ple, yea, let all the

praise Thee, O God, yea, let all the peo - ple, yea, let all the

praise Thee, O God, yea, let all the peo-ple praise Thee, yea, let all the

51 yea, let all the peo-ple, let all the

59

Trb

C.Tn

Ten

Bass

Org.

peo - ple praise Thee. let all the peo - ple, the peo-ple praise Thee, let all the peo - ple

peo - ple praise Thee. let all the peo - ple, the peo-ple praise Thee, let all the peo - ple

peo - ple praise Thee. let all the peo - ple, the peo-ple praise Thee, let all the peo - ple

59 peo - ple praise Thee. let all the peo - ple, the peo-ple praise Thee, let all the peo - ple

68 *Lively*

Trb 1  
praise Thee. for Thou shalt judge, —

Trb 2  
for Thou shalt judge, —

C.Tn  
praise Thee. O — let the na - tions re - joice and be glad:

Ten  
praise Thee. O — let the na - tions re - joice and be glad:

Bass  
praise Thee. O — let the na - tions re - joice and be glad:

Org.

77

Trb 1  
— shalt — judge the folk right-eous-ly,

Trb 2  
— shalt — judge the folk right-eous-ly,

C.Tn  
and go - vern the

Ten  
and go - vern the

Bass  
and go - vern the na - tions u - pon the — earth, —

Org.

86

Trb 1  
and go - vern the na - tions — and go - vern the na - tions u -

Trb 2  
and go - vern the na - tions — and go - vern the na - tions u -

C.Tn  
na - tions u pon the — earth, and go - vern the na - tions u pon —

Ten  
na - tions u pon the — earth, and go - vern the na - tions the na - tions u -

Bass  
and go - vern the na - tions u - pon —

Org.

94

Trb 1  
pon the earth; for Thou shalt judge, shalt judge the folk right - teous-ly,

Trb 2  
pon the earth; for Thou shalt judge, shalt judge the folk right - teous-ly,

C.Tn  
the earth,

Ten  
pon the earth, and

Bass  
the earth, and

Org.

103

Trb 1  
and go - vern the na -

Trb 2  
and go - vern the na - tions, the na -

C.Tn  
and go - vern the na - tions and go - vern the na -

Ten  
go - vern the na - tions and go - vern the na - tions, the na -

Bass  
go - vern the na - tions, go - vern the na -

Org.

111

[Vivace]  
Chorus

Trb 1  
tions u - pon the earth. Let the peo-ple

Trb 2  
tions u - pon the earth.

C.Tn  
tions u - pon the earth. Let the peo-ple praise Thee, O God, let the peo-ple

Ten  
tions u - pon the earth. Let the peo-ple praise Thee, O God, let the peo-ple

Bass  
tions u - pon the earth. Let the peo-ple praise Thee, O God,

Org.

[Vivace]

120

Trb  
 praise Thee, O God, yea, let all the peo-ple, yea, let all the

C.Tn  
 praise Thee, O God, yea, let all the peo - ple, yea, let all the

Ten  
 8  
 praise Thee, O God, yea, let all the peo-ple praise Thee, yea, let all the

Bass  
 yea, let all the peo-ple, let all the

Org.  
 120

128

Trb  
 peo - ple praise Thee, let all the peo - ple, the peo-ple praise Thee, let all the peo - ple

C.Tn  
 peo - ple praise Thee, let all the peo - ple, the peo-ple praise Thee, let all the peo - ple

Ten  
 8  
 peo - ple praise Thee, let all the peo - ple, the peo-ple praise Thee, let all the peo - ple

Bass  
 peo - ple praise Thee, let all the peo - ple, the peo-ple praise Thee, let all the peo - ple

Org.  
 128

137

**Slow Verse**

Trb  
 praise Thee.

C.Tn  
 praise Thee. Then shall the earth bring forth, bring

Ten  
 8  
 praise Thee. Then shall the earth bring forth, then shall the earth bring

Bass  
 praise Thee. Then shall the earth bring forth, the earth bring

Org.  
 137 [Slow]

Repeat the Chos  
 "Let the people praise Thee"

143 *Andante*

C.Tn  
forth her in - crease, and God, ev'n our own God, shall give us His bles - sing.

Ten  
8  
forth her in - crease, and God, ev'n our own God, shall give us His bles - sing.

Bass  
forth her in - crease, and God, ev'n our own God, shall give us His

Org.  
143 *[Andante]*

149

C.Tn  
God, e - ven our own God, shall give us His bles - sing. God, e - ven our own God,

Ten  
8  
God, e - ven our own God, shall give us His bles - sing. God, e - ven our own God,

Bass  
bles - sing. God, shall give us, God, e - ven our own God, God, e - ven our

Org.  
149

155 *p*

C.Tn  
God, e - ven our own God, shall give us His bles - sing, shall give us His bles - sing, shall

Ten  
8  
God, e - ven our own God, shall give us His bles - sing, shall give us His bles - sing, shall

Bass  
own God, God, shall give us His bles - sing, shall give us His bles - sing, shall

Org.  
155 *[p]*



# Morning Service in B $\flat$

[pre-1819]

## A Short Te Deum in B $\flat$

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

**Vivace**  
Full

Treble  
Counter Tenor  
Tenor  
Bass

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

[Vivace]

Organ

8

Trb  
C.Tn 1  
C.Tn 2  
Ten  
Bass

All the earth doth wor - ship Thee: the Fa - ther ev - er - las - ting. To

[Tempo]

Org.

16

Trb  
C.Tn  
Ten  
Bass

Thee, all An - gels cry a - loud, the heav'n's and all the Pow'rs there - in. To

Org.

A Short Te Deum in B<sup>b</sup>

24

Trb

C.Tn

Ten

Bass

Org.

Thee, Che - ru - bin and Se - ra - phim con - ti - nual - ly do cry:

[p]

[p]

[p]

[p]

[p]

[Slow]

*p*

32

Trb

C.Tn 1

C.Tn 2

Ten

Bass

Org.

Ho - ly, Ho - ly, Ho - ly: Lord, God of Sa - baoth.

Ho - ly, Ho - ly, Ho - ly: Lord, God of Sa - baoth.

Ho - ly, Ho - ly: Lord, God of Sa - baoth.

Ho - ly, Ho - ly, Ho - ly: Lord, God of Sa - baoth.

Ho - ly, Ho - ly, Ho - ly: Lord, God of Sa - baoth.

Ho - ly, Ho - ly, Ho - ly: Lord, God of Sa - baoth.

Tempo

40

Trb

C.Tn

Ten

Bass

Org.

Heav'n and Earth are full of the Ma - jes - ty of Thy glo - ry. The glo -

Heav'n and Earth are full of the Ma - jes - ty of Thy glo - ry. The glo -

Heav'n and Earth are full of the Ma - jes - ty of Thy glo - ry. The glo -

Heav'n and Earth are full of the Ma - jes - ty of Thy glo - ry. The glo -

Heav'n and Earth are full of the Ma - jes - ty of Thy glo - ry. The glo -

[Tempo]

A Short Te Deum in B $\flat$

48

Trb  
- rious com - pa - ny of the A - pos - tles praise Thee; the good ly

C.Tn  
- rious com - pa - ny of the A - pos - tles praise Thee; the good ly

Ten  
8  
- rious com - pa - ny of the A - pos - tles praise Thee; the good - ly

Bass  
- rious com - pa - ny of the A - pos - tles praise Thee; the good - ly

Org.  
[p]

56

Trb  
fel - low - ship of the Pro - phets praise Thee. The no - ble ar - my

C.Tn  
fel - low - ship of the Pro - phets praise Thee. The no - ble ar - my

Ten  
8  
fel - low - ship of the Pro - phets praise Thee. The no - ble ar - my

Bass  
fel - low - ship of the Pro - phets praise Thee. The no - ble ar - my

Org.

64

Trb  
of Mar - tyrs praise Thee. The ho - ly Church thro' - out all the

C.Tn  
of Mar - tyrs praise Thee. The ho - ly Church thro' - out all the

Ten  
8  
of Mar - tyrs praise Thee. The ho - ly Church thro' - out all the

Bass  
of Mar - tyrs praise Thee. The ho - ly Church thro' - out all the

Org.  
[f] [p]

A Short Te Deum in B<sup>b</sup>

73

Trb world doth ac - know - ledge Thee; the Fa - ther of an in - fi - nite

C.Tn world doth ac - know - ledge Thee; the Fa - ther of an in - fi - nite

Ten world doth ac - know - ledge Thee; the Fa - ther of an in - fi - nite

Bass world doth ac - know - ledge Thee; the Fa - ther of an in - fi - nite

Org.

81

Trb Ma - jes - ty, Thine ho - no - ra - ble, true and on - ly

C.Tn 1 Ma - jes - ty, Thine ho - no - ra - ble, true and on - ly

C.Tn 2 Ma - jes - ty, Thine ho - no - ra - ble, true and on - ly

Ten Ma - jes - ty, Thine ho - no - ra - ble, true and on - ly

Bass Ma - jes - ty, Thine ho - no - ra - ble, true and on - ly

Org.

89

Trb Son al - so the Ho - ly Ghost, the Com - for - ter. Thou

C.Tn Son al - so the Ho - ly Ghost, The Com - for - ter. Thou

Ten Son al - so the Ho - ly Ghost, The Com - for - ter. Thou

Bass Son al - so the Ho - ly Ghost, the Com - for - ter. Thou

Org.

A Short Te Deum in B $\flat$

97 *p* *lento*

Trb art the king of Glo-ry O - - - - - Christ. Thou art the e - ver-

C.Tn art the king of Glo-ry O - - - - - [lento] Christ. Thou art the e - ver-

Ten art the king of Glo-ry O - - - - - [lento] Christ. Thou art the e - ver-

Bass art the king of Glo-ry O - - - - - [lento] Christ. Thou art the e - ver-

Org. [p] [lento]

105 Verse Slow

Trb las - ting Son of the Fa - ther. When Thou too - kest up-

C.Tn las - ting Son of the Fa - ther. When Thou too - kest up-

Ten las - ting Son of the Fa - ther.

Bass las - ting Son of the Fa - ther.

Org. [Slow]

114

Trb on Thee to de - li - ver man, Thou didst not ab - hor

C.Tn on Thee to de - li - ver man, Thou didst not ab - hor

Org.

A Short Te Deum in B<sup>b</sup>

122

Trb

C.Tn

Ten

Bass

Org.

the Vir - gin's womb. —

the Vir - gin's womb. —

When Thou hadst o - ver - come — the —

When Thou hadst o - ver - come — the

130

Ten

Bass

Org.

sharp - ness of death; — Thou didst o - pen the King - dom of Heav'n to

sharp - ness of death; — Thou didst o - pen the King - dom of Heav'n to

138

Trb

C.Tn

Ten

Bass

Org.

**Vivace**  
Chorus

Thou sit - test at the right hand — of God:

Thou sit - test at the right hand — of God:

all — be - lie - vers. Thou sit - test at the right hand of God:

all — be - lie - vers. [Vivace] Thou sit - test at the right hand of God:

A Short Te Deum in B $\flat$

146 *p* *pp*

Trb in the glo - ry of the Fa - ther. We be - lieve that Thou shalt come to

C.Tn in the glo - ry of the Fa - ther. We be - lieve that Thou shalt come to

Ten in the glo - ry of the Fa - ther. We be - lieve that Thou shalt come to

Bass in the glo - ry of the Fa - ther. We be - lieve that Thou shalt come to

Org. *p* *[pp]*

155 *Slow Verse* *p*

Trb be our Judge. We there - fore pray Thee, help

C.Tn be our Judge. We there - fore pray Thee, help

Ten be our Judge. We there - fore pray Thee, help

Bass be our Judge. We there - fore pray Thee, help

Org. *[p]*

163 *p*

Trb Thy ser - vants whom Thou hast re - dee - med with Thy pre - cious

C.Tn Thy ser - vants whom Thou hast re - dee - med with Thy pre - cious

Ten Thy ser - vants whom Thou hast re - dee - med with Thy pre - cious

Bass Thy ser - vants whom Thou hast re - dee - med with Thy pre - cious

Org. *[p]*

A Short Te Deum in B<sup>b</sup>

171 Chorus

Trb  
C.Tn  
Ten  
Bass

blood. Make them to be num - bred with Thy Saints in

Org.

179 *espress.* **p**

Trb  
C.Tn  
Ten  
Bass

glo - ry ev - er - las - ting. O Lord, save Thy peo - ple and bless Thine

Org.

187 Spirito Chorus

Trb  
C.Tn  
Ten  
Bass

he - ri - tage. Go - vern them and lift them up for -

Org.

A Short Te Deum in B<sup>b</sup>

195

Trb  
 ev - er. Day by day we mag - ni -

C.Tn  
 ev - er. Day by day we mag - ni -

Ten  
 8  
 ev - er. Day by day we mag - ni -

Bass  
 ev - er. Day by day we mag - ni -

Org.  
 195

203

Trb  
 fy Thee and we wor - ship, we wor -

C.Tn  
 fy Thee and we wor - ship, we wor -

Ten  
 8  
 fy Thee and we wor - ship, we wor -

Bass  
 fy Thee and we wor - ship, we wor -

Org.  
 203

210

Trb  
 ship Thy name ev - er world, ev - er *p*

C.Tn  
 ship Thy name ev - er world, ev - er [*p*]

Ten  
 8  
 ship Thy name ev - er world, ev - er [*p*]

Bass  
 ship Thy name ev - er world, ev - er [*p*]

Org.  
 210

A Short Te Deum in B $\flat$

217 **Slow Verse**

Trb world with - out end. Vouch - safe, O Lord to

C.Tn world with - out end. Vouch - safe, O Lord to

Ten world with - out end.

Bass world with - out end.

Org. [Slow] [Verse]

225

Trb keep us this day, to keep us this day, this

C.Tn keep us this day, to keep us this day, this

Org.

233

Trb day with - out sin.

C.Tn day with - out sin.

Ten O Lord, have mer - cy, have mer -

Org.

242

Ten cy up - on us, O Lord, let Thy mer - cy ligh - ten up -

Org.

A Short Te Deum in B $\flat$

257 Chorus

Trb O Lord in Thee, —

C.Tn O Lord in Thee,

Ten on us, — as our trust is in Thee. O Lord in Thee, —

Bass O Lord in Thee, —

Org.

258 Verse

Trb 1 Lord, in Thee — have I trus - ted: let me ne - ver be con - found - ded,

Trb 2 let me ne - ver be con - foun - ded,

C.Tn Lord, in Thee — have I trus - ted:

Ten Lord, in Thee have I — trus - ted:

Bass Lord, in Thee — have I trus - ted:

Org.

266 unis Tempo Chorus

Trb let me ne - ver be con - foun - ded. O Lord, in Thee, —

C.Tn let me ne - ver be con - foun - ded. O Lord, in Thee,

Ten let me ne - ver be con - foun - ded. O Lord, in Thee, —

Bass let me ne - ver be con - foun - ded. O Lord, in Thee, —

Org. [Tempo]

A Short Te Deum in B<sup>b</sup>

275 Slow

Trb  
Lord, in Thee have I trusted: let me

C.Tn  
Lord, in Thee have I trusted: let me

Ten  
8 Lord, in Thee have I trusted: let me

Bass  
Lord, in Thee have I trusted: let me

Org.  
275 [Slow]

281

Trb  
ne - ver be con - foun - - - ded.

C.Tn  
ne - ver be con - foun - - - ded.

Ten  
8 ne - ver be con - foun - - - ded.

Bass  
ne - ver be con - foun - - - ded.

Org.  
281

# Morning Service in F

[1819]

*Te Deum*

Edited by Elaine Sherwin

Sir John Andrew Stevenson

(1761-1833)

[Moderato]

Treble  
Counter Tenor  
Tenor  
Bass  
Organ

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

9  
Trb  
C.Tn  
Ten  
Bass  
Org.

Adagio  
[Andante]  
Verse 5 Voices

earth doth wor - ship Thee: the Fa - ther e - ver - las - ting. To Thee, all

earth doth wor - ship Thee: the Fa - ther e - ver - las - ting.

earth doth wor - ship Thee: the Fa - ther e - ver - las - ting.

earth doth wor - ship Thee: the Fa - ther e - ver - las - ting.

earth doth wor - ship Thee: the Fa - ther e - ver - las - ting.

[Adagio] [Andante]

18  
Trb  
C.Tn  
Ten  
Bass  
Org.

Chorus unis  
Verse

An - gels cry a - loud, cry a - loud, the Heav'ns and all the Pow'rs there - in.

To Thee, all An-gels cry a - loud, cry a - loud, the Heav'ns and all the Pow'rs there - in. To Thee, Che - ru-bim and

To Thee, all An-gels cry a - loud, cry a - loud, the Heav'ns and all the Pow'rs there - in. To Thee, Che - ru-bim and

To Thee, all An-gels cry a - loud, cry a - loud, the Heav'ns and all the Pow'rs there - in. To Thee, Che - ru-bim and

cry a - loud, the Heav'ns and all the Pow'rs there - in. To Thee, Che - ru-bim and

*f*

Morning Service in F

25 2 Trebles

Trb  
C.Tn  
Ten  
Bass  
Org.

To Thee, Che - ru - bim and Se - ra - phim do con - ti - nual - ly cry

Se - ra - phim con - ti - nual - ly do cry:

Se - ra - phim con - ti - nual - ly do cry, To Thee, Che - ru - bim and Se - ra - phim do con - ti - nual - ly cry

Se - ra - phim con - ti - nual - ly do cry:

32 [Moderato] [Chorus]

Trb  
C.Tn  
Ten  
Bass  
Org.

Ho - ly: Lord, God of Sa - ba - oth; Heav'n and Earth are full

Ho - ly, Ho - ly, Heav'n and Earth are full

Ho - ly, Ho - ly, Heav'n and Earth are full

Ho - ly, Ho - ly, Heav'n and Earth are full

39

Trb  
C.Tn  
Ten  
Bass  
Org.

full of the Ma - je - sty of Thy glo - ry. The glo - rious com - pa - ny of the A - pos - tles praise Thee,

full of the Ma - je - sty of Thy glo - ry. The glo - rious com - pa - ny of the A - pos - tles praise Thee,

full of the Ma - je - sty of Thy glo - ry. The glo - rious com - pa - ny of the A - pos - tles

full of the Ma - je - sty of Thy glo - ry. The glo - rious com - pa - ny of the A - pos - tles

Morning Service in F

47

Trb  
C.Tn  
Ten  
Bass  
Org.

praise — Thee — praise — Thee; the good - ly fel - low-ship of the Pro-phants praise — Thee. The no - ble

praise — Thee praise — Thee; the good - ly fel - low-ship of the Pro-phants praise — Thee. The no - ble

praise Thee praise — Thee; the good - ly fel - low-ship of the Pro-phants praise Thee. The no - ble

praise Thee praise Thee; the good - ly fel - low-ship of the Pro-phants praise Thee. The no - ble

54

Trb  
C.Tn  
Ten  
Bass  
Org.

ar - my of Mar - tyrs praise — Thee. The ho - ly Church thro' - out all the world doth ac -

ar - my of Mar - tyrs praise Thee. The ho - ly Church thro' - out all the world doth ac -

ar - my of Mar - tyrs praise — Thee. The ho - ly Church thro' - out all the world doth ac -

ar - my of Mar - tyrs praise Thee. The ho - ly Church thro' - out all the world doth ac -

61

Trb  
C.Tn  
Ten  
Bass  
Org.

know-ledge Thee; the Fa - ther of an in - fi - nite Ma - je - sty, Thine ho - no - ra - ble, true and on - ly

know-ledge Thee; the Fa - ther of an in - fi - nite Ma - je - sty, Thine ho - no - ra - ble, true

know-ledge Thee; the Fa - ther of an in - fi - nite Ma - je - sty, Thine ho - no - ra - ble,

know-ledge Thee; the Fa - ther of an in - fi - nite Ma - je - sty, Thine

Morning Service in F

69 Slow  
pp

Trb  
Son, and on - ly Son al - so the Ho - ly Ghost, the Com - for - ter.

C.Tn  
Thy true and on - ly - Son al - so the Ho - ly Ghost, the Com - for - ter.

Ten  
true and on - ly Son al - so the Ho - ly Ghost, the Com - for - ter.

Bass  
ho - no - ra - ble, true and on - ly Son al - so the Ho - ly Ghost, the Com - for - ter.

Org.  
[Slow]  
pp  
[Choir organ]

77 **Largo Andante**  
Verse

Trb  
Thou art the King, the King of Glo - ry, Thou art the e - ver - las - ting

C.Tn  
Thou art the King, the King of Glo - ry, O Christ Thou art the e - ver - las - ting

Ten  
O Christ

Bass  
O Christ

Org.  
[Largo Andante]

85 **Solo**

Trb  
Son When Thou took'st u - pon Thee to de - li - ver man,

C.Tn  
Son of the Fa - ther. Thou didst not ab

Ten  
of the Fa - ther. Thou didst not ab

Bass  
of the Fa - ther.

Org.

Morning Service in F

92

Trb  
 Thou didst not ab - hor the Vir - gin's womb. — the sharp - ness the sharp - ness of death;

C.Tn  
 hor — the — Vir - gin's womb. — the sharp - ness of death;

Ten  
 hor ab - hor the Vir - gin's womb. — the sharp - ness of death;

Bass  
 Thou didst not ab - hor the Vir - gin's womb. — When Thou hadst o - ver - come — the sharp - ness of death;

Org.  
 92

99

Trb  
 2 Trebles  
 [p] Thou didst o - pen the King dom of Heav'n to all — [cresc.]

C.Tn  
 p  
 Thou didst o - pen the King - dom of heav'n — the King - dom of Heav'n to [cresc.]

Ten  
 [p] Thou didst o - pen the King - dom of Heav'n, didst o - pen to all, to — [cresc.]

Bass  
 Thou didst o - pen the King - dom of Heav'n, didst o - pen to all, to — [cresc.]

Org.  
 99  
 p [legato] Thou didst o - pen the King - dom of Heav'n to [cresc.]

106

Trb  
 — to  
 — to all be - lie - vers. Thou sit - test at the right hand of God, at the right hand of God:

C.Tn  
 all be - lie - vers. Thou sit - test at the right hand of God: [p]

Ten  
 all be - lie - vers. Thou sit - test at the right hand of God: [p]

Bass  
 all be - lie - vers. Thou sit - test at the right hand of God, at the right hand of God: [p]

Org.  
 106  
 [p] [Swell] [staccato]

Morning Service in F

113 in the glo - ry, in the glo - ry of the [Slow] *lento* the Fa - ther.

Trb

C.Tn

Ten

Bass

Org.

113 in the glo - ry, in the glo - ry of the Fa - ther. [Slow] *[lento]*

**Largo** Chorus **Largo** Verse 5 voices 2 Trebles

120 We be - lieve that Thou shalt come to be our Judge. We there - fore

Trb

C.Tn

Ten

Bass

Org.

120 [Largo] [Largo]

128 pray Thee, help Thy ser - vants, whom Thou hast re - dee - med with Thy pre - cious

Trb

C.Tn

Ten

Bass

Org.

128 help, help Thy ser - vants with Thy pre - cious

Morning Service in F

*a little faster*

135 num - bred with Thy Saints in glo - ry, in glo - ry

Trb blood. Make them to be num - bred with Thy Saints in glo - ry, in glo - ry

C.Tn blood. Make them to be num - bred with Thy Saints in glo - ry, in glo - ry

Ten blood. Make them to be num - bred with Thy Saints in glo - ry

Bass blood. Make them to be num - bred with Thy Saints in glo - ry, in glo - ry

Org. *[a little faster]*

142 *Slower* Lord, Lord, save Thy peo - ple and bless Thine

Trb glo - ry e - ver - las - ting. O Lord, save Thy peo - ple and bless Thine

C.Tn e - ver - las - ting. O Lord, save Thy peo - ple and bless Thine

Ten e - ver - las - ting. O Lord, save Thy peo - ple and bless Thine

Bass e - ver - las - ting. O Lord, save Thy peo - ple and bless Thine

Org. *[Slower]*

149 and lift them up, go - vern them and lift them, lift them

Trb he - ri - tage. and lift them up and lift them up for

C.Tn he - ri - tage. *f* Go - vern them, *f* go - vern them and lift them up for

Ten he - ri - tage. and lift them up, *f* go - vern them and lift them up for

Bass he - ri - tage. and lift them up, *f* go - vern them and lift them up for

Org. *f*

Morning Service in F

**Vivace**  
Chorus Trebles unison

155

Trb  
C.Tn  
Ten  
Bass

e - ver. Day by day we mag - ni - fy Thee, we mag - ni - fy Thee  
Day by day we mag - ni - fy Thee, we mag - ni - fy Thee and we wor-ship Thy  
Day by day we mag - ni - fy Thee, we mag - ni - fy Thee and we wor-ship Thy  
e - ver. Day by day we mag - ni - fy Thee, we mag - ni - fy Thee

Org.

**Slow**  
Verse

162

Trb  
C.Tn  
Ten  
Bass

and we wor-ship Thy Name e - ver world with-out end.  
Name e - ver world with - out end. Vouch - safe, O Lord to  
Name e - ver world with - out end. Vouch - safe, O Lord to  
and we wor-ship Thy Name e - ver world with-out end. Vouch - safe, O Lord to

Org.

[Vivace]

[Slow]  
[Choir Organ]

2 Trebles

169

Trb  
C.Tn  
Ten  
Bass

O Lord, have mer - cy u - pon us,  
keep us this day with-out sin O Lord, let Thy mer - cy  
keep us this day with-out sin O Lord, let Thy mer - cy  
keep us this day with-out sin O Lord, let Thy mer - cy

Org.

Morning Service in F

177

Trb as our trust, our trust is in Thee. O Lord,

C.Tn ligh - ten u - pon us, as our trust is in Thee. O Lord, in Thee, in

Ten ligh - ten u - pon us, as our trust, our trust is in Thee. O Lord, in Thee, in

Bass ligh - ten u - pon us, as our trust is in Thee. O Lord, in Thee, in

Org. [pp] [Vivace]

8<sup>va</sup>

185

Trb — in Thee have I trus - ted, O Lord, in Thee have I

C.Tn Thee, O Lord, have I trus - ted: let me ne - ver be con - foun - ded, O Lord,

Ten Thee, O Lord, have I trus - ted: let me ne - ver be con - foun - ded, O

Bass Thee, O Lord, have I trus - ted, O Lord, in Thee have I

Org. 185

193

Trb trus - ted, let me ne - ver be con - foun - ded. O Lord, in Thee have I trus - ted:

C.Tn — let me ne - ver be con - foun - ded. O Lord, in Thee have I trus - ted:

Ten Lord, let me ne - ver be con - foun - ded. O Lord, in Thee have I trus - ted:

Bass trus - ted, let me ne - ver be con - foun - ded. O Lord, in Thee have I trus - ted:

Org. 193 [Choir Organ] [Swell] [ff]

Morning Service in F

201 [silent] **Slow**

Trb [silent] let me ne - ver be con - foun - - - ded.

C.Tn [silent] let me ne - ver be con - foun - - - ded.

Ten [silent] let me ne - ver be con - foun - - - ded.

Bass [silent] let me ne - ver be con - foun - - - ded.

Org. 201 [silent] let [Slow] me ne - ver be con - foun - - - ded.

# Jubilate

**Vivace**  
Chorus

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

C.Tn  
O be joy - ful, O be joy - ful in the Lord, all all ye lands; serve the Lord with

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

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

Org.  
[Vivace]

2 Trebles

**Slow** *p*

Trb  
Serve the Lord with glad - ness, serve the Lord with glad - ness and come be - fore His pre - sence

C.Tn  
glad - ness, serve the Lord with glad - ness and come be - fore His pre - sence

Ten  
glad - ness, serve the Lord with glad - ness and come be - fore His pre - sence

Bass  
Serve the Lord with glad - ness serve the Lord with glad - ness and come be - fore His pre - sence

Org.  
[Vivace]

**Largo Andante**  
Verse

2 Trebles

Trb  
with a song. Be ye sure that the Lord He is God;

C.Tn  
with a song. Be ye sure that the Lord He is God; it is

Ten  
with a song. Be ye sure that the Lord, the Lord He is God; it is

Bass  
with a song. Be ye sure that the Lord, that the Lord He is God; it is

Org.  
[Largo Andante]  
[Choir organ]

Morning Service in F

23

Trb and not we not we our - selves: we are His peo -

C.Tn He that hath made us, and not we our - selves, not we our - selves: we are His

Ten He that hath made us, and not we our - selves, not we our - selves: we

Bass He that hath made us, and not we our - selves: we are His

Org.

30

Trb ple, [p] we are His peo - ple and the sheep of His pas - ture, are His

C.Tn [cresc.] we are His peo - ple and the sheep, [p] we are His peo - ple and the

Ten [cresc.] peo - ple and the sheep, [p] are His peo - ple and the sheep,

Bass [cresc.] are His peo - ple, [p] are His peo - ple and the sheep, peo - ple and the sheep, we are His peo - ple and the sheep of His pas - ture, are His

Org. [cresc.]

36

Trb peo - ple and the sheep of His pas - ture. **Vivace** Trebles unison  
we are the sheep of His pas - ture. O, O go your way in - to His gates with thanks-

C.Tn sheep of His pas - ture. O, O go your way in - to His gates with thanks-

Ten and the sheep of His pas - ture. O, O go your way in - to His gates with thanks-

Bass peo - ple and the sheep of His pas - ture. O, O go your way in - to His gates with thanks-

Org. [Vivace]

Morning Service in F

43 *[tr]* 2 Trebles unis

Trb  
gi - ving and in - to His courts with praise: — be

C.Tn  
gi - ving and in - to His courts with praise: — be thank - ful un -

Ten  
gi - ving and in - to His courts with praise: — be thank - ful un - to Him

Bass  
gi - ving and in - to His courts with praise: — be thank - ful un - to Him

Org.

51 *Bold*

Trb  
thank - ful un - to Him, be thank - ful un - to Him and speak good of His Name, speak good, speak —

C.Tn  
to Him, be thank - ful un - to Him and speak good of His Name, speak good, speak

Ten  
be thank - ful un - to Him and speak good — of His — Name, speak good, speak

Bass  
be thank - ful un - to Him and speak good of His Name, speak good, speak

Org.

[Largo Andante]  
Verse 5 Voices  
[p]

Trb  
good of His Name. For the Lord is gra - cious, is e - ver - las - ting, is

C.Tn  
good of His Name. For the Lord is gra - cious, His mer - cy is

Ten  
good of His Name. For the Lord is gra - cious, His mer - cy is

Bass  
good of His Name. For the Lord is gra - cious, is e - ver - las - ting, is

Org.

Morning Service in F

65 unis

Trb  
e - ver - las - ting, and His truth en - du - reth from

C.Tn  
e - ver - las - ting, and His truth en - du - reth from ge - ne - ra - tion to ge - ne -

Ten  
e - ver - las - ting, and His truth en - du - reth from ge - ne - ra - tion to ge - ne -

Bass  
e - ver - las - ting, and His truth en - du - reth from

Org.  
[p]

70

Trb  
ge - ne - ra - tion to ge - ne - ra - tion, His truth en - du - reth from ge - ne -

C.Tn  
ra - - - tion to ge - ne - ra - tion, His truth en - du - reth from ge - ne -

Ten  
ra - - - tion to ge - ne - ra - - - - - tion, to ge - ne -

Bass  
ge - ne - ra - tion to ge - ne - ra - - - - - tion, to ge - ne -

Org.

75

Trb  
ra - tion to ge - ne - ra - tion. Glo - ry be to the Fa - ther, glo -

C.Tn  
ra - tion to ge - ne - ra - tion. Glo - ry be to the Fa - ther, glo -

Ten  
ra - tion to ge - ne - ra - tion. Glo - ry be to the Fa - ther, glo -

Bass  
ra - tion to ge - ne - ra - tion. Glo - ry be to the Fa - ther, glo -

Org.  
[Vivace]

Vivace  
Chorus

Morning Service in F

82

Trb  
C.Tn  
Ten  
Bass  
Org.

ry be to the Son, glo - ry be to the Ho - ly Ghost; \_\_\_\_\_  
 ry be to the Son, glo - ry be to the Ho - ly Ghost; as it  
 ry be to the Son, glo - ry be to the Ho - ly Ghost; \_\_\_\_\_  
 ry be to the Son, glo - ry be to the Ho - ly Ghost; \_\_\_\_\_

90

Trb  
C.Tn  
Ten  
Bass  
Org.

as it was in the be - gin-ning, is now, and e - ver shall be: world with-out  
 was in the be - gin-ning, is now, and e - ver shall be: world with-out  
 as it was in the be - gin-ning, is now, and e - ver shall be:  
 as it was in the be - gin-ning, is now, is now, and e - ver shall be:

98

Trb  
C.Tn  
Ten  
Bass  
Org.

end, world with-out end. A - men. A - men. A - men. A - men.  
 end, world with-out end. A - men. A - men. A - men. A - men.  
 world with-out end, world with-out end. A - men. A - men. A - men. A - men.  
 world with-out end, world with-out end. A - men. A - men. A - men. A - men.

Morning Service in F

106

Trb

C.Tn

Ten

Bass

Org.

men, world with-out end. A men.

[pp]

[pp]

[pp]

[pp]

[pp]

Adagio

[Adagio]

# Sanctus

Trb  
C.Tn  
Ten  
Bass  
Org.

Ho - ly, Ho - ly, Lord God of Hosts. Heav'n and earth are full full of the

Ho - ly, Ho - ly, Lord God of Hosts. Heav'n and earth are full full of the

Ho - ly, Ho - ly, Lord God of Hosts. Heav'n and earth are full full of the

Ho - ly, Ho - ly, Lord God of Hosts. Heav'n and earth are full full of the

Ho - ly, Ho - ly, Lord God of Hosts. Heav'n and earth are full full of the

Ma - je - sty of Thy glo - ry. Glo - ry be to Thee, O Lord most high.

Ma - je - sty of Thy glo - ry. Glo - ry be to Thee, O Lord, O Lord most high.

Ma - je - sty of Thy glo - ry. Glo - ry be to Thee, O Lord most high.

Ma - je - sty of Thy glo - ry. Glo - ry be to Thee, O Lord most high.

Ma - je - sty of Thy glo - ry. Glo - ry be to Thee, O Lord most high.

# Kyrie Eleison

*Adagio*  
*p*

Trb  
C.Tn  
Ten  
Bass  
Org.

Lord, have mer - cy u - pon us, and in - cline our hearts to

Lord, have mer - cy u - pon us, and in - cline our hearts to

Lord, have mer - cy u - pon us, and in - cline our hearts to

Lord, have mer - cy u - pon us, and in - cline our hearts to

Lord, have mer - cy u - pon us, and in - cline our hearts to

*f* Last time

Trb  
C.Tn  
Ten  
Bass  
Org.

keep this law. Lord, have mer - cy u - pon us, and write all these Thy

keep this law. Lord, have mer - cy u - pon us, and write all these Thy

keep this law. Lord, have mer - cy u - pon us, and write all these Thy

keep this law. Lord, have mer - cy u - pon us, and write all these Thy

keep this law. Lord, have mer - cy u - pon us, and write all these Thy

*pp*

Trb  
C.Tn  
Ten  
Bass  
Org.

laws in our hearts, we be - seech Thee.

laws in our hearts, we be - seech Thee.

laws in our hearts, we be - seech Thee.

laws in our hearts, we be - seech Thee.

laws in our hearts, we be - seech Thee.

# Creed

Chorus

Trb  
The Fa - ther Al - migh - ty, Ma - ker of Heav'n and Earth, and of all things

C.Tn  
The Fa - ther Al - migh - ty, Ma - ker of Heav'n and Earth, and of all things

Ten  
8  
The Fa - ther Al - migh - ty, Ma - ker of Heav'n and Earth, and of all things

Bass  
Priest  
I believe in one God The Fa - ther Al - migh - ty, Ma - ker of Heav'n and Earth, and of all things

Org.

Verse

Trb  
8  
vi - si - ble and in - vi - si - ble: and in one Lord Je - sus Christ, the on - ly be - got - ten Son of God; be -

C.Tn  
vi - si - ble and in - vi - si - ble: and in one Lord Je - sus Christ, the on - ly be - got - ten Son of God; be -

Ten  
8  
vi - si - ble and in - vi - si - ble: and in one Lord Je - sus Christ, the on - ly be - got - ten Son of God; be -

Bass  
vi - si - ble and in - vi - si - ble: and in one Lord Je - sus Christ, the on - ly be - got - ten Son of God; be -

Org.  
p

Chorus

Verse

Trb  
17  
got - ten of His Fa - ther be - fore all worlds. God of God, Light of Light, ve - ry God of ve - ry God, be -

C.Tn  
got - ten of His Fa - ther be - fore all worlds. God of God, Light of Light, ve - ry God of ve - ry God, be -

Ten  
8  
got - ten of His Fa - ther be - fore all worlds. God of God, Light of Light, ve - ry God of ve - ry God, be -

Bass  
got - ten of His Fa - ther be - fore all worlds. God of God, Light of Light, ve - ry God of ve - ry God,

Org.  
f

Morning Service in F

25

Trb  
got-ten, not made, be-ing of one sub-stance with the Fa - ther; by Whom all things were made, by

C.Tn  
got-ten, not made, be-ing of one sub-stance with the Fa - ther; by Whom all things were made, by

Ten  
got-ten, not made, be-ing of one sub-stance with the Fa - ther; by Whom all things were made, by

Bass  
got-ten, not made, be-ing of one sub-stance with the Fa - ther; by Whom all things were made, by

Org.

33

Trb  
Whom all things were made. Who for us men, and for our sal - va - tion,

C.Tn  
Whom all things were made. Who for us men, came down from

Ten  
Whom all things were made. Who for us men, came down from

Bass  
Whom all things were made. Who for us men, came down from

Org.

[Slow]

2 Trebles [p] Who for us men, and for our sal - va - tion,

40

Trb  
of the Vir - gin Ma - ry, and was made man,

C.Tn  
Heav'n and was in - car - nate by the Ho - ly Ghost of the Vir - gin Ma - ry, and was made man,

Ten  
Heav'n and was in - car - nate by the Ho - ly Ghost of the Vir - gin Ma - ry, and was made man, [Solo]

Bass  
Heav'n and was in - car - nate by the Ho - ly Ghost and was

Org.

49

Trb

C.Tn

Ten

Bass

Org.

al - so for us

al - so for us

al - so for us

He suf - fe - red and was bu - ried, suf - fe - red and was

He suf - fe - red and was bu - ried, suf - fe - red and was

cru - ci - fied un - der Pon - tius Pi - late.

57

C.Tn

Ten

Bass

Org.

bu - ried, and the third day He rose a - gain, He rose a - gain ac - cor - ding to the

bu - ried, and the third day He rose a - gain, He rose a - gain ac - cor - ding to the

and the third day He rose a - gain, He rose a - gain ac - cor - ding to the

**Moderato**  
Chorus

65

Trb

C.Tn

Ten

Bass

Org.

[*lento*] and a - scen - ded in - to Heav'n and sit - teth on the right hand of the Fa - ther. And He shall come a -

Scrip - tures; and a - scen - ded in - to Heav'n and sit - teth on the right hand of the Fa - ther. And He shall come a -

Scrip - tures; and a - scen - ded in - to Heav'n and sit - teth on the right hand of the Fa - ther. And He shall come a -

Scrip - tures; [*lento*] [*Moderato*] and a - scen - ded in - to Heav'n and sit - teth on the right hand of the Fa - ther. And He shall come a -

Morning Service in F

71 **Slow**

Trb gain with glo - ry to judge both the quick and the dead: Whose king - dom shall have no end.

C.Tn gain with glo - ry to judge both the quick and the dead: Whose king - dom shall have no end.

Ten gain with glo - ry to judge both the quick and the dead: Whose king - dom shall have no end.

Bass gain with glo - ry to judge both the quick and the dead: Whose king - dom shall have no end.

Org. [Slow]

78 **Solo**  
[with expression]

C.Tn And I be - lieve in the Ho - ly Ghost, the Lord, and Gi - ver of life, Who pro -

Ten Who pro - cee - deth, Who pro -

Bass Who pro - cee - deth from the

Org. [With expression]

86

Trb Who pro - cee - deth from the Fa - ther and the Son,

C.Tn cee - deth from the Fa - ther and the Son, [Solo]

Ten cee - deth, Who with the Fa - ther and the Son to - ge - ther is

Bass Fa - ther, from the Fa - ther and the Son,

Org.

Morning Service in F

93

Trb  
C.Tn  
Ten  
Bass

and glo - ri - fied, Who spake by the Pro - phets. And I be - lieve one Ca - tho - lic and A - pos - to - lic

Who spake by the Pro - phets. And I be - lieve one Ca - tho - lic and A - pos - to - lic

Org.

Chorus

101

Trb  
C.Tn  
Ten  
Bass

Church I ac - know - ledge one Baptism for the re - mis - sion of sins. And I look for the Re - sur -

Church I ac - know - ledge one Baptism for the re - mis - sion of sins. And I look for the Re - sur -

Church I ac - know - ledge one Baptism for the re - mis - sion of sins. And I look for the Re - sur -

Church I ac - know - ledge one Baptism for the re - mis - sion of sins.

Org.

Verse [p] Chorus [f] Verse [p]

111

Trb  
C.Tn  
Ten  
Bass

rec - tion of the dead, and the life of the world, the world to come, the life of the world, the

rec - tion of the dead, and the life of the world to come, the life of the

rec - tion of the dead, and the life of the world to come, the life of the world, the

and the life of the world to come,

Org.

Chorus [f] Verse [p]

Morning Service in F

120

Trb

C.Tn

Ten

Bass

Org.

Chorus

Slow

world to come. A - men. A - men. A - men. A - men.

*[f]* *[p]* *[f]* *[pp]*

*f* *p* *[f]* *pp*

# Morning Service in C (Royal)

[pre-1807]

*Te Deum*

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

**Allegro**  
Chorus

Treble  
Counter Tenor  
Tenor  
Bass  
Organ

We praise Thee, O God: we ac - know - ledge Thee, ac -

We praise Thee, O God: we ac - know - ledge Thee, ac -

We praise Thee, O God: we ac - know - ledge Thee, ac -

We praise Thee, O God: we ac - know - ledge Thee, ac -

[Allegro]

8

Trb  
C.Tn  
Ten  
Bass  
Org.

know - ledge Thee to be the Lord. All the earth doth wor - ship Thee: the

know - ledge Thee to be the Lord. All the earth doth wor - ship Thee, doth wor - ship Thee: the

know - ledge Thee to be the Lord. All the earth doth wor - ship Thee, doth wor - ship Thee: the

know - ledge Thee to be the Lord. All the earth doth wor - ship Thee: the

8

16

Trb  
C.Tn  
Ten  
Bass  
Org.

Fa - ther e - ver - las - ting. To Thee all An - gels

Fa - ther e - ver - las - ting. To Thee all An - gels

Fa - ther e - ver - las - ting. To Thee all An - gels

Fa - ther e - ver - las - ting. To Thee all An - gels

16

[Gt. trumpet]

Morning Service in C (Royal)

24 ad lib

Trb  
cry a - loud, the Heav'ns and all the Pow -

C.Tn  
cry a - loud, the Heav'ns and all the Pow -

Ten  
cry a - loud, the Heav'ns and all, the Heav'ns and all the Pow -

Bass  
cry a - loud, the Heav'ns and all the Pow -

Org.  
24 [ad lib.]

(8<sup>vb</sup>)

33 Verse 3 Voices

Trb  
ers there in. **Moderato**

C.Tn  
ers there in. To Thee, Che - ru - bim and Se - ra - phim con - ti - nual - ly do

Ten  
ers there in. To Thee, Che - ru - bim and Se - ra - phim con - ti - nual - ly do

Bass  
ers there in. To Thee, Che - ru - bim and Se - ra - phim con -

Org.  
33 **[Moderato]**

40

C.Tn  
cry, con - ti - nual - ly do cry, con - ti - nual - ly do cry, do cry:

Ten  
cry, con - ti - nual - ly do cry, con - ti - nual - ly do cry, do cry:

Bass  
ti - nual - ly do cry, con - ti - nual - ly do cry, con - ti - nual - ly do cry:

Org.  
40

Morning Service in C (Royal)

46 Chorus **Tempo P'mo**

Trb  
Ho - ly, Ho - ly, Ho - ly: Lord, God of Sa - baoth; Heav'n and earth are full of the

C.Tn  
Ho - ly, Ho - ly, Ho - ly: Lord, God of Sa - baoth; Heav'n and earth are full of the

Ten  
Ho - ly, Ho - ly, Ho - ly: Lord, God of Sa - baoth; Heav'n and earth are full of the

Bass  
Ho - ly, Ho - ly, Ho - ly: Lord, God of Sa - baoth; Heav'n and earth are full of the

Org.

55

Trb  
Ma - je - sty of Thy glo - - - ry. The glo - rious com - pa - ny of the A -

C.Tn  
Ma - je - sty of Thy glo - - - ry. The glo - rious com - pa - ny of the A -

Ten  
Ma - je - sty of Thy glo - - - ry. The glo - rious com - pa - ny of the A -

Bass  
Ma - je - sty of Thy glo - - - ry. The glo - rious com - pa - ny of the A -

Org.

64 ad lib.

Trb  
- pos - tles — praise — Thee, the good - ly fel - low - ship of the Pro - phets praise —

C.Tn  
pos - tles praise Thee, the good - ly fel - low - ship of the Pro - phets praise —

Ten  
- pos - tles — praise — Thee, the good - ly fel - low - ship of the Pro - phets praise —

Bass  
pos - tles praise Thee, the good - ly fel - low - ship of the Pro - phets praise —

Org.

Morning Service in C (Royal)

73 **Maestoso** Verse **[Vivace]** Chorus

Trb: Thee. The no - ble ar - my of Mar - tyrs praise Thee. The

C.Tn: Thee. The no - ble ar - my of Mar - tyrs praise Thee. The

Ten: Thee. The no - ble ar - my of Mar - tyrs praise Thee. The

Bass: Thee. The no - ble ar - my of Mar - tyrs praise Thee. The

Org. [Maestoso] [Vivace]

81

Trb: ho - ly Church thro' - out all the world doth ac - know - ledge Thee; the Fa - ther of an in - fi - nite Ma - je - sty,

C.Tn: ho - ly Church thro' - out all the world doth ac - know - ledge Thee; the Fa - ther of an in - fi - nite Ma - je - sty,

Ten: ho - ly Church thro' - out all the world doth ac - know - ledge Thee; the Fa - ther of an in - fi - nite Ma - je - sty,

Bass: ho - ly Church thro' - out all the world doth ac - know - ledge Thee; the Fa - ther of an in - fi - nite Ma - je - sty,

Org.

89 **[p]**

Trb: Thine ho - no - ra - ble, true and on - ly Son al - so the Ho - ly Ghost, the Com -

C.Tn: Thine ho - no - ra - ble, true and on - ly Son al - so the Ho - ly Ghost, the Com -

Ten: Thine ho - no - ra - ble, true and on - ly Son al - so the Ho - ly Ghost, the Com -

Bass: Thine ho - no - ra - ble, true and on - ly Son al - so the Ho - ly Ghost, the Com -

Org. [p]

Morning Service in C (Royal)

98

Trb  
for - ter. Chorus

C.Tn  
for - ter. Christ.

Ten  
for - ter. **Largo** Verse Christ. **Tempo p** Verse

Bass  
for - ter. Thou art the King, the King of Glo - ry, O Christ. Thou [p]

Org.  
**Largo** **Tempo p**

107

Trb  
When Thou tookst u - pon Thee to de - li - ver

Ten  
art the e - ver - las - ting Son of the Fa - ther. *tr.*

Bass  
art the e - ver - las - ting Son of the Fa - ther.

Org.

Solo

115

Trb  
man, Thou didst not ab - hor the Vir - gin's womb. Solo

Bass  
When Thou hadst o - ver - come the sharp-ness of ad lib.

Org.

Duett

ad lib.

123 **Andantino**  
Verse

Trb  
C.Tn  
Ten  
Bass  
Org.

Thou didst o - pen the King - dom of Hea - ven to all be - lie - vers  
death; Thou didst o - pen the King - dom of Heav'n to all be - lie - vers

130

Trb  
C.Tn  
Ten  
Bass  
Org.

Thou sit - test at the right hand of God: in the glo - ry, the

136

Trb  
C.Tn  
Ten  
Bass  
Org.

glo - ry of the Fa - ther, in the glo - ry, the



165 **Moderato**  
Chorus

Trb  
C.Tn  
Ten  
Bass

Org.

ting. O Lord, save Thy peo - ple and bless Thine he - ri - tage. Go - vern them

ting. O Lord, save Thy peo - ple and bless Thine he - ri - tage. Go - vern them

ting. O Lord, save Thy peo - ple and bless Thine he - ri - tage. Go - vern them

ting. O Lord, save Thy peo - ple and bless Thine he - ri - tage. Go - vern them

165 [Moderato]

174 **ff**

Trb  
C.Tn  
Ten  
Bass

Org.

and lift them up them up for e - ver. Day by day we mag - ni - fy Thee, we

and lift them up them up for e - ver. Day by day we mag - ni - fy Thee, we

and lift them up for e - ver. Day by day we mag - ni - fy Thee, we

and lift them up for e - ver. Day by day we mag - ni - fy Thee, we

174 **ff**

183 **Slow** [**p**]

Trb  
C.Tn  
Ten  
Bass

Org.

mag - ni - fy Thee and we wor - ship Thy Name e - ver world with-out end.

mag - ni - fy Thee and we wor - ship Thy Name e - ver world with-out end.

mag - ni - fy Thee and we wor - ship Thy Name e - ver world with-out end.

mag - ni - fy Thee and we wor - ship Thy Name e - ver world with-out end.

183 [**Slow**] [**p**]

Morning Service in C (Royal)

191 **Largo**  
Verse

C.Tn Vouch - safe, O Lord to keep us this day, this day with - out

Ten Vouch - safe, O Lord to keep us this day, this day with - out

Bass Vouch - safe, O Lord to keep us this day, this day with - out

Org. [Largo]

196

Trb O Lord, have mer - cy u - pon us.

C.Tn sin. O Lord, have mer - cy u - pon us. O Lord, let Thy mer - cy

Ten sin. O Lord, let Thy mer - cy

Bass sin. O Lord, let Thy mer - cy

Org.

202 **Moderato**  
Chorus

Trb as our trust is in Thee. O Lord, in Thee, [tr] [ff]

C.Tn ligh - ten u - pon us, as our trust is in Thee. O Lord, in Thee, [ff]

Ten ligh - ten u - pon us, as our trust is in Thee. O Lord, in Thee, [ff]

Bass ligh - ten u - pon us, as our trust is in Thee. O Lord, in Thee, [ff]

Org. [Moderato] [ff] [octaves]

209

Trb  
Lord in Thee have I trus - ted: let me ne - ver be con - foun - ded, Lord in

C.Tn  
Lord in Thee have I trus - ted: let me ne - ver be con - foun - ded, Lord in

Ten  
8 Lord in Thee have I trus - ted: let me ne - ver be con - foun - ded, Lord

Bass  
Lord in Thee have I trus - ted: let me ne - ver be con - foun - ded, Lord in

Org.  
209

218 Verse

Trb  
Thee, in Thee have I trus - ted: let me ne - ver be con - foun - ded,

C.Tn  
Thee have I trus - ted: let me ne - ver be con - foun - ded, let me ne - ver

Ten  
in Thee have I trus - ted: let me ne - ver

Bass  
Thee, in Thee have I trus - ted: let me ne - ver

Org.  
218

[Largo]  
Chorus  
[ff]

227

Trb  
Lord in Thee, in Thee have I trus - ted: let me ne - ver

C.Tn  
be con - foun - ded, Lord in Thee, in Thee have I trus - ted: let me ne - ver

Ten  
8 be con - foun - ded, Lord in Thee, in Thee have I trus - ted: let me ne - ver

Bass  
be con - foun - ded, Lord in Thee, in Thee have I trus - ted: let me ne - ver

Org.  
227  
[Largo]  
octaves [ff] [Gt. trumpet]

Morning Service in C (Royal)

236 **Slow and soft**

Trb  
be con - foun - ded, let me ne - ver be con - foun - ded.

C.Tn  
be con - foun - ded, let me ne - ver be con - foun - ded.

Ten  
be con - foun - ded, let me ne - ver be con - foun - ded.

Bass  
be con - foun - ded, let me ne - ver be con - foun - ded.

Org.  
236 [Slow & Piano Diapasons Great Organ]

# Jubilate

**System 1:**

Treble: *[ff]* O be joy - ful, be joy - ful in the Lord, all ye lands; be  
Counter Tenor: *[ff]* O be joy - ful, be joy - ful, be joy - ful in the Lord, all ye lands;  
Tenor: *[ff]* O be joy - ful, be joy - ful, be joy - ful in the Lord, all ye lands;  
Bass: *[ff]* O be joy - ful, be joy - ful in the Lord, all ye lands;  
Org. *[ff]*

**System 2:**

Trb: *[ff]* joy - ful in the Lord all ye lands; serve the Lord with glad - ness, serve the Lord with  
C.Tn: in the Lord all ye lands; serve the Lord with glad - ness, serve the Lord with  
Tenor: in the Lord all ye lands; serve the Lord with glad - ness, serve the Lord with  
Bass: in the Lord all ye lands; serve the Lord with glad - ness, serve the Lord with  
Org. *[ff]*

**System 3:**

Trb: *[ff]* glad - ness and come be - fore His pre - sence with a  
C.Tn: glad - ness and come be - fore His pre - sence, His pre - sence with a  
Tenor: glad - ness and come be - fore His pre - sence, His pre - sence with a  
Bass: glad - ness and come be - fore His pre - sence with a  
Org. *[ff]*

Morning Service in C (Royal)

24

Trb

song.

C.Tn

song.

Ten

Recit Tenor  
[pp]

8

song.

Bass

Org.

[pp]

Be ye sure that the Lord He is God; be ye sure that the Lord He is God;

Verse  
[espressivo]

30

Trb

it is He that hath — made us, and not we our - selves:

C.Tn

it is He that hath — made us, and not we our - selves: it is He that hath

Ten

it is He that hath

Bass

it is He that hath

Org.

[espressivo]

36

Trb

and the sheep of His

C.Tn

made us, and not we our - selves: we are His peo - ple and the sheep of His

Ten

made us, and not we our - selves: we are His peo - ple

Bass

made us, and not we our - selves: we are His peo - ple

Org.

36

42 [cresc.]

Trb pas - ture. we are His [cresc.]

C.Tn pas - ture. we are His [cresc.]

Ten we are His peo - ple and the sheep of His pas - ture. we are His [cresc.]

Bass we are His peo - ple and the sheep of His pas - ture. we are His [cresc.]

Org. [cresc.]

48 **Vivace**  
Chorus

Trb peo - ple and the sheep of His pas - ture. O — go your way in - to His

C.Tn peo - ple and the sheep of His pas - ture. O — go your way in - to His

Ten peo - ple and the sheep of His pas - ture. O — go your way in - to His

Bass peo - ple and the sheep of His pas - ture. O — go your way in - to His

Org. [Vivace]

55

Trb gates with thanks - gi - ving — and in - to His courts, to His courts with praise:

C.Tn gates with thanks - gi - ving — and in - to His courts — with praise:

Ten gates with thanks - gi - ving — and in - to His — courts with — praise: be thank - ful un - to

Bass gates with thanks - gi - ving — and — in - to His courts — with praise: be

Org.

63

Trb

C.Tn

Ten

Bass

Org.

be thank-ful un - to Him and speak good of His Name, speak

be thank-ful un - to Him, be thank-ful un - to Him and speak good of His Name, speak

Him, be thank-ful un - to Him and speak, speak good of His Name, speak

thank-ful un - to Him, and speak, speak good of His Name, speak

[Moderato]  
Verse

71

Trb

C.Tn

Ten

Bass

Org.

good of His Name. For the Lord is gra - cious, His mer - cy is

good of His Name. For the Lord is gra - cious, His mer - cy is

good of His Name. For the Lord is gra - cious, His mer - cy is

good of His Name. For the Lord is gra - cious, His mer - cy is

78

C.Tn

Ten

Bass

Org.

e - ver - las - ting, and His truth en - du - reth from ge - ne - ra - tion to

e - ver - las - ting, and His truth en - du - reth from ge - ne - ra - tion to

e - ver - las - ting, and His truth en - du - reth from ge - ne - ra - tion to

84 [p]

C.Tn  
ge - ne - ra - tion, His truth en - du - reth from ge - ne - ra - tion to

Ten  
ge - ne - ra - tion, His [p] truth en - du - reth from ge - ne - ra - tion to

Bass  
ge - ne - ra - tion, His [p] truth en - du - reth from ge - ne - ra - tion to

Org.  
[p]

90 [p]

C.Tn  
ge - ne - ra - tion, His truth en - du - reth from ge - ne - ra - tion to

Ten  
ge - ne - ra - tion, His [p] truth en - du - reth from ge - ne - ra - tion to

Bass  
ge - ne - ra - tion, His [p] truth en - du - reth from ge - ne - ra - tion to

Org.  
[p]

96 **Maestoso**  
Chorus

Trb  
Glo - ry be to the Fa - ther, and to the Ho - ly

C.Tn  
ge - ne - ra - tion. *tr* Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly

Ten  
ge - ne - ra - tion. *tr* Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly

Bass  
ge - ne - ra - tion. *tr* Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly

Org.  
[Maestoso]

104

Trb  
Ghost; as it was in the be- gin-ning, is now, and e- ver shall be: world with-out

C.Tn  
Ghost; as it was in the be- gin-ning, is now, and e- ver shall be: world with-out

Ten  
8 Ghost; as it was in the be- gin-ning, is now, and e- ver shall be: world with-out end.

Bass  
Ghost; as it was in the be- gin-ning, is now, and e- ver shall be: world with-out

Org.  
[Gt. trumpet]

113

Trb  
end. A - men, world with-out end, A - men, is now, and

C.Tn  
end. A - men, world with-out end, A - men, is now, and

Ten  
A - men, world with-out end, A - men, is now, and e- ver and

Bass  
end. A - men, world with-out end, A - men, is now, and e- ver and

Org.

121

Trb  
e- ver and e- ver shall be: world with - out end, A - men, as it

C.Tn  
e- ver and e- ver shall be: world with-out end, as it was in the be- gin-ning, is

Ten  
e- ver shall be: world with-out end, A - men, as it was in the be-

Bass  
e- ver shall be: world with - out end, A - - - men,

Org.

129

Trb  
was in the be - gin-ning, is now, as it was in the be - gin - ning, is now, and

C.Tn  
now, as it was in the be - gin-ning, is now, is now, and

Ten  
gin-ning, is now, as it was in the be - gin-ning, is now, is now, and

Bass  
as it was in the be - gin-ning, is now, as it was in the be - gin-ning, is now, and

Org.

137

Trb  
e - ver shall be: world with-out end, A - men, world with-out end. A -

C.Tn  
e - ver shall be: world with-out end, A - men, world with - out end. A -

Ten  
e - ver shall be: world with-out end, world with-out end. A -

Bass  
e - ver shall be: world with-out end, A - men, world with - out end. A -

Org.

146

Trb  
men. A - men. A - men.

C.Tn  
men. A - men. A - men.

Ten  
men. A - men. A - men.

Bass  
men. A - men. A - men.

Org.

# Sanctus (1825)

ad lib. Largo

Treble  
Counter Tenor  
Tenor  
Bass  
Org.

10

Trb  
C.Tn  
Ten  
Bass  
Org.

full of the Ma - je - sty of Thy glo - ry. Glo - ry be to Thee, O Lord most high.

full of the Ma - je - sty of Thy glo - ry. Glo - ry be to Thee, O Lord most high.

full of the Ma - je - sty of Thy glo - ry. Glo - ry be to Thee, O Lord most high.

full of the Ma - je - sty of Thy glo - ry. Glo - ry be to Thee, O Lord most high.

# Kyrie Eleison (1825)

*Largo*  
*pp*

Treble  
Counter Tenor  
Tenor  
Bass  
Org.

Lord, have mer - cy u - pon us, and in - cline our hearts to

7  
Trb  
C.Tn  
Ten  
Bass  
Org.

keep this law. Lord, have mer - cy u - pon us, and write all

14  
Trb  
C.Tn  
Ten  
Bass  
Bass  
Org.

these Thy laws in our hearts, we be - seech Thee.

*p*

# Morning Service in C (Short Service for Holy Days)

[c. 1812 - 1815]

## Responses

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

Treble  
Counter Tenor  
Tenor  
Bass  
Organ

O Lord open Thou our lips. And our mouth shall shew forth Thy praise.

And our mouth shall shew forth Thy praise.

And our mouth shall shew forth Thy praise.

O Lord open Thou our lips. And our mouth shall shew forth Thy praise.

6  
Trb  
C. Tn.  
Ten  
Bass  
Org.

O Lord make haste to help us.

O Lord make haste to help us.

O Lord make haste to help us.

O God make speed to save us. O Lord make haste to help us.

Service in C

12

Trb

C. Tn.

Ten

Bass

Org.

as it was in the be - gin - ning, is now, and

as it was in the be - gin - ning, is now, and

as it was in the be - gin - ning, is now, and

as it was in the be - gin - ning, is now, and

Glory be to the Father, and to the Son, and to the Holy Ghost; as it was in the be - gin - ning, is now, and

17

Trb

C. Tn.

Ten

Bass

Org.

ev - er shall be: world with - out end. A - men

ev - er shall be: world with - out end. A - men

ev - er shall be: world with - out end. A - men

ev - er shall be: world with - out end. A - men

ev - er shall be: world with - out end. A - men

23

Trb

C. Tn.

Ten

Bass

Org.

The Lord's name be prai - - sed.

Praise ye the Lord. The Lord's name be prai - - sed.

Service in C  
*Chant for Venite Exultemus Domino*

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

The first system of the musical score consists of five staves. From top to bottom, they are labeled: Treble, Counter Tenor, Tenor, Bass, and Organ. The Treble staff begins with a treble clef and a 4/4 time signature. The Counter Tenor and Tenor staves also begin with a treble clef and a 4/4 time signature. The Bass staff begins with a bass clef and a 4/4 time signature. The Organ staff begins with a grand staff (treble and bass clefs) and a 4/4 time signature. The music is written in common time (4/4) and features a variety of note values including whole, half, quarter, and eighth notes, as well as rests.

The second system of the musical score consists of five staves. From top to bottom, they are labeled: Trb, C. Tn., Ten, Bass, and Org. The Trb staff begins with a treble clef and a 4/4 time signature. The C. Tn. and Ten staves also begin with a treble clef and a 4/4 time signature. The Bass staff begins with a bass clef and a 4/4 time signature. The Org. staff begins with a grand staff (treble and bass clefs) and a 4/4 time signature. The music is written in common time (4/4) and features a variety of note values including whole, half, quarter, and eighth notes, as well as rests. A trill (tr) is indicated above the final note of the Trb staff in the fifth measure.

Service in C  
*Te Deum*

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

[Vivace]  
[Chorus]

Treble  
Counter Tenor  
Tenor  
Bass

We praise Thee, O God: we acknowledge Thee to

Organ

[Vivace]

6

Trb  
C. Tn.  
Tenor  
Bass

be the Lord. All the earth doth worship Thee: the

Org.

Service in C

12 [Slow] [Moderato] [Verse]

Trb Fath - er ev - - - ver - las - ting.

C. Tn. Fath - er ev - - - ver - las - ting. To

Ten Fath - er ev - - - ver - las - ting. To

Bass Fath - er ev - - - ver - las - ting. To

Org.

18

C. Tn. Thee, all An - gels cry a - loud, the Hea - v'ns and all the

Ten Thee, all An - gels cry a - loud, the Heav'n's and all the

Bass Thee, all An - gels cry a - loud, the Heav'n's and all the

Org.

24

C. Tn. Pow - ers there - in. To Thee, Cher - u - bim and Se - ra - phim con -

Ten Pow - ers there - in. To Thee, Cher - ru - bim and Se - ra - phim con -

Bass Pow - ers there - in. To Thee, Cher - ru - bim and Se - ra - phim con -

Org. [tr]



Service in C

48

C. Tn. glo - ri - ous com - pan - y of the A - pos - tles — praise Thee; the good - ly —

Ten. glo - ri - ous com - pan - y of the A - pos - tles — praise Thee; the good - ly —

Bass. com - pan - y of — the A - pos - tles praise Thee; the good - ly — fell - ow - ship

Org.

54

C. Tn. fell - ow - ship of the Pro - phets praise Thee. The no - ble — ar - - - my of —

Ten. fell - ow - ship of the Pro - phets praise Thee. The no - ble — ar - - - my of —

Bass. of — the Pro - phets praise Thee. The no - ble — ar - - - my of —

Org.

60

[Vivace]  
Chorus

Trb. The ho - ly Church thro - out all the world doth ac -

C. Tn. Mar - tyrs — praise — Thee. The ho - ly Church thro - out all the world doth ac -

Ten. Mar - tyrs — praise — Thee. The ho - ly Church thro - out all the world doth ac -

Bass. Mar - tyrs praise — Thee. The ho - ly Church thro - out all the world doth ac -

Org. [Vivace]

Service in C

66

Trb  
know - ledge Thee; the Fa - ther of an in - fin - ite Ma - jes - ty,

C. Tn.  
know - ledge Thee; the Fa - ther of an in - fin - ite Ma - jes - ty, Thine

Ten  
know - ledge Thee; the Fa - ther of an in - fin - ite Ma - jes - ty, Thine

Bass  
know - ledge Thee; the Fa - ther of an in - fin - ite Ma - jes - ty,

Org.

72

Trb  
and on - ly Son al - so the Ho - ly Ghost,

C. Tn.  
hon - or - ab - le, true and on - ly Son al - so the Ho - ly Ghost,

Ten  
hon - or - ab - le, true and on - ly Son al - so the Ho - ly Ghost,

Bass  
and on - ly Son al - so the Ho - ly Ghost,

Org.

78

Trb  
[p] ad lib. **Largo** Verse [Espressivo]

C. Tn.  
[p] the Com - for - ter Thou art the King of Glo - ry O Christ, Thou

Ten  
[p] the Com - for - ter Thou art the King of Glo - ry O Christ, Thou

Bass  
[p] the Com - for - ter Thou art the King of Glo - ry O Christ, Thou

Org.  
[p] **Largo** [Espressivo]

Service in C

84

C. Tn. art the ev - er las - ting Son of the Fa - ther. When Thou tookst up - on Thee to de -

Ten art the ev - er las - ting Son of the Fa - ther. When Thou tookst up - on Thee to de -

Bass art the ev - er las - ting Son of the Fa - ther. When Thou tookst up - on Thee to de -

Org.

90

C. Tn. - li - ver man, Thou didst not ab - hor the Vir - gin's womb. When

Ten li - ver man, Thou didst not ab - hor the Vir - gin's womb. When

Bass li - ver man, Thou didst not ab - hor the Vir - gin's womb. When

Org.

96

C. Tn. Thou hadst ov - er come the sharp - ness of death; [ad lib.] [Verse] [più allegro] Thou didst o - pen the

Ten Thou hadst ov - er come the sharp - ness of death; Thou didst o - pen the

Bass Thou hadst ov - er come the sharp - ness of death; Thou didst o - pen the

Org. [ad lib.] [più allegro]

Service in C

102

Trb

C. Tn.

Ten

Bass

Org.

King - dom of Heav'n to all be - liev - ers

Thou sit - test

Vivace Chorus

108

Trb

C. Tn.

Ten

Bass

Org.

at the right hand of God: in the glo - - -

114

Trb

C. Tn.

Ten

Bass

Org.

ry of the Fa - ther. We be -

in the glo - - - ry of the Fa - ther. We be -

Slow Verse

Slow

[voices alone]

Service in C

120

C. Tn. *[p]*  
lieve that Thou shalt come to be our Judge.

Ten *[p]*  
lieve that Thou shalt come to be our Judge.

Bass *[p]*  
lieve that Thou shalt come to be our Judge. [Sym.]

Org. *[p]* [Trumpet] [Swell]

127

C. Tn. We there - fore pray Thee, help Thy ser - vants,

Ten We there - fore pray Thee, help Thy ser - vants,

Bass We there - fore pray Thee, help Thy ser - vants,

Org. [*tr*]

133

Tb. **Vivace** **Chorus** [*f*]  
Make them to me num - bred

C. Tn. [*staccato*] [*tr*] [*f*]  
whom Thou hast re - deem - ed with Thy pre - cious blood. Make them to me num - bred

Ten [*staccato*] [*f*]  
whom Thou hast re - deem - ed with Thy pre - cious blood. Make them to me num - bred

Bass [*staccato*] [*f*]  
whom Thou hast re - deem - ed with Thy pre - cious blood. Make them to me num - bred

Org. [*staccato*] [*f*]  
**Vivace**

Service in C

140

Trb  
with Thy Saints in glo - - - - - ry ev - er

C. Tn.  
with Thy Saints in glo - - - - - ry ev - er -

Ten  
with Thy Saints in glo - - - - - ry ev - er

Bass  
with Thy Saints in glo - - - - - ry ev - er

Org.

147

Trb  
las - ting. O Lord, save Thy peo - ple and bless Thine her - it - age.

C. Tn.  
las - ting. O Lord, save Thy peo - ple and bless Thine her - it - age.

Ten  
las - ting. O Lord, save Thy peo - ple and bless Thine her - it - age.

Bass  
las - ting. O Lord, save Thy peo - ple and bless Thine her - it - age

Org.

154

Trb  
Gov - ern them and lift them up for ev - er. Day by day we mag - ni -

C. Tn.  
Gov - ern them and lift them up for ev - er. Day by day we mag - ni -

Ten  
Gov - ern them and lift them up for ev - er. Day by day we mag - ni -

Bass  
Gov - ern them and lift them up for ev - er. Day by day we mag - ni -

Org.

Service in C

161 **Slow** [p]

Trb. - fy Thee and we wor - ship Thy Name ev - er world with -

C. Tn. fy Thee and we wor - ship Thy Name ev - er world with -

Ten. fy Thee and we wor - ship Thy Name ev - er world with -

Bass. fy Thee and we wor - ship Thy Name ev - er world with -

Org. [Slow]

168 **Largo** Verse [Espressivo]

Trb. - out end.

C. Tn. out end. Vouch - safe, O Lord to keep us this day with - out sin. O

Ten. - out end. Vouch - safe, O Lord to keep us this day with - out sin. O

Bass. out end. Vouch - safe, O Lord to keep us this day with-out sin. O

Org. [Largo] [Espressivo]

175

C. Tn. Lord, have mer - cy up - on us. O Lord, let Thy mer - cy

Ten. Lord, have mer - cy up - on us. O Lord, let Thy mer - cy

Bass. Lord, have mer - cy up - on us. O Lord, let Thy mer - cy

Org.

Service in C

181

C. Tn. ligh - ten up - on us, as our trust is in thee.

Ten ligh - ten up - on us, as our trust is in thee.

Bass ligh - ten up - on us, as our trust is in thee.

Org.

Vivace  
Chorus

187

Trb. [f] O Lord, in Thee have I trus - ted:

C. Tn. [f] O Lord, in Thee have I trus - ted:

Ten [f] O Lord, in Thee have I trus - ted:

Bass [f] O Lord, in Thee have I trus - ted:

Org. Vivace  
[trumpet] f

194

Trb. let me ne - - - ver be

C. Tn. let me ne - - - ver be

Ten let me ne - - - ver be

Bass let me ne - - - ver be

Org.

Service in C

200

The musical score consists of five staves. The top four staves are for vocal parts: Trumpet (Trib), Cornet (C. Tn.), Tenor (Ten), and Bass. The bottom staff is for the Organ (Org.). The vocal parts are in C major and have the lyrics "con - found - - - ed." written below them. The organ part provides harmonic support with chords and a melodic line in the right hand.

Service in C  
*Jubilate*

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

Vivace  
Chorus

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

Counter  
Tenor  
O be joy - ful in the Lord, all ye lands;

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

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

Organ  
Vivace

Detailed description: This system contains the first six measures of the 'Jubilate' chorus. It features four vocal staves (Treble, Counter Tenor, Tenor, Bass) and an organ part. The tempo is marked 'Vivace'. The lyrics are 'O be joy - ful in the Lord, all ye lands;'. The organ part provides a rhythmic accompaniment with chords and moving lines in both hands.

7

Slow

Trb  
serve the Lord with glad - ness and come be - fore His pres - ence

C. Tn.  
serve the Lord with glad - ness and come be - fore His pres - ence

Ten  
serve the Lord with glad - ness and come be - fore His pres - ence

Bass  
serve the Lord with glad - ness and come be - fore His pres - ence

Org.  
[Slow]

Detailed description: This system contains measures 7 through 12 of the chorus. The tempo is marked 'Slow'. It features four vocal staves (Trb, C. Tn., Ten, Bass) and an organ part. The lyrics are 'serve the Lord with glad - ness and come be - fore His pres - ence'. The organ part continues with a slower, more sustained accompaniment, marked '[Slow]'.

Service in C

13 **Slow Verse**

Trb with a song.

C. Tn. with a song. Be ye sure that the Lord He is God; it is

Ten with a song. Be ye sure that the Lord He is God; it is

Bass with a song. Be ye sure that the Lord He is God; it is

Org. [Slow]

20

C. Tn. He that hath made us and not we our - selves we are His

Ten He that hath made us and not we our - selves we are His

Bass He that hath made us and not we our - selves we are His

Org.

26

C. Tn. peo - ple and the sheep

Ten peo - ple and the sheep

Bass peo - ple and the sheep

Org.

Service in C

31

Trb

C. Tn.

Ten

Bass

Org.

Vivace Chorus

O go your

of His pas - - ture. O go your

of His pas - - ture. O go your

of His pas - - ture. O go your

of His pas - - ture. O go your

Vivace

37

Trb

C. Tn.

Ten

Bass

Org.

way in - to His gates with thanks - giv - ing and

way in - to His gates with thanks - giv - ing and in - to His

way in - to His gates with thanks - giv - ing and in - to His

way in - to His gates with thanks - giv - ing and

43

Trb

C. Tn.

Ten

Bass

Org.

in - to His courts with praise: be thank - ful un - to

courts with praise: be thank - - ful un - to

courts with praise: be thank - ful un - to

in - to His Courts with praise: be

Service in C

49

Trb  
Him and speak good of His Name.

C. Tn.  
Him and speak good of His Name.

Ten  
Him and speak good of His Name.

Bass  
thank - ful un - to Him and speak good of His Name.

Org.

**Larghetto**  
Verse  
[Espressivo]

56

Trb  
For the Lord is gra - cious, is ev - er - las - ting,

C. Tn.  
For the Lord is gra - cious, His mer - cy is ev - er - las - ting, and His

Ten  
For the Lord is gra - cious, His mer - cy is ev - er - las - ting and His

Bass  
For the Lord is gra - cious, His mer - cy is ev - er - las - ting, and His

Org.  
**Larghetto**  
[Espressivo]

63

Trb  
from ge - ne - ra - tion to ge -

C. Tn.  
truth en - dur - eth from ge - ne - ra - tion to ge -

Ten  
truth en - dur - eth from ge - ne - ra - tion to ge -

Bass  
truth en - dur - eth from ge - ne - ra - tion to ge -

Org.

Service in C

69 [Vivace] Chorus

Trb  
C. Tn.  
Ten  
Bass  
Org.

75

Trb  
C. Tn.  
Ten  
Bass  
Org.

82

Trb  
C. Tn.  
Ten  
Bass  
Org.

Service in C

89

Trb  
C. Tn.  
Ten  
Bass  
Org.

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

95

Trb  
C. Tn.  
Ten  
Bass  
Org.

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

Service in C  
*Chant for the Creed of Saint Athanasius*

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

The first system of the musical score consists of five staves. The top four staves are for vocal parts: Treble (soprano), Counter Tenor, Tenor, and Bass. The fifth staff is for the Organ, with a grand staff (treble and bass clefs). The music is in common time (C) and the key signature has one flat (B-flat). The vocal parts feature a mix of half and quarter notes, while the organ part provides a harmonic accompaniment with chords and moving lines.

The second system of the musical score starts at measure 8, indicated by a small '8' above the first staff. It features four vocal parts: Trb (Trumpet), C. Tn. (Counter Tenor), Ten (Tenor), and Bass. The fifth staff is for the Organ, with a grand staff. The notation continues with similar rhythmic and melodic patterns as the first system, maintaining the common time and one-flat key signature.

Service in C  
**Responses after Te Deum and Jubilate**

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
 (1761-1833)

Chorus

Treble  
 Counter Tenor  
 Tenor  
 Bass  
 Organ

Priest

The Lord be with you And with Thy Spi - - rit.

5 [Chorus]

Trb  
 C. Tn.  
 Tenor  
 Bass  
 Org.

Priest

Lord have mercy upon us. Christ have mercy upon us Lord have mercy upon us.

Service in C

9 [Chorus]

Trb  
C. Tn.  
Ten  
Bass  
Org.

Christ have mer - cy up - on us.  
Christ have mer - cy up - on us.  
Christ have mer - cy up - on us.  
Lord have mercy upon us. Christ have mer - cy up - on us.

13 [Chorus]

Trb  
C. Tn.  
Ten  
Bass  
Org.

And grant us Thy sal - va - tion.  
And grant us Thy sal - va - tion.  
And grant us Thy sal - va - tion.  
The Lord's Prayer, Our Father Priest  
O Lord, shew Thy mercy upon us And grant us Thy sal - va - tion.

18 [Chorus] [cresc.]

Trb  
C. Tn.  
Ten  
Bass  
Org.

And mer - ci - ful - ly hear us when we call up - on Thee.  
And mer - ci - ful - ly hear us when we call up - on Thee.  
And mer - ci - ful - ly hear us when we call up - on Thee.  
Priest  
O Lord, save the King. And mer - ci - ful - ly hear us when we call up - on Thee.

Service in C

25 [Chorus]

Trb  
C. Tn.  
Ten  
Bass  
Org.

And make Thy cho - sen peo - ple joy - ful.

Priest  
Endue Thy ministry with righteousness And make Thy cho - sen peo - ple joy - ful.

30 [Chorus]

Trb  
C. Tn.  
Ten  
Bass  
Org.

And bless thine in - he - ri - tance.

Priest  
O Lord save Thy people And bless thine in - he - ri - tance.

34 [Chorus]

Trb  
C. Tn.  
Ten  
Bass  
Org.

Be - cause there is none oth - er that fight - teth for us but on - ly Thou, O God.

Priest  
Give peace in our time O Lord Be - cause there is none oth - er that fight - teth for us but on - ly Thou, O God.

Service in C

44 [Chorus] [Cresc.]

Trb. [Cresc.]

C. Tn. [Cresc.]

Ten. [Cresc.]

Bass Priest [Cresc.]

Org. [Cresc.]

And take not Thine Ho - ly Spi - rit from us.

O God make clean our hearts within us And take not Thine Ho - ly Spi - rit from us.

Service in C  
**Sanctus**

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
 (1761-1833)

Full ad lib.

Treble  
 Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts

Counter Tenor  
 Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts

Tenor  
 Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts

Bass  
 Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts

Organ  
 [ad lib.]

[Largo] Verse  
 8 [p] Heav'n and earth are... full, full of the Ma - jes-ty of Thy glo - ry.

Chorus [f]  
 full of the Ma - jes-ty of Thy glo - ry.

C. Tn.  
 Heav'n and earth are... full of the Ma - jes-ty of Thy glo - ry.

Ten  
 Heav'n and earth are... full of the Ma - jes-ty of Thy glo - ry.

Bass  
 Heav'n and earth are... full of the Ma - jes-ty of Thy glo - ry.

Org.  
 [Largo] [p] [f]

Service in C

15 **[più allegro]**

**[cresc.]**

Trib  
Glo - ry be to Thee, O Lord most high, most high

C. Ten.  
**[cresc.]**  
Glo - ry be to Thee, O Lord most high, most high.

Ten.  
**[cresc.]**  
Glo - ry be to Thee, O Lord most high, most high.

Bass  
**[cresc.]**  
Glo - ry be to Thee, O Lord most high, most high.

**[più allegro]**

Org.  
**[cresc.]**

Service in C  
**Kyrie Eleison**

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

[Largo]  
Major Key  
[p]

Treble  
Counter  
Tenor  
Bass  
Organ

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

[p]

[Largo]  
[p]

Detailed description: This is the first system of a musical score for 'Kyrie Eleison'. It features five staves: Treble, Counter, Tenor, Bass, and Organ. The tempo is marked [Largo] and the key is Major. The dynamics are marked [p]. The lyrics are: 'Lord, have mer - cy up - on us, and in - cline our hearts to'. The organ part is also marked [Largo] and [p].

7  
Last time  
*f*

Trb  
C. Tn.  
Ten  
Bass  
Org.

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

*f*

Detailed description: This is the second system of the musical score, starting at measure 7. It features five staves: Trb, C. Tn., Ten, Bass, and Org. The tempo is marked Last time and the dynamics are marked f. The lyrics are: 'keep this law. Lord, have mer - cy up - on us, have mer - cy up - on us, and have mer - cy up - on us, and have mer - cy, have mer - cy up - on us,'. The organ part is also marked f.

Service in C

13

Trb  
and write all these Thy laws in our hearts, we beseech Thee.

C. Tn.  
write all these Thy laws in our hearts, we beseech Thee.

Ten  
write all these Thy laws these Thy laws in our hearts, we beseech Thee.

Bass  
and write all these Thy laws in our hearts, in our hearts, we beseech Thee.

Org.  
[pp]

Service in C  
**Kyrie Eleison**

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
 (1761-1833)

[Largo]  
 Minor Key

[p]

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

Counter  
 Tenor  
 [p]  
 Lord, have mer - cy up - on us, and in - cline our hearts to

Tenor  
 [p]  
 Lord, have mer - cy up - on us, and in - cline our hearts to

Bass  
 [p]  
 Lord, have mer - cy up - on us, and in - cline our hearts to

[Largo]  
 [p]  
 Organ

6

Last time  
**f**

Trb  
 keep this law. Lord, have mer - cy up - on us,

C. Tn.  
 keep this law. Lord, have mer - cy up - on us, and

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

Bass  
 keep this law. Lord, have mer - cy up - [on us,]

[f]  
 Organ

Service in C

12

Trib  
and write all these Thy laws in our hearts, we beseech Thee.

C. Tn.  
write all these Thy laws, Thy laws in our hearts, we beseech Thee.

Ten  
laws, all these Thy laws in our hearts, we beseech Thee.

Bass  
and write all these Thy laws in our hearts, we beseech Thee.

Org.

Service in C  
*Nicene Creed*

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
 (1761-1833)

**Vivace**

Treble  
 Counter Tenor  
 Tenor  
 Bass  
 Organ

the Fa - ther Al - migh - ty, Mak - er of Heav'n and Earth, and of  
 the Fa - ther Al - migh - ty, Mak - er of Heav'n and Earth, and of  
 Priest the Fa - ther Al - migh - ty, Mak - er of Heav'n and Earth, and of  
 I believe in one God the Fa - ther Al - migh - ty, Mak - er of Heav'n and Earth, and of

[Vivace]

7

[Slow] **Andante**  
 Verse

Trb  
 C. Tn.  
 Ten  
 Bass  
 Org.

all things vi - si - ble and in - vi - si - ble:  
 all things vi - si - ble and in - vi - si - ble: and in one Lord Je - sus Christ, the  
 all things vi - si - ble and in - vi - si - ble:  
 all things vi - si - ble and in - vi - si - ble: and in one Lord Je - sus Christ, the  
 all things vi - si - ble and in - vi - si - ble: and in one Lord Je - sus Christ, the

[Slow] **Andante**



Service in C

33

Trb  
C. Tn.  
Ten  
Bass  
Org.

be - ing of one sub - stance with the Fath - er;  
- got - ten, not made, be - ing of one sub - stance with the Fath - er;  
- got - ten, not made, be - ing of one sub - stance with the Fath - er;  
be - ing of one sub - stance with the Fath - er;

39

**Larghetto**  
Verse  
*[Espressivo]*

Trb  
C. Tn.  
Ten  
Bass  
Org.

by Whom all things were made: Who for us -  
by Whom all things were made: Who for us  
by Whom all things were made: Who for us -  
by Whom all things were made: Who for us -  
by Whom all things were made: Who for us -  
by Whom all things were made: Who for us -  
by Whom all things were made: Who for us -

**Larghetto**  
*[Espressivo]*

45

Trb  
C. Tn.  
Ten  
Bass  
Org.

men, and for our sal - va - tion, came down from Heav'n and was in - car - nate by the  
men, and for our sal - va - tion, came down from Heav'n and was in - car - nate by the  
men, and for our sal - va - tion, came down from Heav'n and was in - car - nate by the  
men, and for our sal - va - tion, came down from Heav'n and was in - car - nate by the

Service in C

52

Trb  
Ho - ly Ghost of the Vir - gin Ma - ry, and was\_ made\_ man,

C. Tn.  
Ho - ly Ghost of the Vir - gin Ma - ry, and was\_ made\_ man,

Ten  
Ho - ly Ghost of the Vir - gin Ma - ry, and was made man,

Org.

58

Slow Verse

C. Tn.  
and was cru - ci - fied al - so for us un - der Pon - tius Pi - late, He

Ten  
and was cru - ci - fied al - so for us un - der Pon - tius Pi - late, He

Bass  
and was cru - ci - fied al - so for us un - der Pon - tius Pi - late, He

Org.  
Slow

65

[accelerando]

C. Tn.  
suf - fer - red and was bu - ri - ed, and the third day He rose a -

Ten  
suf - fer - red and was bu - ri - ed, and the third day He rose a -

Bass  
suf - fer - red and was bu - ri - ed, and the third day He rose a -

Org.  
[accelerando]

Service in C

71 [Vivace] Chorus

Trb  
C. Tn.  
Ten  
Bass  
Org.

gain ac - cor - ding to the Scrip - tures; and as - cen - ded in - to Heav'n and

gain ac - cor - ding to the Scrip - tures; and as - cen - ded in - to Heav'n and

gain ac - cor - ding to the Scrip - tures; and as - cen - ded in - to Heav'n and

gain ac - cor - ding to the Scrip - tures; and as - cen - ded in - to Heav'n and

gain ac - cor - ding to the Scrip - tures; and as - cen - ded in - to Heav'n and

78

Trb  
C. Tn.  
Ten  
Bass  
Org.

sit - teth on the right hand of the Fa - ther. And He shall

sit - teth on the right hand of the Fa - ther. And He shall

sit - teth on the right hand of the Fa - ther. And He shall

sit - teth on the right hand of the Fa - ther. And He shall

sit - teth on the right hand of the Fa - ther. And He shall

84 Slow

Trb  
C. Tn.  
Ten  
Bass  
Org.

come a - gain with glo - ry to judge both the quick and the

come a - gain with glo - ry to judge both the quick and the

come a - gain with glo - ry to judge both the quick and the

come a - gain with glo - ry to judge both the quick and the

come a - gain with glo - ry to judge both the quick and the

[Slow]

Service in C

[Andante]

[Verse]

[espressivo]

90

Trb  
dead: Whose King - dom shall have no end. And I be -

C. Tn.  
dead: Whose King - dom shall have no end. And I be -

Ten  
dead: Whose King - dom shall have no end. And I be -

Bass  
dead: Whose King - dom shall have no end. And I be -

Org.  
[Andante]  
[espressivo]

96

Trb  
lieve in the Ho - ly Ghost, the Lord and Giv - er of life, Who pro - ceed - eth from the

C. Tn.  
- lieve in the Ho - ly Ghost, the Lord and Giv - er of life, Who pro - ceed - eth from the

Ten  
- lieve in the Ho - ly Ghost, the Lord and Giv - er of life, Who pro - ceed - eth from the

Org.

103

Trb  
Fa - ther and the Son, Who with the Fa - ther and the Son to - ge - ther is

C. Tn.  
Fa - ther and the Son, Who with the Fa - ther and the Son to - ge - ther is

Ten  
Fa - ther and the Son, Who with the Fa - ther and the Son to - ge - ther is

Org.

Service in C

109

Trb  
wor - ship-ped and glo - ri - fied, Who spake, Who spake by the

C. Tn.  
wor - ship-ped and glo - ri - fied, Who spake, Who spake by the

Ten  
wor - ship-ped and glo - ri - fied, Who spake by the

Org.

Vivace  
Chorus

115

Trb  
Prop - hets. And I be - lieve one Cath-tho-lic and A - pos - to - lic Church. I ac -

C. Tn.  
Prop - hets. And I be - lieve one Cath-tho-lic and A - pos - to - lic Church. I ac -

Ten  
Prop - hets. And I be - lieve one Cath-tho-lic and A - pos - to - lic Church. I ac -

Bass  
Prop - hets. And I be - lieve one Cath-tho-lic and A - pos - to - lic Church. I ac -

Org.  
And I be - lieve one Cath-tho-lic and A - pos - to - lic Church. I ac -

121

Trb  
- know-ledge one Bap-tism for the re - mis-sion of sins. And I look for the Re - sur -

C. Tn.  
- know-ledge one Bap-tism for the re - mis-sion of sins. And I look for the Re - sur -

Ten  
- know-ledge one Bap-tism for the re - mis-sion of sins. And I look for the Re - sur -

Bass  
- know-ledge one Bap-tism for the re - mis-sion of sins. And I look for the Re - sur -

Org.

Service in C

128

Trb  
- rec - tion of the dead, and the life of the world to come, the

C. Tn.  
- rec - tion of the dead, and the

Ten  
- rec - tion of the dead, and the life of the

Bass  
- rec - tion of the dead, and the life of the world to

Org

135

Trb  
life of the world, the world to come. A - men. A - men.

C. Tn.  
life of the world, the world to come. A - men. A - men.

Ten  
world, the world to come. A - men. A - men.

Bass  
come, the world, the world to come. A - men. A - men.

Org

# Morning Service in C (Short)

*Creed*

## Musical Illustration

Source (K) ii

Fig. 1

Stewart's correction of Stevenson's text bars 14-25

14 the on - ly be - got - ten Son of God be - got - ten, Father being  
of His

20 of one sub - stance with the Fa - ther by Whom all things were made

The image shows a musical score for a short morning service in C major. It consists of two systems of music, each with a vocal line and a piano accompaniment. The first system (bars 14-19) features the lyrics: 'the on - ly be - got - ten Son of God be - got - ten, Father being of His'. The second system (bars 20-25) features the lyrics: 'of one sub - stance with the Fa - ther by Whom all things were made'. The piano accompaniment is in a simple, homophonic style, primarily using block chords and moving bass lines. The vocal line is written in a clear, legible font with standard musical notation including notes, rests, and bar lines.

# Morning Service in C (Short)

*Te Deum*

## Musical Illustrations

Source (F) ii pp. 38-43 and 54-59

Fig. 2  
pp. 38-43

i. Chorus Verse

51  
Praise Him The good The

Verse Solo

ii. Chorus Verse

56  
Praise Thee The no ble

The

iii. Chorus *Vivace*

61  
The

iv. pp. 54-59

138  
make

# Evening Service in C

[c. 1812 - 1815]

## Magnificat

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

[Moderato]  
[f]

Treble  
Counter Tenor  
Tenor  
Bass  
Organ

My soul doth mag - ni - fy, doth mag - ni - fy the  
My soul doth mag - ni - fy, doth mag - ni - fy the  
My soul doth mag - ni - fy, doth mag - ni - fy the  
My soul doth mag - ni - fy, doth mag - ni - fy the

[Moderato]  
[f] full

Detailed description: This musical score system includes vocal parts for Treble, Counter Tenor, Tenor, and Bass, along with an Organ accompaniment. The tempo is marked [Moderato] and the dynamics are [f]. The lyrics are: "My soul doth mag - ni - fy, doth mag - ni - fy the". The organ part is marked [Moderato] and [f] full.

7

Trb  
C. Tn.  
Ten  
Bass  
Org.

Lord, and my spi - rit hath re - joi - ced  
Lord, and my spi - rit hath re - joi - ced, hath re -  
Lord, and my spi - rit hath re - joi - ced, my spi - rit hath re -  
Lord, and my spi - rit hath re - joi - ced and

Detailed description: This musical score system continues the vocal parts and organ accompaniment. The lyrics are: "Lord, and my spi - rit hath re - joi - ced". The organ part continues with the same accompaniment.

Service in C

13

Trb  
— my spi - rit hath re - joi - ced in God, in God

C. Tn.  
joi - ced in God, in God in God

Ten  
joi - ced, my spi - rit hath re - joi - ced in God, in God

Bass  
— my spi - rit hath re - joi - ced in God, in God

Org.

Largo  
Duett Tenor and Bass

19

Trb  
— my Sa - viour.

C. Tn.  
— my Sa - viour.

Ten  
— my Sa - viour. For He hath re - gard - ed for He hath re - gard - ed the

Bass  
— my Sa - viour. For He hath re - gard - ed, for He hath re

Org.  
Largo Swell Organ

26

Ten  
low - li - ness of His hand - mai - den For be - hold, from hence - forth all

Bass  
gard - ed the low - li - ness of His hand mai - den. For be - hold, from

Org.

Service in C

32

Ten  
gen - ne - ra - tions all ge - ne - ra - tions shall call me

Bass  
hence - forth all ge - ne - ra - tions shall call me - bles - sèd, all

Org.

Detailed description: This system contains measures 32 through 36. The Tenor part has lyrics: "gen - ne - ra - tions all ge - ne - ra - tions shall call me". The Bass part has lyrics: "hence - forth all ge - ne - ra - tions shall call me - bles - sèd, all". The Organ part features a rhythmic pattern of eighth notes with triplets in both hands.

37

Ten  
bles - sèd, all ge - ne - ra - - - tions shall call me bles - sèd, shall

Bass  
ge - ne - rat - ions, all gen - ne - ra - tions shall call me bles - sèd,

Org.

Detailed description: This system contains measures 37 through 42. The Tenor part has lyrics: "bles - sèd, all ge - ne - ra - - - tions shall call me bles - sèd, shall". The Bass part has lyrics: "ge - ne - rat - ions, all gen - ne - ra - tions shall call me bles - sèd,". The Organ part continues with the triplet pattern.

43

Vivace  
Chorus

Trb

C. Th.

Ten  
call, shall call me bles-sèd. For He that is migh-ty, hath

Bass  
all ge-ne-ra-tions shall call me bles-sèd. For He that is migh-ty, hath mag-ni-fied

Org.

Vivace

Detailed description: This system contains measures 43 through 48, marked "Vivace Chorus". It includes parts for Trumpet (Trb), Cornet (C. Th.), Tenor (Ten), Bass, and Organ. The Tenor part has lyrics: "call, shall call me bles-sèd. For He that is migh-ty, hath". The Bass part has lyrics: "all ge-ne-ra-tions shall call me bles-sèd. For He that is migh-ty, hath mag-ni-fied". The Organ part features a more complex rhythmic pattern with triplets and chords.

Service in C

51

Trb  
He that is migh - ty, hath mag - ni - fied me, and

C. Tn.  
migh - ty, hath mag - ni - fied me, hath mag - ni - fied me, and ho -

Ten  
mag - ni - fied me, hath mag - ni - fied me, and ho - ly is His

Bass  
me, He that is migh - ty, hath mag - ni - fied me, and ho - ly is His

Org.

60

Trb  
ho - ly is His Name. And His mer - cy is on them that fear Him, His mer - cy

C. Tn.  
- ly is His Name. And His mer - cy is on them that fear Him, His mer - cy

Ten  
Name His Name. And His mer - cy is on them that fear Him, His mer - cy

Bass  
Name His Name. And His mer - cy is on them that fear Him, His mer - cy

Org.

70

Trb  
is on them that fear Him, on them that fear Him, through -

C. Tn.  
is on them that fear Him, on them that fear Him, through out

Ten  
is on them that fear Him, on them that fear Him, through out

Bass  
is on them that fear Him, on them that fear Him, through out

Org.

Service in C

80

Trb  
C. Tn.  
Ten  
Bass  
Org.

out all ge - ne - ra - tions, through - out all ge - ne - ra - tions, all gen - ne -

90

**Andante Maestoso**  
Verse

Trb  
C. Tn.  
Ten  
Bass  
Org.

ra - tions. He hath shew-ed strength with His arm, He hath shew-ed strength with His

ra - tions. He hath shew-ed strength with His arm, He hath shew ed strength with His

ra - tions. He hath shew-ed strength with His arm,

97

C. Tn.  
Ten  
Bass  
Org.

arm, He hath scat-ter-ed the proud, the proud, in the i - ma - gi -

arm, He hath scat-ter-ed the proud, the proud, in the i - ma - gi -

He hath shew-ed strength with His arm, He hath scat-ter-ed the proud, in the i - ma - gi -

Service in C

105

C. Tn. *tr* na - tion of their hearts, in the i - ma - gi - na - tion of their hearts. *tr* He *f* [*f*]

Ten na - tion of their hearts, in the i - ma - gi - na - tion of their hearts. [*f*] He

Bass na - tion of their hearts, in the i - ma - gi - na - tion of their hearts. He hath put down\_\_\_\_\_ [*f*]

Org. [*f*]

114

C. Tn. hath put down the migh - ty, the migh - ty from their seat, and hath ex - alt - - - - - ted the hum - ble, the *p* [*p*]

Ten hath put down the migh - ty, the migh - ty from their seat, and hath ex - alt - ed the hum - ble, the [*p*]

Bass \_\_\_\_\_ the migh - ty, the migh - ty from their seat, and hath ex - alt - ed the hum - ble, the [*p*]

Org. [*p*]

121

Moderato  
Chorus

Trb. He hath fil - led the hun - gry, -

C. Tn. *f* hum - ble and meek, ex - alt - ed the hum - ble, the hum - ble and meek. *pp* *espres* *tr* He hath fil - led the hun - gry, -

Ten [*f*] hum - ble and meek, ex - alt - ed the hum - ble, the hum - ble and meek. [*pp*] [*espres*] *tr* He hath fil - led the hun - gry, -

Bass [*f*] hum - ble and meek, ex - alt - ed the hum - ble, the hum - ble and meek. [*pp*] [*espres*] He hath fil - led the hun - gry, -

Org. [*f*] [*pp*] [*espres*] Moderato

Service in C

130

Trb  
hath fil - led the hun - gry with good things and the rich He hath sent

C. Tn.  
hath fil - led the hun - gry with good things and the rich He

Ten  
hath fil - led the hun - gry with good things and the rich He hath

Bass  
hath fil - led the hun - gry with good things and the rich He

Org.

139

Trb  
emp - ty a - way, the rich He hath sent emp - ty a - way, He hath

C. Tn.  
hath sent emp - ty, He hath sent emp - ty a - way, He hath

Ten  
sent emp - ty a - way, the rich He hath sent emp - ty a - way, He hath

Bass  
hath sent emp - ty, He hath sent emp - ty a - way, He hath

Org.

148

Trb  
fil - led the hun - gry, hath fil - led the hun - gry with good things and the rich He hath sent

C. Tn.  
fil - led the hun - gry, hath fil - led the hun - gry with good things and the rich He

Ten  
fil - led the hun - gry, hath fil - led the hun - gry with good things and the rich He

Bass  
fil - led the hun - gry, hath fil - led the hun - gry with good things and the rich He

Org.

Service in C

158

Trb  
emp - ty a - way, the rich He hath sent emp - ty, He hath sent emp - ty a -

C. Tn.  
hath sent emp - ty a - way, He hath sent emp - ty, He hath sent emp - ty a -

Ten  
hath sent emp - ty a - way, He hath sent emp - ty, He hath sent emp - ty a -

Bass  
hath sent emp - ty a - way, He hath sent emp - ty, He hath sent emp - ty a -

Org.

167

Trb  
way, the rich He hath sent emp - ty a - way, the rich He hath sent emp - ty a - way.

C. Tn.  
way, He hath sent emp - ty a - way, the rich He hath sent emp - ty a - way.

Ten  
way, He hath sent emp - ty a - way, the rich He hath sent emp - ty a - way.

Bass  
way, He hath sent emp - ty a - way, the rich He hath sent emp - ty a - way.

Org.

177

**Larghetto**  
Verse

Trb  
He re - mem - b'ring, re - mem - b'ring His. mer - cy, hath hol - pen His

C. Tn.  
He re mem - b'ring, re - mem - b'ring His mer - cy, hath hol - pen His

Ten  
He re - mem - b'ring, re - mem - b'ring His mer - cy, hath hol - pen His

Org.  
**Larghetto**

Service in C

183

Trb  
ser - vant Is - ra - el, as He pro - mis - ed to our fore - fath - ers,

C. Tn.  
ser - vant Is - ra - el, as He pro - mis - ed to our fore - fath - ers,

Ten  
ser - vant Is - ra - el, as He pro - mis - ed to our fore - fath - ers,

Org.

189

Trb  
A - bra - ham, A - bra - ham and his seed for e - ver.

C. Tn.  
A - bra - ham, A - bra - ham and his seed for e - ver.

Ten  
A - bra - ham, A - bra - ham and his seed for e - ver. A - bra -

Org.

196

Trb  
A - bra - ham and his seed for e - ver. A - bra -

C. Tn.  
A - bra - ham and his seed for e - ver. A - bra -

Ten  
ham and his seed and his seed for e - ver. A - bra -

Org.

202

Trb  
ham and his seed for e - ver, A - bra - ham and his seed for

C. Tn.  
ham and his seed for e - ver, A - bra - ham and his seed for

Ten  
ham and his seed for e - ver, A - bra - ham and his seed for

Org.

208

Chorus  
ad lib.

Service in C

Vivace

Trb  
e - ver. Glo - ry, glo - ry, glo - ry, be to the Fa - ther,

C. Tn.  
e - ver. Glo - ry, glo - ry, glo - ry, be to the Fa - ther,

Ten  
e - ver. Glo - ry, glo - ry, glo - ry, be to the Fa - ther,

Bass  
Glo - ry, glo - ry, glo - ry, be to the Fa - ther,

Org.  
ad lib. Vivace

217

Trb  
and to the Son, and to the Ho - ly Ghost; to the Fa - ther,

C. Tn.  
and to the Son, and to the Ho - ly Ghost; to the Fa - ther,

Ten  
and to the Son, and to the Ho - ly Ghost; to the Fa - ther, and to the

Bass  
and to the Son, and to the Ho - ly Ghost; to the Fa - ther,

Org.

226

Trb  
and to the Son, to the Fa - ther, Son and Ho - ly Ghost; to the Fa - ther,

C. Tn.  
and to the Son, and to the Ho - ly Ghost; to the Fa - ther,

Ten  
Son, and to the Ho - ly Ghost; to the Fa - ther,

Bass  
and to the Son, and to the Ho - ly Ghost; to the Fa - ther,

Org.



Service in C

260

Trb  
is now, and ev-er shall be: world with-out end, world with-out end A - -

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

Ten  
ev-er shall be, shall be: world with-out end. A - -

Bass  
world with - out end. world with-out end. A - - men. A - -

Org.

268

Trb  
men. A - - - - men world with-out

C. Tn.  
men, is now, and ev-er shall be: world with-out end, world with-out end, with-out

Ten  
men and ev-er shall be: world with-out end, world with-out end, with-out

Bass  
men is now and ev-er shall be: world with-out

Org.

277

Trb  
end. A - - - - men.

C. Tn.  
end. A - - - - men. A - - - - men. A -

Ten  
end. A - - - - men. A - - - - men. A -

Bass  
end. A - - - - men.

Org.

Service in C

282

Trb

C. Tn.

Ten

Bass

Org.

A - men.

Service in C  
**Gloria Patri**

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

[Vivace]  
Chorus

Treble  
Counter Tenor  
Tenor  
Bass  
Organ

Glo - ry be to the Fa - ther, and to the Ho - ly Ghost; as it was in the be-

10

Trb  
C. Tn.  
Ten  
Bass  
Org.

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

19

Trb  
C. Tn.  
Ten  
Bass  
Org.

world with-out end. A - men, is now, and e-ver and e-ver shall, be: world with -

Service in C

27

Trb  
out end. A - men, as it was in the be - gin-ning, is now,

C. Tn.  
world with-out end, as it was in the be - gin-ning, is now, as it was in the be -

Ten  
end. A - men, as it was in the be - gin-ning, is now, as it

Bass  
end. A - - - men, as it was in the be - gin-ning, is

Org.

35

Trb  
as it was in the be - gin - ning, is now, and e - ver shall be: world with-out

C. Tn.  
gin-ning, is now, is now, and e - ver shall be: world

Ten  
was in the be - gin-ning, is, is now, and e - ver shall be:

Bass  
now, as it was in the be - gin-ning, is now, and e - ver shall be: world with-out

Org.

43

Trb  
end. A - - - men, world with-out end. A -

C. Tn.  
with-out end. A - men, world with - out end. A -

Ten  
world with-out end, world with out end. A -

Bass  
end. A - - - men, world with - out end. A - - -

Org.

Service in C

49

Trb

C. Tn

Ten

Bass

Org.

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

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

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

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

Service in C  
***Nunc Dimittis***

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
 (1761-1833)

Solo. Recitative.  
 Tenor ad lib

Lord, now let-test Thou Thy ser-vant de-part in peace, a-ccor-ding to Thy— word.

Organ  
 Soft

7 **Andantino** **Chorus** ***f***

For mine eyes have seen Thy sal-  
 For mine eyes have seen Thy sal - va tion, have seen Thy sal -  
 For mine eyes have seen thy sal - va tion, mine eyes have seen, have seen thy sal-  
 For mine eyes have seen, have seen thy sal-

Org. **Andantino**

10

va - - - tion, mine eyes have seen Thy sal -va-tion, which Thou hast pre- par'd, which Thou hast pre-  
 va - - - tion, mine eyes have seen Thy sal -va-tion, which Thou hast pre- par'd,—  
 va - - - tion, mine eyes have seen Thy sal -va-tion, which Thou hast pre- par'd, which Thou hast pre  
 va - - - tion, mine eyes have seen Thy sal -va-tion, which Thou hast pre- par'd, which

Org.

Service in C

14

Trb  
par'd, pre - par'd be fore the face of all peo-ple, Thou hast pre par'd, Thou hast pre -

C. Tn.  
pre par'd be fore the face of all peo-ple, Thou hast pre-par'd, pre -

Ten 2  
par'd, pre - par'd be fore the face of all peo-ple, Thou hast pre-par'd, Thou hast pre -

Bass  
Thou hast pre par'd be fore the face of all peo-ple, Thou hast pre par'd be - fore the

Org.

18

**Andante**  
Verse  
6 Voices

Trb  
par'd be-fore the face of all peo ple be-fore the face of all peo-ple; to be

C. Tn.  
par'd be-fore the face of all peo ple be-fore the face of all peo-ple; to be a

Ten 1  
to be a

Ten 2  
par'd be-fore the face of all peo ple be-fore the face of all peo-ple;

Bass  
face, be-fore the face of all peo ple be-fore the face of all peo-ple; to be a

Org.

**Andante**  
Voices alone

24

2 Trebles

Trb  
a light, to be a light to ligh - ten the Gen - tiles

C. Tn.  
light to ligh - ten the Gen - tiles and to

Ten 1  
light to ligh - ten the Gen - tiles and to

Ten 2  
to be a light to ligh - ten the Gen - tiles

Bass  
light to ligh - ten the Gen - tiles and to

Org.

Organ

Service in C

31

Trb  
and to be the glo - ry, the glo - - - ry, the

C. Tn.  
be the glo - ry, the glo - - - ry,

Ten 1  
be the glo - ry,

Ten 2  
and to be the glo - ry, the

Bass  
be the glo - ry, the

Org.  
Voices alone

37

Trb  
glo - - - ry, the glo - ry of Thy peo - ple, of Thy peo - ple

C. Tn.  
the glo - - - ry of Thy peo - ple

Ten 1  
the glo - - - ry of Thy peo - ple

Ten 2  
glo - - - ry of Thy peo - ple, Thy peo - ple

Bass  
glo - - - ry of Thy peo - ple, Thy peo - ple

Org.  
Organ

Service in C

42

Trb  
Is - ra - el, to be a

C. Tn.  
Is - ra - el, to be a light to ligh - ten the Gen - tiles

Ten 1  
Is - ra - el, to be a

Ten 2  
Is - ra - el, to be a light to ligh - ten the Gen - tiles

Bass  
Is - ra - el, to be a light to ligh - ten the Gen - tiles

Org.  
Voices alone [Organ]

49

Trb  
light to ligh - ten the Gen - tiles and to be the

C. Tn.  
and to be the glo - ry,

Ten 1  
light to ligh - ten the Gen - tiles and to be the

Ten 2  
and to be the glo - ry,

Bass  
and to be the glo - ry,

Org.

Service in C

55

Trb  
glo - ry, the glo - ry of Thy peo - ple

C. Tn.  
to be the glo - ry of Thy peo - ple

Ten 1  
glo - ry, the glo - ry of Thy peo - ple

Ten 2  
to be the glo - ry, the glo - ry of Thy peo - ple

Bass  
the glo - ry of Thy peo - ple

Org.

61

Trb  
Is - ra-el, the glo - ry, the glo - - - - ry, the

C. Tn.  
Is - ra-el, the glo - ry, the glo - - - - ry,

Ten 1  
Is - ra-el, the

Ten 2  
the glo - ry, the glo - - - - ry, the

Bass  
Is - ra-el, the glo - ry, the glo - - - - ry, the

Org.

Service in C

67

Trb  
glo - - - ry of Thy peo - ple Is - ra-el, to be the

C. Tn.  
of Thy peo - ple Is - ra-el,

Ten 1  
glo - - - ry of Thy peo - ple Is - ra-el, to be the

Ten 2  
glo - - - ry of Thy peo - ple Is - ra-el,

Bass  
glo - - - ry of Thy peo - ple Is - ra-el,

Org.

73

Trb  
glo - ry, the glo - - - ry of Thy peo - ple Is - ra-el.

C. Tn.  
the glo - ry of Thy peo - ple, thy peo - ple Is - ra-el.

Ten 1  
glo - ry, the glo - - - ry of Thy peo - ple Is - ra-el.

Ten 2  
the glo - ry of Thy peo - ple, of Thy peo - ple Is - ra-el.

Bass  
the glo - ry of Thy peo - ple, of Thy peo - ple Is - ra-el.

Org.

Service in C  
***Cantate Domino***

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
 (1761-1833)

**Vivace**  
 Chorus

Treble  
 O sing, sing unto the Lord a new song, sing, sing, sing un-to the Lord a

Counter Tenor  
 O sing, sing unto the Lord a new song, sing, sing, sing un-to the Lord a

Tenor  
 O sing, sing unto the Lord a new song, sing, sing, sing un-to the Lord a

Bass  
 O sing, sing unto the Lord a new song, sing, sing, sing un-to the Lord a

Organ  
 [Vivace]

8 -----

11

Trb.  
 new song, for He hath done mar-vel-lous things, mar-vel-lous things.

C. Tn.  
 new song, for He hath done mar-vel-lous things, He hath done mar-vel-lous things. With His

T.  
 new song; for He hath done mar-vel-lous, He hath done mar-vel-lous things. With his

B.  
 new song, for He hath done mar-vel-lous things.

Org.

Service in C

20

Trb. With His own right hand, and with His ho - ly arm hath He

C. Tn. own right hand, and with His ho - ly arm hath He

T. own right hand With His own right hand, and with His ho - ly arm hath He

B. With His own right hand, and with His ho - ly arm hath He

Org.

28

Andante Verse

Trb. gotten Him - self the vic - to - ry.

C. Tn. gotten Him - self the vic - to - ry. Decanus The Lord de - clar - ed His sal - va - tion; His right - eous

T. gotten Him - self the vic - to - ry. The Lord de - clar - ed His sal - va - tion; His right - eous

B. gotten Him - self the vic - to - ry. The Lord de - clar - ed His sal - va - tion; His

Org. [Andante]

38

Cantoris

C. Tn. ness hath He o - pen - ly - shew'd, hath He o - pen - ly - shew'd in the sight of the heathen. He hath re -

T. ness hath He o - pen - ly - shew'd, hath He o - pen - ly - shew'd in the sight of the heathen. He hath re -

B. right - eous - ness hath He o - pen - ly - shew'd in the sight, the sight of the heathen.

Org.

Service in C

46

C. Tn. mem-ber'd His mercy, His mer-cy and truth to - ward the house, the house of

T. mem-ber'd His mer-cy and truth to - ward the house, to - ward the house, the house of

B. He hath re - mem-ber'd His mer-cy and truth to - ward the house, to - ward the house of

Org.

55

C. Tn. Is - rael. and all the ends of the world have seen the sal - va - tion, have seen the sal -

T. Is - rael and all the ends of the world have seen the sal - va - tion, have seen the sal -

B. Is - rael. and all the ends, the ends of the world have seen the sal - va - tion, have

Org.

Double Voices

63

Trb. Shew your-selves joy - ful, shew your-selves joy - ful,

C. Tn. - va - tion of our God. Shew your-selves joy - ful, shew your-selves joy - ful, shew your-selves

T. - va - tion of our God. Shew your - selves joy - ful, shew your-selves joy - ful, Shew your-selves

B. seen the sal - va-tion of our God. Shew your-selves joy - ful,

Org.

Vivace Chorus

[Vivace] Full



Service in C

93

Trb. thanks, sing, re-joyce, and give thanks, sing, re-joyce, and give

C. Tn. thanks, sing, re-joyce, and give thanks, re-joyce, and give thanks, re-joyce, and give thanks, re-joyce, and give

T. thanks, sing, re-joyce, and give thanks, re-joyce, and give thanks, re-joyce, and give thanks, re-joyce, and give

B. thanks, sing, re-joyce, and give thanks, re-joyce, and give

Org.

101

**Lively but not too fast**  
Verse

Trb. thanks, re-joyce, re-joyce, and give thanks. Praise the Lord, the Lord u-pon the

C. Tn. thanks, re-joyce, and give thanks, re-joyce, and give thanks. Praise the Lord, the Lord u-pon the

T. thanks, re-joyce, and give thanks, re-joyce, and give thanks. Praise the Lord, the Lord u-pon the

B. thanks, re-joyce, re-joyce, and give thanks. Praise the Lord, the Lord u-pon the

Org. [Lively but not too fast] Swell Organ

109

Trb. Praise the Lord, the Lord u-pon the harp: sing

C. Tn. harp: Praise the Lord, the Lord u-pon the harp: sing to the harp with a

T. harp: Praise the Lord, the Lord u-pon the harp: sing to the harp

B. harp: sing

Org.

Service in C

116

Trb. to the harp with a psalm of thanks gi - ving, sing to the harp with a

C. Tn. psalm, with a psalm of thanks gi - ving, sing to the harp with a psalm

T. [the] harp with a psalm of thanks gi - ving, sing to the harp to the harp with a

B. to the harp with a psalm of thanks - gi - ving, sing to the harp with a

Org.

123

Trb. psalm, with a psalm of thanks gi - ving. With

C. Tn. with a psalm of thanks - gi - ving. With trum - pets al - so and

T. psalm, with a psalm of thanks - gi - ving. With trum - pets al - so and

B. psalm, with a psalm of thanks - gi - ving. With trumpets al - so and

Org. Trumpet Stop

131

Trb. trum-pets, with trum - pets al - so and shawms,

C. Tn. shawms, with trum - pets al - so and shawms,

T. shawms, al - so and shawms, O shew your-selves joy - ful, shew your-selves

B. shawms, with trumpets al - so and shawms, O shew your-selves joy - ful,

Org.

Service in C

139

Trb. O shew your - selves joy - ful be - fore the Lord the King, be - fore the Lord the

C. Tn. O shew your - selves joy - ful be - fore the Lord the King, be - fore the Lord the

T. joy - ful, joy - ful be - fore the Lord the King, be - fore the Lord the

B. shew yourselves joy - ful be - fore the Lord the King, be - fore the Lord, the Lord the

Org.

148

**Moderato**  
Chorus

Trb. King. Let the

C. Tn. King. Let the sea make a

T. King. Let the sea make a noise, make a noise,

B. King. Let the sea make a noise, let the sea make a noise,

Org. [Moderato]

156

Trb. sea make a noise, make a noise, and all that there - in is; the

C. Tn. noise, let the sea make a noise, and all that there - in, there - in is; the

T. let the sea make a noise, and all that there in, all that there - in is; the

B. Let the sea make a noise, and all that there - in, there - in is; the

Org.

Service in C

164

Trb. round world, the round world, and they that dwell there - in. Let the

C. Tn. round world, the round world, and they that dwell there in.

T. round world, the round world, and they that dwell there in.

B. round world, the round world, and they that dwell there in.

Org.

173

Trb. floods clap their hands, and let the hills be joy - ful to - ge-ther be -

C. Tn. Let the floods clap their hands, and let the hills be joy - ful to - ge-ther be -

T. Let the floods clap their hands, and let the hills be joy - ful to - ge-ther be -

B. Let the floods clap their hands, and let the hills be joy - ful to - ge-ther be -

Org.

181

Slow Moderato  
Verse

Trb. fore the Lord; for He co - meth to judge, to judge the earth. With

C. Tn. fore the Lord; for He co - meth to judge, to judge the earth. With

T. fore the Lord; for He co - meth to judge, to judge the earth. With

B. fore the Lord; for He co - meth to judge, to judge the earth. With

Org. [Slow] [Moderato]

Service in C

189

Trb. right-eous-ness shall He judge the world, shall He judge the world, With right-eous-ness

C. Tn. right-eous-ness shall He judge the world, shall He judge the world,

T. right-eous-ness shall He judge the world, shall He judge the world,

B. right-eous-ness shall He judge the world, shall He judge the world,

Org.

195

Trb. shall He judge the world, shall He judge the world,

C. Tn. shall He judge the world,

T. shall He judge the world, and the peo - ple

B. shall He judge the world, and the peo - ple

Org.

201

Trb. and the peo - ple and the peo - ple, the peo - ple with e - qui-ty. With right - eous -

C. Tn. and the peo - ple and the peo - ple, the peo - ple with e - qui-ty. With right - eous -

T. and the peo - ple, the peo - ple with e - qui-ty. With right - eous -

B. and the peo - ple with e - qui-ty.

Org.

Service in C

208

Trb. With righte - ous - ness shall He judge the world, and the peo - ple and the

C. Tn. ness shall He judge the world, and the peo - ple and the

T. ness shall He judge the world, and the peo - ple

B. With right - eous - ness shall He judge the world, and the peo - ple

Org.

214

Trb. peo - ple, the peo - ple, the peo - ple with e - qui - ty, and the

C. Tn. peo - ple and the peo - ple with e - qui - ty, and the

T. and the peo - ple, the peo - ple with e - qui - ty

B. and the peo - ple, the peo - ple with e - qui - ty

Org.

218

Trb. peo - ple, the peo - ple, the peo - ple with e - qui - ty.

C. Tn. peo - ple and the peo - ple with e - qui - ty.

T. and the peo - ple, the peo - ple with e - qui - ty.

B. and the peo - ple, the peo - ple with e - qui - ty.

Org.

Service in C  
**Deus Misereatur**

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
 (1761-1833)

**Moderato**  
 Chorus  
 [p]

Treble  
 Counter Tenor  
 Tenor  
 Bass  
 Organ

God be mer - ci - ful un - to us and bless us, and bless us;  
 [p]  
 God be mer - ci - ful un - to us and bless us, and bless us; and  
 [p]  
 God be mer - ci - ful un - to us and bless us, and\_ bless\_ us;  
 [p]  
 God be mer - ci - ful un - to us and bless us, and bless us;  
 [Moderato]  
 p

7

Treble  
 C. Tn.  
 Tenor  
 Bass  
 Org.

and shew us the light, the light of His coun - ten - ance,  
 shew us the light, shew us the light, the light of His coun - ten - ance,  
 and shew us the light, the light, the light of His coun - ten - ance,  
 and shew us the light, the light of His coun - ten - ance,  
 Full organ

Service in C

Andantino

Verse

13 [p] [f]

Trb  
and be mer - ci - ful, mer - ci - ful un - to us.

C. Tn.  
and be mer - ci - ful, mer - ci - ful un - to us. That Thy way\_ may be known up - on\_

Ten  
and be mer - ci - ful, mer - ci - ful un - to us. That Thy way\_ may be known up - on

Bass  
and be mer - ci - ful, mer - ci - ful un - to us. That Thy way\_ may be known up - on

Org.  
[Andantino]

20

C. Tn.  
earth, Thy sav - ing\_ health\_ a - mong\_ all na - tions. That Thy

Ten  
earth, Thy sav - ing\_ health\_ a - mong\_ all na - tions. That Thy

Bass  
earth, Thy sav - ing\_ health\_ a - mong\_ all na - tions. That Thy

Org.

26

C. Tn.  
way may be\_ known up - on\_ earth, Thy sav - ing\_ health\_ a - mong\_ all

Ten  
way may be\_ known up - on\_ earth, Thy sav - ing\_ health\_ a - mong\_ all

Bass  
way may be\_ known up - on\_ earth, Thy sav - ing\_ health\_ a - mong\_ a - mong all

Org.

Service in C

Vivace  
Chorus

32

Trb

C. Tn.

Ten

Bass

Org.

na - tions, Thy sav - ing health a - mong all na - tions. Let the peo-ple

na - tions, Thy sav - ing health a - mong all na - tions. Let the peo-ple

na - tions, Thy sav - ing health a - mong all na - tions. Let the peo-ple

na - tions, Thy sav - ing health a - mong all na - tions. Let the peo-ple

na - tions, Thy sav - ing health a - mong all na - tions. Let the peo-ple

na - tions, Thy sav - ing health a - mong all na - tions. Let the peo-ple

39

Trb

C. Tn.

Ten

Bass

Org.

praise Thee O God, yea, let all the peo-ple praise Thee, yea, let all the peo - ple, yea, let all the

praise Thee O God, yea, let all the peo-ple praise Thee, yea, let all the peo - ple

praise Thee O God, yea, let all the peo-ple praise Thee, yea, let all the peo - ple, yea, let all the

praise Thee O God, yea, let all the peo-ple praise Thee, yea, let all the peo - ple

praise Thee O God, yea, let all the peo-ple praise Thee, yea, let all the peo - ple

praise Thee O God, yea, let all the peo-ple praise Thee, yea, let all the peo - ple

47

Trb

C. Tn.

Ten

Bass

Org.

peo - ple, yea, let all the peo - ple praise Thee, let all, all, all the peo - ple

yea, let all the peo - ple, let all the peo - ple praise Thee, let all the peo - ple

peo - ple, yea, let all the peo - ple praise Thee, let all the peo - ple

yea, let all the peo - ple, let all the peo - ple praise Thee, let all, all, all the peo - ple

yea, let all the peo - ple, let all the peo - ple praise Thee, let all, all, all the peo - ple

yea, let all the peo - ple, let all the peo - ple praise Thee, let all, all, all the peo - ple



Service in C

77

Trb  
- on the earth, Thou shalt judge, shalt judge the folk right eous-ly,

C. Tn.  
- on the earth, Thou shalt judge the folk right eous-ly, and go - vern the

Ten  
on the earth, Thou shalt judge, shalt judge the folk right eous-ly, and go - vern the

Bass  
on the earth, Thou shalt judge, shalt judge the folk right eous-ly, and

Org.

84

Trb  
and go - vern the na - tions, and

C. Tn.  
na - tions, and go - vern the na - tions and

Ten  
na - tions, and go - vern the na - tions and

Bass  
go - vern the na - tions, and go - vern the na - tions and

Org.

90

Trb  
go - vern the na - tions up - on the earth. Let the peo-ple praise Thee, O

C. Tn.  
go - vern the na - tions up - on the earth. Let the peo-ple praise Thee, O

Ten  
go - vern the na - tions up - on the earth. Let the peo-ple praise Thee, O

Bass  
go - vern the na - tions up on the earth. Let the peo-ple praise Thee, O

Org.

[Slower] *pp* [Slower] [Vivace] Chorus [Vivace]

Service in C

97

Trb  
God, yea, let all the peo-ple praise Thee, yea, let all the peo - ple, yea, let all the peo - ple,

C. Tn.  
God, yea, let all the peo-ple praise Thee, yea, let all the peo - ple yea, let all the

Ten  
God, yea, let all the peo-ple praise Thee, yea, let all the peo - ple, yea, let all the peo - ple,

Bass  
God, yea, let all the peo-ple praise Thee, yea, let all the peo - ple, yea, let all the

Org.

105

Trb  
yea, let all the peo - ple praise Thee, let all, all, all the peo - ple praise Thee.

C. Tn.  
peo - ple, let all the peo - ple praise Thee, let all the peo - ple praise Thee.

Ten  
yea, let all the peo - ple praise Thee, let all the peo - ple praise Thee.

Bass  
peo - ple, let all the peo - ple praise Thee, let all, all, all the peo - ple praise Thee.

Org.

113 **Moderato**  
Verse

C. Tn.  
Then shall the earth bring forth, then shall the earth bring forth, bring forth her in-

Ten  
Then shall the earth bring forth, then shall the earth bring forth her in-

Bass  
Then shall the earth bring forth her in-

Org. **[Moderato]**

Service in C

120

C. Tn. *crease, and God shall give us His bless - ing, God, e'v'n our own God, shall*

Ten. *crease, and God, e'v'n our own God, shall give us His bless - ing, God, e'v'n our own God, shall*

Bass *crease, and God, e'v'n our own God, shall give us His\_ bless - ing, God, e'v'n our own God, shall*

Org.

128 **Largo**

Trb. *God shall bless\_ us, God shall bless\_ us, shall bless\_ us;*

C. Tn. *give\_ us His bless-ing. God shall bless us, God shall bless\_ us, shall bless\_ us;*

Ten. *give us His bless-ing. God shall bless us, God shall bless us;*

Bass *give us His bless - ing. God shall bless us, God shall bless us;*

Org. **[Largo]**

135

Trb. *and all the ends of the world shall fear Him,*

C. Tn. *and all the ends of the world shall fear Him,*

Ten. *and all the ends of the world, the ends of the world shall fear Him,*

Bass *and all the ends of the world, of the world shall fear Him,*

Org.



# Evening Service in C

*Deus Misereatur*

## Musical Illustration

Source (O) x, p. 115

Fig.1

Variant bars 121 - 131

ev'n our own God, give us His bles sing God,

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is in common time. The lyrics are: "ev'n our own God, give us His bles sing God,". A dashed oval highlights the notes for "bles" and "sing" in the upper staff.

ev'n our own God, shall give, shall give us His bles - sing.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is in common time. The lyrics are: "ev'n our own God, shall give, shall give us His bles - sing.".

# Morning Service in G

[after 1825]

*Te Deum*

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

**Moderato**  
Chorus

Treble

Organ

**Moderato**  
Sym.

We — praise Thee, O God: We ack-know - ledge Thee —

8

Trb

Org.

— to — be — the Lord, — to — be the Lord. All — the earth doth wor - ship Thee: the

16

Trb

Org.

Fa - ther — e - ver - las - ting. To Thee, all An - gels cry a - loud, the

[ff]

[ff]

24

Trb 1

Trb 2

Org.

Heavn's and all — the — Pow'rs there in. — To — Thee, Che - ru -

[p]

[p]

Same time Verse

To — Thee, Che - ru -

[p]

32

Trb 1

Trb 2

Org.

bim — and — Se - ra - phim con - ti - nual - ly do cry: — Ho - ly,

Chorus

bim — and — Se - ra - phim con - ti - nual - ly do cry: — Ho - ly,

tr

Morning Service in G

41

Trb 1  
Ho - ly, Lord, God of Sa - ba - oth; Heav'n and Earth are

Trb 2  
Ho - ly, Lord, God of Sa - ba - oth;

Org.

49

Trb 1  
full of the ma - jes-ty of Thy glo - ry The

Trb 2  
The

Org.

[Same time]  
[Verse] *p*

57

Trb 1  
glo - rious com - pny of the A - post - les praise Thee;

Trb 2  
glo - rious com - pny of the A - post - les praise Thee;

Org.

65

Org.

74

Trb

Org.

[Moderato]  
Chorus Unison [*f*]

Moderato  
The Unis [*f*]

83

Trb  
ho - ly church thro'-out all the world doth ac - know - ledge Thee the

Org.

Unis

97

Trb

Fa - ther of an in - fi - nite Ma - je - sty,

Org.

98

Trb

Thine ho - no - ra - ble, true and on - ly Son al - so the Ho - ly Ghost,

Org.

105

Trb 1

Trb 2

Org.

Ad lib. *p* the Com - for - ter.

Largo Verse Two Trebles and Tenor Thou art the King of -

[Ad lib.] *p* Thou art the King of -

113

Trb 1

Trb 2

Org.

Glo - ry, O - Christ. Thou art the e - ver - las - ting Son of the Fa - ther.

Glo - ry, O - Christ. Thou art the e - ver - las - ting Son of the Fa - ther.

120

Org.

[Verse]

128

Trb 1

Trb 2

Org.

When Thou hadst o - ver - come the sharp - ness of death; Thou didst o - pen the King - dom of

When Thou hadst o - ver - come the sharp - ness of death; Thou didst o - pen the King - dom of

134

Trb 1 Heav'n to all be lie vers. in the glo

Trb 2 Heav'n to all be lie vers.

Org.

141

Trb 1 ry of the Fa ther, in the glo

Trb 2 in the glo ry of the Fa ther,

Org.

147

Trb ry of the Fa ther. We be

Trb 2 in the glo ry of the Fa ther.

Org. **Largo**

153

Trb 1 lieve that Thou shalt come to be our judge. We there fore pray Thee,

Trb 2 We there fore pray Thee,

Org.

Verse Two Trebles and Countertenor

160

Trb 1 help Thy ser vants whom Thou hast re dee med with Thy pre cious, with Thy pre cious blood.

Trb 2 help Thy ser vants whom Thou hast re dee med with Thy pre cious, with Thy pre cious blood.

Org. **pp**

Morning Service in G

167 **Vivace**  
Chorus *ff*

Trb *ff*

Org. *ff*

in glo - ry e - ver - las - ting.

174

Trb

Org.

O Lord, save Thy peo - ple and bless — Thine — he - ri - tage. and lift them up for

182 *ff* [r] Silent *cresc.*

Trb

Org. *ff*

e - ver. Day by — day we mag - ni - fy Thee. Silent and we wor - ship Thy Name [cresc.]

190 *Ad lib.* *p*

Trb

Org. *p*

for e - ver, — Loud world with-out end. —

198 **Slow** Verse Two trebles

Trb 1

Trb 2

Org. **Slow**

O Lord, — have mer - cy, have mer - cy u -

O Lord, have mer - cy, have mer - cy u -

207 *ad lib.*

Trb 1

Trb 2

Org. *ad lib.*

pon — us, as our trust — is in Thee, — our

pon — us, as our trust — is in Thee, — our

Morning Service in G

215 [tr] [tr] Chorus [Trebles Unison]

Trb 1  
trust is in Thee. O Lord, in

Trb 2  
trust is in Thee.

Org.

223 [v]

Trb  
Thee have I trus-ted, Lord in Thee have I trus-ted, have I trus-ted, have I trus-ted:

Org.

230 [lento]

Trb  
let me ne-ver be con-foun-ded.

Org.  
lento

# Jubilate

**Moderato**  
Chorus

Trb  
Org.

O be joy - ful in the Lord, all ye lands; and come be - fore His pre - sence with a —

10 **Moderato**  
Trb 1  
Trb 2  
Org.

song, — be - fore — His pre - sence with a — song, — with a song. **[Largo]**  
[Verse]

Be ye **Largo**

17  
Trb 1  
Trb 2  
Org.

Be ye sure — that the Lord — He is — God; it is He — that hath made us, and not we — our -  
sure — that the Lord — He is — God; it is He that hath made us, and not we — our -

24  
Trb 1  
Trb 2  
Org.

- selves: we are — His — peo - ple and the sheep — of His pas - ture and — the — sheep —  
- selves: we are — His — peo - ple and the sheep

Morning Service in G

30

Trb 1  
Trb 2  
Org.

the sheep of His pas - ture, are His peo - ple and the sheep, the sheep of His  
and the sheep of His pas - ture, are His peo - ple and the sheep, the sheep of His

36

Trb 1  
Trb 2  
Org.

*[tr]* **Vivace Chorus** *[ff]*  
pas - ture. O go your way in - to His  
pas - ture.

**Vivace Sym.** **Unis**

44

Trb  
Org.

gates with thanks - gi - ving and in - to His courts, His courts with praise: be thank - ful un -

51

Trb  
Org.

to Him and speak good of His Name, be thank - ful un -

58

Trb  
Org.

**Largo Verse**  
to Him and speak good of His Name For the Lord is gra - cious, the Lord is  
**Largo**

65  
Trb  
gra - cious, His mer - cy is e - ver - las - ting,  
Org.

72  
Trb  
[f] from ge - ne - ra - tion to ge - ne - ra - tion, from ge - ne -  
Org.

Vivace  
Chorus  
79  
Trb  
ra - tion to ge - ne - ra - tion. **ff** Glo - ry be to the Fa - ther, and to the  
Org.  
Vivace **ff**

86  
Trb  
Son, and to the Ho - ly Ghost; as it was in the be - gin - ning, the be -  
Org.

94  
Trb  
gin - ning, is now, world with - out end, world with - out end. A -  
Org.

102  
Trb 1  
men. A - men. A - - - men. A -  
Trb 2  
A -  
Org.

Morning Service in G

110

Trb 1

Trb 2

Org.

men, world wi - thout end. A - men. A - men.

men,

Detailed description: This is a musical score for three instruments: Trb 1, Trb 2, and Org. The score is in G major and 4/4 time. It begins at measure 110. Trb 1 and Trb 2 play a melodic line with lyrics: "men, world wi - thout end. A - men. A - men." The Organ part provides harmonic support with chords and a bass line. The lyrics are distributed across the staves: Trb 1 has "men, world", Trb 2 has "wi - thout", and the Organ part has "end. A - men. A - men." and "men,".

# Commandments

Trb

Org.

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

9 Last time

Trb

Org.

law. Lord, have mer - cy up - on us, and write all these Thy laws in our hearts,

17

Trb

Org.

in our hearts, we be - seech Thee.

# Service in D

## Morning Service in D

[c. 1826]

*Te Deum*

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

Chorus

Treble  
Counter Tenor  
Tenor  
Bass  
Organ

We praise Thee, O God: we acknowledge Thee to be the Lord.

9

Trb  
C. Tn  
Ten  
Bass  
Org.

All the earth doth worship Thee: the Father ever-lasting. To Thee, all

ad lib.

Verse

17

C. Tn  
Ten  
Bass  
Org.

An-gels cry a-loud, the Heav'ns, and all the Po-wers there

23

C.Tn  
- in. To Thee, Che - ru - bim, Che - ru - bim and Se - ra - phim con - ti - nual - ly do -

Ten  
- in. To Thee, Che - ru - bim, Che - ru - bim and Se - ra - phim con - ti - nual - ly do -

Bass  
in. To Thee, Che - ru - bim and Se - ra - phim con -

Org.

29

Trb  
Chorus  
Ho - ly, Ho - ly, Ho - ly: Lord, God of

C.Tn  
cry, do cry: Ho - ly, Ho - ly, Ho - ly: Lord, God of

Ten  
cry, do cry: Ho - ly, Ho - ly, Ho - ly: Lord, God of

Bass  
ti - nual - ly do cry: Ho - ly, Ho - ly, Ho - ly: Lord, God of

Org.  
Vivace

35

Trb  
Sa - baoth; Heav'n and Earth are full of the Ma - jes - ty of Thy

C.Tn  
Sa - baoth; Heav'n and Earth are full of the Ma - jes - ty of Thy

Ten  
Sa - baoth; Heav'n and Earth are full of the Ma - jes - ty of Thy

Bass  
Sa - baoth; Heav'n and Earth are full of the Ma - jes - ty of Thy

Org.

41

Trb  
 glo - ry.

C.Tn  
 glo - ry. The glo - ri - ous com - pa - ny of the A -

Ten  
 glo - ry. The glo - ri - ous com - pa - ny of the A -

Bass  
 glo - ry. The glo - ri - ous com - pa - ny of the A -

Org.

47

C.Tn  
 pos - tles praise Thee; the good - ly

Ten  
 pos - tles praise Thee; the good - ly fel - low - ship

Bass  
 pos - tles praise Thee; the good - ly fel - low - ship

Org.

52

C.Tn  
 fel - low - ship of the Pro - phets praise Thee. The

Ten  
 of the Pro - phets praise Thee, praise Thee. The

Bass  
 of the Pro - phets praise Thee, praise Thee. The no - ble

Org.

57 **Moderato**  
Chorus

C.Tn no - ble - ar - my of Mar - tyrs praise Thee. The ho - ly Church thro' -

Ten no - ble - ar - my of Mar - tyrs praise Thee. The ho - ly

Bass ar - my of Mar - - - tyrs praise Thee. The ho - ly Church thro' -

Org. 57 **Moderato**

63

Trb The ho - ly Church thro' - out all the world doth ac - know - ledge Thee; the Fa - ther of an

C.Tn out all the world doth ac - know - ledge Thee; the Fa - ther of an

Ten Church thro' - out all the world all the world doth ac - know - ledge Thee; the Fa - ther of an

Bass out all the world doth ac - know - ledge Thee; the Fa - ther of an

Org. 63

70

Trb in - fi - nite Ma - jes - ty, Thine ho - no - ra - ble, true and on - ly Son al - so the Ho - ly

C.Tn in - fi - nite Ma - jes - ty, Thine ho - no - ra - ble, true and on - ly Son al - so the Ho - ly

Ten in - fi - nite Ma - jes - ty, Thine ho - no - ra - ble, true and on - ly Son al - so the Ho - ly

Bass in - fi - nite Ma - jes - ty, Thine ho - no - ra - ble, true and on - ly Son al - so the Ho - ly

Org. 70

78 *pp* ad lib. **Largo**  
Verse

Trb Ghost, \_\_\_\_\_ the \_\_\_\_\_ Com - for ter.

C.Tn Ghost, \_\_\_\_\_ the \_\_\_\_\_ Com - for ter.

Ten Ghost, \_\_\_\_\_ the \_\_\_\_\_ Com - for ter.

Bass Ghost, \_\_\_\_\_ the \_\_\_\_\_ Com - for - ter. Lead

Org. *pp* [ad lib.] **Largo** Thou

87

C.Tn Thou art the King of Glo - ry, O Christ.

Ten Thou art the King of Glo - ry, O Christ. Thou art the ev - er -

Bass art the King of Glo - ry, O Christ. O Christ. Thou

Org.

94

C.Tn Thou art the ev - er - las - ting Son of the Fa - ther. When Thou too - kest up -

Ten las - ting Son of the Fa - ther of the Fa - ther. When Thou

Bass art the ev - er - las - ting Son of the Fa - ther. When Thou

Org.

101 2 Trebles

Trb 1  
Trb 2  
C.Tn  
Ten  
Bass

Thou didst not abhor the  
Thou didst not abhor the  
- on Thee to de li - ver man,  
too - kest up on Thee to de li - ver man,  
too - kest up - on Thee to de - li - ver man,

Org.

108 [Vivace] Chorus

Trb 1  
Trb 2  
C.Tn  
Ten  
Bass

Vir - gin's womb. Thou didst  
Vir - gin's womb. Thou didst  
*lento*  
When Thou hadst o - ver - come the sharp - ness of death;  
When Thou hadst o - ver - come the sharp - ness of death;  
When Thou hadst o - ver - come the sharp - ness of death;

Org.

[*lento*]

*Vivace*

115

Trb 1  
Trb 2  
C.Tn  
Ten  
Bass

o - pen the King - dom of Heav'n to all be - lie - vers, to all, all, all be -  
o - pen the King - dom of Heav'n to all be - lie - vers, to all, all, all be -  
Thou didst o - pen the King - dom of Heav'n to all be - lie - vers, to all, to all, all, all be -  
Thou didst o - pen the King - dom of Heav'n to all be - lie - vers, to all, to all, all, all be -  
Thou didst o - pen the King - dom of Heav'n to all be - lie - vers, to all, all, all be -

Org.

120 **Adagio**  
Verse

Trb 1 lie - vers. Thou sit - test

Trb 2 lie - vers. Thou sit - test

C.Tn 1 lie - vers. Thou sit - test at the right hand of God, Thou sit - test

C.Tn 2 Thou sit - test at the right hand of God, Thou sit - test

Ten 8 lie - vers. Thou sit - test at the right hand of God, Thou sit - test

Bass lie - vers. Thou sit - test at the right hand of God,

Org. **Adagio**  
Swell

128 **Vivace**  
Chorus

Trb 1 at the right hand of God: in the glo - -

Trb 2 at the right hand of God: in the glo - -

C.Tn 1 at the right hand of God: in the glo - ry, in the

C.Tn 2 at the right hand of God: in the glo - -

Ten in the glo - - ry, the -

Bass in the glo - -

Org. **Vivace**

Largo  
Verse

136

Trb 1  
Trb 2  
C.Tn  
Ten  
Bass  
Org.

ry of the Fa - ther. We be - lieve that Thou shalt

136 Largo

144

Trb 1  
Trb 2  
C.Tn 1  
C.Tn 2  
Ten 1  
Ten 2  
Bass  
Org.

We there - fore  
We there - fore pray Thee,  
come to be our Judge, to be our Judge.  
We there - fore pray Thee,  
We there - fore pray Thee,  
We

144 cresc.

150

Trb 1  
pray Thee, help Thy ser - vants, whom Thou hast re - deem - ed with Thy pre - cious \_\_\_

Trb 2  
whom Thou hast re - deem - ed, whom Thou

C.Tn 1  
help Thy ser - vants, whom Thou hast re - deem - ed with Thy pre - cious

C.Tn 2  
whom Thou hast re - deem - ed, whom Thou

Ten 1  
whom Thou

Ten 2  
pray Thee help Thy ser - vants, whom Thou hast re - deem - ed with Thy pre - cious

Bass  
pray Thee help Thy ser - vants, whom Thou hast re - deem - ed with Thy pre - cious -

Org.

155

**Moderato**  
Chorus

Trb 1  
blood, Thou hast re - deem - ed with Thy pre - cious blood.

Trb 2  
hast re - deem - ed with Thy pre - cious blood.

C.Tn 1  
blood, Thou hast re - deem - ed with Thy pre - cious blood. Make them to be num - bred with Thy

C.Tn 2  
hast re - deem - ed with Thy pre - cious blood.

Ten 1  
hast re - deem - ed with Thy pre - cious blood. Make them to be num - bred with Thy

Ten 2  
blood, Thou hast re - deem - ed with Thy pre - cious blood.

Bass  
blood, Thou hast re - deem - ed with Thy pre - cious blood.

Org.



177 2 Trebles

Trb 1 Thy peo - ple and bless, bless Thine he - ri - tage. Go -

Trb 2 Go -

C.Tn Thy peo - ple and bless, bless Thine he - ri - tage. Go - vern them and lift them up,

Ten 1 save Thy peo - ple and bless, bless Thine he - ri - tage. Go - vern them and lift them up,

Ten 2 and bless,

Bass save Thy peo - ple and bless, bless Thine he - ri - tage. Go - vern them and lift them up,

2 Basses

Org.

185 [ad lib.] [Tempo]

Trb 1 - vern them and lift them up for ev - er, for - ev - er.

Trb 2 - vern them and lift them up for ev - er, for - ev - er.

C.Tn and lift them up for ev - er, for - ev - er. Day by day we

Ten go - vern them and lift them up for ev - er, for - ev - er. Day by day we

Bas 1 go - vern them and lift them up for ev - er, for - ev - er. Day by day we

Bas 2 go - vern them and lift them up for ev - er, for - ev - er. Day by day we

Org.

ad lib. Tempo



Largo Andante  
Verse

207

Trb 1  
\_\_\_\_\_ with - out \_\_\_\_\_ end.

Trb 2  
\_\_\_\_\_ with - out \_\_\_\_\_ end.

C.Tn  
world\_ with - out \_\_\_\_\_ end. Vouch - safe, O\_\_\_ Lord to keep us this

Ten  
world with - out \_\_\_\_\_ end. Vouch - safe, O\_\_\_ Lord to keep us this

Bass  
world with - out \_\_\_\_\_ end. Vouch - safe, O\_\_\_ Lord to

Org.  
207

213

C.Tn  
day \_\_\_\_\_ this \_\_\_\_\_ day with-out sin. [p] O Lord, \_\_\_\_\_ have \_\_\_\_\_ mer - cy up -

Ten  
day this \_\_\_\_\_ day with-out sin. [p] O Lord, have \_\_\_\_\_ mer - cy up -

Bass  
keep us this day with-out sin. p O Lord, \_\_\_\_\_ have \_\_\_\_\_ mer - cy, have \_\_\_\_\_ mer - cy up -

Org.  
213

219

C.Tn  
- on us. O Lord, \_\_\_\_\_ let Thy mer - cy ligh - ten up - on \_\_\_\_\_ us,

Ten  
- on us. O Lord, \_\_\_\_\_ let Thy mer - cy ligh - ten up - on \_\_\_\_\_ us,

Bass  
on us. O Lord, \_\_\_\_\_ let Thy mer - cy ligh - ten up - on us, as our

Org.  
219

225 **[Moderato]**  
Chorus

Trb 1  
Trb 2  
C.Tn  
Ten  
Bass

as our trust, our trust is in Thee.  
as our trust, our trust is in Thee.  
trust is in Thee, our trust is in Thee.

O Lord, in Thee have I trus - ted,  
O Lord, in Thee have I trus - ted,  
O Lord, in Thee have I trus - ted,  
O Lord, in Thee have I trus - ted,  
O Lord, in Thee have I trus - ted.

**Moderato**

Org.

232

Trb 1  
Trb 2  
C.Tn  
Ten  
Bass

have I trus - ted,  
have I trus - ted, O Lord in Thee have I trus - ted, have I trus - ted:  
Thee have I trus - ted, O Lord in Thee have I trus - ted, have I trus - ted:  
Thee have I trus - ted, O Lord, O Lord, in Thee have I trus - ted:  
Thee have I trus - ted, O Lord, in Thee have I trus - ted:

**Moderato**

Org.

239

Trb 1

Trb 2

C.Tn

Ten

Bas 1

Bas 2

Org.

let me ne - ver be con - foun - ded, let me ne - ver be con - foun - ded, let me ne - ver

let me ne - ver be con - foun - ded, let me ne - ver be con - foun - ded, let me ne - ver

let me ne - ver be con - foun - ded, let me ne - ver

let me ne - ver be con - foun - ded, let me ne - ver

be con - foun - ded,

246

Trb 1

Trb 2

C.Tn

Ten

Bas 1

Bas 2

Org.

ne - ver be con - foun - ded, O Lord, in Thee \_\_\_ have I trus -

ne - ver be con - foun - ded, O Lord, in Thee \_\_\_ have I trus -

be con - foun - ded, O Lord, in Thee \_\_\_ have I trus - ted have I trus -

be con - foun - ded, O Lord, in Thee \_\_\_ have I trus -

be con - foun - ded, O Lord, in Thee \_\_\_ have I trus -

O Lord, in Thee \_\_\_ have I trus - ted, Lord, in Thee \_\_\_ have I trus -

253

Trb 1  
- ted, have I trus - ted: let me ne - ver

Trb 2  
- ted, have I trus - ted:

C.Tn  
- ted, have I trus - ted: let me ne - ver

Ten  
- ted, have I trus - ted: let me ne - ver

Bas 1  
unis  
- ted, have I trus - ted: let me ne - ver

Bas 2  
- ted, have I trus - ted: let me ne - ver

Org.  
253  
- ted:

261

Trb  
be con - foun - - - ded.

C.Tn  
be con - foun - - - ded.

Ten  
be con - foun - - - ded.

Bass  
be con - foun - - - ded.

Org.  
261

# Jubilate

Chorus

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

C.Tn  
O, O, O be joy-ful in the Lord, all ye lands; serve the Lord with

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

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

Org.

Trb 1  
serve the Lord with glad-ness and come be-fore His pre-sence

Trb 2  
serve the Lord with glad-ness and come be-fore His pre-sence

C.Tn  
glad-ness and come be-fore His

Ten  
glad-ness serve the Lord with glad-ness and

Bass  
serve the Lord with glad-ness and come be-fore His pre-sence come be-fore His

Org.

Service in D

15 *Largo*  
Verse

Trb  
come be-fore His pre - sence with a song. Be ye sure that the Lord

C.Tn  
pre - sence, His pre-sence with a song.

Ten  
8 come be-fore His pre - sence with a song. Be ye sure that the

Bass  
pre - sence with a song.

Org.

22

Trb 1  
He is God; it is He that hath

Trb 2  
it is He that hath

C.Tn  
Be ye sure that the Lord He is God;

Ten 1  
Lord He is God;

Ten 2  
Be ye sure that the Lord He is God;

Bass  
Be ye sure that the Lord He is God;

Org.

29

Trb 1  
made us, and not we our - selves: we are His peo - ple and the sheep

Trb 2  
made us, and not we our - selves: we are His peo - ple and the

C.Tn  
we are His peo - ple and the sheep

Ten 1  
we are His peo - ple and the sheep and the

Ten 2  
we are His peo - ple

Bass  
we are His peo - ple and the

Org.  
we are His peo - ple and the

36

Trb 1  
of His pas - ture, we are His peo - - - ple and the sheep, the

Trb 2  
sheep of His pas - ture, we are His peo - - - ple and the sheep, the

C.Tn  
we are his peo - ple and the

Ten 1  
sheep of His pas - ture, we are His peo - ple and the

Ten 2  
we are His peo - ple and the

Bass  
sheep of His pas - ture, we are His peo - ple and the

Org.  
sheep of His pas - ture, we are His peo - ple and the

Service in D

Allegro  
Chorus

42

Trb 1  
sheep of His pas - ture. O go your way in - to His gates with thanks gi - ving

Trb 2  
sheep of His pas - ture. O go your way in - to His gates

C.Tn  
sheep of His pas - ture. O go your

Ten 1  
sheep of His pas - ture. O go your way in - to His gates with thanks -

Ten 2  
sheep of His pas - ture.

Bass  
sheep of His pas - ture. O

Org.  
[Allegro]

49

Trb 1  
and in - to His courts with praise: be thank - ful, be

Trb 2  
with thanks gi - ving and in - to His courts with praise: be

C.Tn  
way in - to His gates with thanks gi - ving and in - to His courts with

Ten  
gi - ving and in - to his courts with praise: be thank - ful

Bass  
go your way in - to His gates with thanks gi - ving and in - to His courts with

Org.

55

Trb 1  
thank - ful \_ un - to \_ Him, be thank - ful \_ un - to \_ Him and speak good \_ of His Name, speak

Trb 2  
thank - ful \_ un - to \_ Him, be thank - ful \_ un - to \_ Him and speak

C.Tn  
praise: be thank - ful \_ un - to \_ Him be thank - ful \_ un - to \_ Him and speak

Ten 1  
be thank - ful \_ un - to \_ Him be thank - ful \_ un - to \_ Him and speak

Ten 2  
and speak

Bass  
praise: be thank - ful \_ un - to \_ Him and speak good \_ of His Name, speak

Org.

61

Andante  
Verse 5 voices

Trb 1  
good, good \_ of His Name.

Trb 2  
good, good \_ of His Name.

C.Tn  
good, good of His Name. [p] For \_ the

Ten 1  
good, good of His Name. [p] For \_ the

Ten 2  
good, good of His Name.

Bass  
good, good of His Name. p For \_ the

Org.  
Andante  
Sym. [p] For \_ the



84

Trb 1  
ge - ne - ra - tion, from ge - ne - ra - tion to

Trb 2  
ge - ne - ra - tion, from ge - ne - ra - tion to

C.Tn  
His truth en - du - reth from ge - ne - ra - tion to

Ten  
His truth en - du - reth from ge - ne - ra - tion to

Bass  
ge - ne - ra - tion, from ge - ne - ra - tion to

Org.  
84

89

[*lentando*] **p** [*p*] [*p*] [*p*]

Trb 1  
ge - ne - ra - tion.

Trb 2  
ge - ne - ra - tion. Glo -

C.Tn 1  
ge - ne - ra - tion.

C.Tn 2  
Glo

Ten  
ge - ne - ra - tion.

Bass  
tion to ge - ne - ra - tion. Glo -

Org.  
89 [*lentando*] [*p*] **Moderato**

Chorus



109

Trb 1  
Trb 2  
C.Tn 1  
Ten  
Bass  
Org.

ry be to the Ho - ly Ghost, to the Fa - ther, Son, and

116

Trb 1  
Trb 2  
C.Tn 1  
Ten  
Bass  
Org.

and to the Ho - ly Ghost; as it was in the be - gin - ning, is now, and ev - er

124

Trb 1  
Trb 2  
C.Tn 1  
C.Tn 2  
Ten  
Bass  
Org.

as it was in the be-gin-ning, is now, and ev-er shall be:  
gin-ning, is now, and ev-er shall be:  
gin-ning, is now, and ev-er shall be and ev-er shall be  
shall be,

131

Trb 1  
Trb 2  
C.Tn 1  
C.Tn 2  
Ten  
Bass  
Org.

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



155

Trb 1  
ev - er shall — be: world with - out end. A - - -

Trb 2  
ev - er shall — be: world with - out end, world with - out end, world with - out

C.Tn 1  
ev - er shall be: world with - out end, world with - out

C.Tn 2  
ev - er shall be: world with - out end, world with - out end. A - - men

Ten  
ev - er shall be: world with - out end, world with - out end world with - out

Bass  
ev - er shall — be: world with - out end. A - - -

Org.

162

Trb 1  
men. A - - men. A - - men. A - - men. *pp* Adagio men.

Trb 2  
end. A men. A - - men. A - - men. *pp* men.

C.Tn 1  
end. A - - men. A - - men. A - - men. *pp* men.

C.Tn 2  
A - - men. A - - men. *pp* men.

Ten  
end. A - - men. A - - men. *pp* men.

Bass  
men. A - - men. A - - men. A - - men. *pp* men.

Org.

# Evening Service in D

[c. 1826]

*Cantate Domino*

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

The musical score is presented in three systems, each with five staves. The first system (measures 1-7) features vocal parts and organ accompaniment. The lyrics are: "O sing, sing un - to the Lord, sing un - to the Lord a new". The second system (measures 8-14) continues the vocal parts and organ accompaniment. The lyrics are: "song; for He hath done mar - vel-lous, He hath done mar - vel-lous". The third system (measures 15-20) concludes the vocal parts and organ accompaniment. The lyrics are: "things. With His own right hand, and with His ho - ly arm, with His own right hand, and with His".

**System 1 (Measures 1-7):**

- Treble:** O sing, sing un - to the Lord, sing un - to the Lord a new
- Counter Tenor:** O sing, sing un - to the Lord, sing a new
- Tenor:** O sing, sing un - to the Lord, sing a new
- Bass:** O sing, sing un - to the Lord, sing a new
- Organ:** Accompaniment for the vocal parts.

**System 2 (Measures 8-14):**

- Trb:** song; for He hath done mar - vel-lous, He hath done mar - vel-lous
- C.Tn:** song; for He hath done mar - vel-lous mar - vel-lous, He hath done mar - vel-lous
- Ten:** song; for He hath done mar - vel-lous mar - vel-lous, He hath done mar - vel-lous
- Bass:** song; for He hath done mar - ve-lous, He hath done mar - vel-lous
- Org.:** Accompaniment for the vocal parts.

**System 3 (Measures 15-20):**

- Trb:** things. with His own right hand, and with His
- C.Tn:** things. With His own right hand, and with His ho - ly arm,
- Ten:** things. With His own right hand, and with His ho - ly arm,
- Bass:** things. With His own right hand, and with His ho - ly arm, with His own right hand, and with His
- Org.:** Accompaniment for the vocal parts.

Service in D

Adagio

22

Trb  
ho - ly arm, hath He got - ten Him - self the vic - to - ry, hath He

C.Tn  
hath He got - ten Him - self the vic - to - ry, hath He

Ten  
hath He got - ten Him - self the vic - to - ry, hath He

Bass  
Tutti  
ho - ly arm, hath He got - ten Him - self the vic - to - ry, hath He

Org.  
22

Verse

30

Trb  
got - ten Him - self the vic - to - ry. The Lord de - cla - red, de -

C.Tn  
got - ten Him - self the vic - to - ry.

Ten  
got - ten Him - self the vic - to - ry. The Lord de -

Bass  
got - ten Him - self the vic - to - ry.

Org.  
30

37

Trb  
cla - red His sal - va - tion; His right - eous - ness hath He

Ten  
cla - red His sal - va - tion; His right - eous - ness hath He o - pen ly, o - pen ly

Bass  
His right - eous - ness hath He o - pen ly, o - pen ly

Org.  
37

42

Trb  
o - pen - ly shew - ed in the sight of the hea - then.

Ten  
shew - ed in the sight the sight of the hea - then.

Bass  
shew - ed in the sight the sight of the hea - then. He hath re -

Org.

47

Trb  
He hath re - mem - bred His mer - cy and truth to - wards the house

C.Tn  
He hath re - mem - bred His mer - cy and truth to - wards the

Ten  
He hath re - mem - bred His truth to - wards the

Bass  
mem - bred His mer - cy and truth to - wards the

Org.

52

Trb  
of Is - ra - el and all the ends of the world have seen, have

C.Tn  
house of Is - ra - el and all the ends of the world have

Ten  
house of Is - ra - el and all the ends of the world have

Bass  
house of Is - ra - el and all the ends of the world have

Org.

*più lento*

*[più lento]*

57 Chorus *With spirit but not too fast*

Trb  
 C.Tn  
 Ten  
 Bass

seen the sal - va - tion of our God.      Shew your-selves joy - ful

Org.

57 [With spirit but not too fast]

63

Trb  
 C.Tn  
 Ten  
 Bass

Shew your-selves joy - ful un - to the Lord, all,

Org.

63

70

Trb  
 C.Tn  
 Ten  
 Bass

all, all ye lands: sing, re - joice, re - joice, and give

Org.

70



Largo Andante  
Verse

93

Trb

C.Tn

Ten

Bass

Org.

Praise the Lord u - pon the harp:

[Largo Andante]

97

Trb

C.Tn

Ten

Bass

Org.

sing to the harp, sing to the harp with a psalm of thanks - gi - ving,

sing to the harp, sing to the harp with a psalm of thanks - gi - ving,

sing to the harp, sing to the harp with a psalm of thanks - gi - ving,

sing to the harp, sing to the harp with a psalm of thanks - gi - ving,

sing to the harp, sing to the harp with a psalm of thanks - gi - ving,

101

Trb

C.Tn

Ten

Bass

Org.

sing to the harp, sing to the harp with a psalm of thanks - gi - ving. With

sing to the harp, sing to the harp with a psalm of thanks - gi - ving.

sing to the harp, sing to the harp with a psalm of thanks - gi - ving.

sing to the harp, sing to the harp with a psalm of thanks - gi - ving.

sing to the harp, sing to the harp with a psalm of thanks - gi - ving.



119

Trb  
C.Tn  
Ten  
Bass

and all that there - in is; the round world, and they that

Org.

125

Trb  
C.Tn  
Ten  
Bass

Org.

dwel, that dwell there - in. Let the floods clap their hands, clap

that dwell there - in. Let the floods clap their hands, clap

and they that dwell there - in. Let the floods clap their hands, clap

dwel, that dwell there - in. Let the floods clap their hands, their hands, clap

132

Trb  
C.Tn  
Ten  
Bass

Org.

clap their hands, and let the hills be joy - ful, be joy - ful to -

clap their hands, and let the hills be joy - ful, be joy - ful to - ge - ther be -

clap their hands, and let the hills be joy - ful, be joy - ful to - ge - ther be -

clap their hands, and let the hills be joy - ful to - ge - ther be -

138 *Slow ad lib.*

Trb  
ge - ther be - fore the Lord; for He co - meth to judge to judge the earth.

C.Tn  
fore be - fore the Lord; for He co - meth to judge to judge the earth.

Ten  
fore be - fore the Lord; for He co - meth to judge to judge the earth.

Bass  
fore be - fore the Lord; [Slow] for He [ad lib.] co - meth to judge to judge the earth.

Org.

146 *Verse 8 Voices Slow and with feeling*

C.Tn  
With right - eous-ness shall He judge the world, and the

Ten 1  
With right - eous-ness shall He judge the world,

Ten 2  
With right - eous-ness shall He judge the world,

Bass  
With right - eous-ness shall He judge the world,

Org.  
[Slow and with feeling]

150

Trb 2  
and the peo - ple, the peo - ple with e - qui-ty.

C.Tn 1  
peo - ple, the peo - ple with e - qui-ty.

C.Tn 2  
With right-eous-ness shall He

Ten 2  
and the peo - ple, the peo - ple with e - qui-ty. With right-eous-ness shall He

Bas 1  
and the peo - ple, the peo - ple with e - qui-ty.

Bas 2  
and the peo - ple, the peo - ple with e - qui-ty.

Org.

156

Trb  
C.Tn 1  
C.Tn 2  
Ten 1  
Ten 2  
Bas 1  
Bas 2  
Org.

With right-eous-ness shall He judge the world, and the peo-ple

With right-eous-ness shall He judge the world, and the peo-ple

judge the world, and the peo-ple

with right-eous-ness shall He judge the world, and the peo-ple,

judge the world, and the

and the

With right-eous-ness shall He judge the world,

161

Trb  
C.Tn  
Ten 2  
Bass  
Org.

and the peo-ple, the peo-ple with e-qui-ty.

peo-ple, and the peo-ple, the peo-ple with e-qui-ty.

peo-ple, and the peo-ple, the peo-ple with e-qui-ty.

peo-ple, and the peo-ple, the peo-ple with e-qui-ty.

Service in D

166 *cresc.* *p* *lento* Chorus

Trb 1 and the peo - ple, the peo - ple with e - qui-ty.

C.Tn 1 and the peo - ple, the peo - ple with e - qui-ty.

C.Tn 2 and the peo - ple, the peo - ple with e - qui-ty.

Ten 1 and the peo - ple, the peo - ple with e - qui-ty.

Ten 2 and the peo - ple, the peo - ple with e - qui-ty.

Bas 1 and the peo - ple, the peo - ple with e - qui-ty. Glo - - -

Bas 2 and the peo - ple, the peo - ple with e - qui-ty.

Org. *cresc.* *p* *lento*

172

Trb Glo ry, glo - ry, glo - ry

C.Tn Glo ry, glo

Ten glo - ry,

Bass ry, glo - ry be - to the

Org.

179

Trb  
C.Tn  
Ten  
Bass  
Org.

be to the Fa - ther, glo - ry be to the Son,  
ry, glo - ry, glo - ry be to the Son, glo -  
glo - ry, glo - ry, glo - ry be to the Son, glo -  
Fa - ther, glo - ry be to the Son,

186

Trb  
C.Tn  
Ten  
Bass  
Org.

glo - ry be to the Ho - ly Ghost, to the Fa - ther,  
ry, glo - ry be to the Ho - ly Ghost, to the  
ry, glo - ry be to the Ho - ly Ghost, to the  
glo - ry be to the Ho - ly Ghost, to the Fa - ther,

193

Trb  
C.Tn  
Ten  
Bass  
Org.

Son and to the Ho - ly Ghost;  
Fa - ther, Son and to the Ho - ly Ghost; as it  
Fa - ther, Son and to the Ho - ly Ghost; as it  
Son and to the Ho - ly Ghost; as it was in the be - gin - ning, is now,

201

Trb  
as it was in the be-gin-ning, is now, and e-ver shall be:

C.Tn  
was in the be-gin-ning, is now, and e-ver shall be:

Ten  
was in the be-gin-ning, is now, and e-ver shall be, and e-ver shall be:

Bass  
and e-ver shall be:

Org.

209

Trb  
world with-out end A-men, is now, and

C.Tn  
world with-out end, A-men, is now, and

Ten  
and e-ver shall be, world with-out end. A-men, is now, and

Bass  
and e-ver shall be, world with-out end. A - men, is now, and

Org.

216

Trb  
e-ver shall be: world without end. A

C.Tn  
e-ver shall be: world without end. A

Ten  
e-ver shall be: world with-out end. world with-out end.

Bass  
e-ver shall be: world without end. A

Org.

224

Trb  
men. A men A men, is now, and

C.Tn  
men, is now, and

Ten  
A men. A men. A men, is now, and

Bass  
men. A men. A men, is now, and

Org.

232

Trb  
e - ver and e - ver shall be: world with - out end, world with - out end,

C.Tn  
e - ver and e - ver shall be: world with - out end, world with - out end. A -

Ten  
e - ver and e - ver shall be: world with - out end, world with - out end.

Bass  
e - ver and e - ver shall be: world with - out end. A -

Org.

239

Trb  
world with - out end. A - men. A - men. A - men. A - men.

C.Tn  
men. A men. A - men. A - men.

Ten  
world with - out end. A - men. A - men. A - men.

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

Org.

Adagio

# Deus Misereatur

*p*

Trb  
C.Tn  
Ten  
Bass  
Org.

God be mer - ci - ful un - to us and bless us; and  
 God be mer - ci - ful, God be mer - ci - ful un - to us and bless us; and  
 God be mer - ci - ful, God be mer - ci - ful un - to us and bless us; and  
 God be mer - ci - ful, God be mer - ci - ful un - to us and bless us; and

7  
Trb  
C.Tn  
Ten  
Bass  
Org.

shew us the light, the light of His coun - tenance,  
 shew us the light of His coun - tenance, and be  
 shew us the light of His coun - tenance, and be  
 shew us the light, the light of His coun - tenance,

12  
*lento*  
Trb  
C.Tn  
Ten  
Bass  
Org.

and be mer - ci - ful un - to us, and be  
 mer - ci - ful un - to us, and be mer - ci - ful,  
 mer - ci - ful, mer - ci - ful un - to us, and be mer -  
 and be mer - ci - ful un - to us, and be

[*lento*]

Swell

Service in D

Largo Andante  
Verse

17

Trb  
mer - ci - ful un - to us. That Thy way may be known u - pon

C.Tn  
mer - ci - ful un - to us. That Thy way may be known u - pon

Ten  
ci - ful un - to us. That Thy way may be known u - pon

Bass  
mer - ci - ful un - to us. That Thy way may be known may be known u - pon

Org.  
[Largo Andante]

23

Trb  
earth, Thy sa - ving health a - mong, a - mong all na - tions.

C.Tn  
earth, Thy sa - ving health a - mong, a - mong all na - tions. That Thy

Ten  
earth, Thy sa - ving health a - mong all na - tions.

Bass  
earth, Thy sa - ving health a - mong all na - tions.

Org.

30

Trb  
That Thy way may be known, may be known u - pon earth, Thy sa - ving

C.Tn  
way may be known u - pon earth, Thy sa - ving health a -

Ten  
That Thy way may be known u - pon earth, Thy sa - ving sa - ving

Bass  
That Thy way may be known u - pon earth, Thy sa - ving

Org.

37

Trb health a - mong all na - tions, Thy sa - ving health a - mong all

C.Tn mong, a - mong all na - tions, Thy sa - ving health a - mong all

Ten health a - mong all na - tions, Thy sa - ving health a - mong all

Bass health a - mong all na - tions, Thy sa - ving health a - mong all

Org.

43

Trb na - tions. Let the peo - ple praise Thee O God, yea, let all the

C.Tn na - tions. Let the peo - ple praise Thee O God, yea, let all the

Ten na - tions. Let the peo - ple praise Thee O God, yea, let all the

Bass na - tions. Let the peo - ple praise Thee O God, yea, let all the

Org. [Slow]

Slow Chorus

49

Trb peo - ple, let all the peo - ple praise Thee, all, all, let all the peo - ple

C.Tn peo - ple, let all the peo - ple praise Thee, all, all, let all the peo - ple

Ten peo - ple, let all the peo - ple praise Thee, all, all, let all the peo - ple

Bass all the peo - ple praise Thee, all, all, let all the peo - ple

Org.

55

Trb 1  
praise Thee, all, all, let all the peo - ple praise Thee.

Trb 2  
2nd Treble  
O let the

C.Tn  
praise Thee, all, all, let all the peo - ple praise Thee.

Ten  
praise Thee, all, all, let all the peo - ple praise Thee.

Bass  
praise Thee, all, all, let all the peo - ple praise Thee.

Org.

61

Trb  
O let the na - tions re - joice and be glad;

Trb 2  
na - tions re - joice and be glad, re - joice and be glad;

C.Tn  
O let the

Ten  
O let the na - tions re -

Bass  
O let the na - tions re - joice and be glad,

Org.

67

Trb  
for Thou shalt judge shalt, judge the folk right-eous-ly,

C.Tn  
na - tions re - joice, re - joice and be glad;

Ten  
joyce and be glad, re - joice and be glad; for Thou shalt judge the folk right-eous-ly,

Bas 1  
for Thou shalt judge the folk right-eous-ly,

Bas 2  
O let the na - tions re - joice and be glad;

Org.

75

Trb  
C.Tn  
Ten  
Bass  
Org.

and go - vern the na - tions, and go - vern the na - tions,  
and go - vern the na - tions, the na - tions,  
and go - vern the na - tions,

82

Trb  
C.Tn  
Ten  
Bass  
Org.

[the]  
go - vern the na - tions u - pon the earth, u - pon the  
go - vern the na - tions u - pon the  
go - vern the na - tions u - pon the  
go - vern the na - tions u - pon the earth, u - pon the

90

Trb  
C.Tn  
Ten  
Bass  
Org.

Slow Chorus

earth. Let the peo - ple praise Thee O - God,  
earth. Let the peo - ple praise Thee O God, yea, let  
earth. Let the peo - ple praise Thee O God,  
earth. Let the peo - ple praise Thee O God,

96

Trb  
yea, let all the peo - ple, let all the peo - ple praise — Thee, all, all, let

C.Tn  
all the peo - ple, let all the peo - ple praise Thee, all, all, let

Ten  
yea, let all the peo - ple, let all the peo - ple praise — Thee, all, all, let

Bass  
yea, let all the peo - ple praise Thee, all, all, let

Org.

102

Trb  
all the peo - ple praise — Thee, all, all, let all the peo - ple praise Thee.

C.Tn  
all the peo - ple praise — Thee, all, all, let all the peo - ple praise Thee.

Ten  
all the peo - ple praise Thee, all, all, let all the peo - ple praise Thee.

Bass  
all the peo - ple praise Thee, all, all, let all the peo - ple praise Thee.

Org.

108 Verse

Trb  
Then — shall the earth — bring forth — her in - crease, bring — forth — her in -

C.Tn  
Then — shall the earth bring forth, bring — forth her in -

Ten  
Then — shall the earth — bring — forth — her in - crease, bring forth — her in -

Bass  
Then — shall the earth — bring — forth her in - crease, — bring forth her in -

Org.

115

Trb  
- crease, \_\_\_\_\_ and God, \_\_\_\_\_ ev'n our \_\_\_\_\_ own \_\_\_\_\_ God, shall give \_\_\_\_\_ us His \_\_\_\_\_ bles - sing,

C.Tn  
- crease, \_\_\_\_\_ and God, \_\_\_\_\_ ev'n our \_\_\_\_\_ own \_\_\_\_\_ God, shall give \_\_\_\_\_ us His \_\_\_\_\_ bles - sing, God, \_\_\_\_\_

Ten  
- crease, \_\_\_\_\_ and God, \_\_\_\_\_ ev'n our \_\_\_\_\_ own \_\_\_\_\_ God, shall give \_\_\_\_\_ us \_\_\_\_\_ His \_\_\_\_\_ bles - sing, God, \_\_\_\_\_

Bass  
crease, \_\_\_\_\_ and God, \_\_\_\_\_ ev'n our \_\_\_\_\_ own \_\_\_\_\_ God, shall give \_\_\_\_\_ us His \_\_\_\_\_ bles - sing,

Org.  
crease, \_\_\_\_\_ and God, \_\_\_\_\_ ev'n our \_\_\_\_\_ own \_\_\_\_\_ God, shall give \_\_\_\_\_ us His \_\_\_\_\_ bles - sing,

121

Trb  
God, shall give \_\_\_\_\_ us, shall give \_\_\_\_\_ us \_\_\_\_\_ His \_\_\_\_\_ bles - sing, God, \_\_\_\_\_ shall \_\_\_\_\_ give, shall \_\_\_\_\_ give \_\_\_\_\_ us His

C.Tn  
God, \_\_\_\_\_ shall \_\_\_\_\_ give us, shall give \_\_\_\_\_ us \_\_\_\_\_ His \_\_\_\_\_ bles - sing, God, \_\_\_\_\_ shall \_\_\_\_\_ give \_\_\_\_\_ us His

Ten  
God shall give \_\_\_\_\_ us, shall give us His bles - sing, God, \_\_\_\_\_ shall \_\_\_\_\_ give us His

Bass  
God, shall give, shall give us His bles - sing, God, shall give, shall give us His

Org.  
God, shall give, shall give us His bles - sing, God, shall give, shall give us His

128

Trb  
- bles - sing. God shall bless \_\_\_\_\_ us;

C.Tn  
bles - sing. God shall bless \_\_\_\_\_ us, God shall bless \_\_\_\_\_ us;

Ten  
bles - sing. God shall bless \_\_\_\_\_ us, God shall bless us; and all the

Bass  
bles - sing. God shall bless us, and all the

Org.  
bles - sing. God shall bless us, and all the

135

Trb

C.Tn

Ten

Bass

Org.

and all the ends of the world, all the ends of the world, of the ends of the world, the ends of the world, of the ends of the world, all the ends, the ends of the world, shall fear Him.

140

Trb

C.Tn

Ten

Bass

Org.

world shall fear Him.

# Service in E

## Morning Service in E

[1814]

### Te Deum

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

**Vivace**  
Chorus

**Treble**  
We praise Thee, we praise Thee, O God: we ac - know - ledge Thee ac -

**Counter Tenor**  
We praise Thee, we praise Thee, O God: we ac - know - ledge

**Tenor**  
We praise Thee, we praise Thee, O God: we ac - know - ledge

**Bass**  
We praise Thee, we praise Thee, O God: we ac - know - ledge

**Organ**  
[Vivace]  
[f] [p]

**Trb**  
know - ledge Thee to be the Lord. All the earth doth wor - ship

**C.Tn**  
Thee to be, to be the Lord. All the earth doth wor - ship

**Ten**  
Thee to be the Lord. All the earth doth wor - ship

**Bass**  
Thee to be, to be the Lord. All the earth doth wor - ship

**Org.**  
[f]

**Trb**  
Thee: the Fa - ther e - ver - las - ting. **Larghetto** Verse 5 Voices  
*p* To Thee, all

**C.Tn**  
Thee: the Fa - ther e - ver - las - ting.

**Ten**  
Thee: the Fa - ther e - ver - las - ting e - ver - las - ting. *[p]* To

**Bass**  
Thee: the Fa - ther e - ver - las - ting.

**Org.**  
[Slow] [Larghetto]  
*p*

Service in E

27 To Thee, all cry a loud, the Heav'ns, and all and  
 An - - - - - gels cry a loud, the Heav'ns, and

Trb  
 C.Tn  
 Ten  
 Bass  
 Org.

[Trio]  
 all the powers there - in. To Thee, Che - ru-bim Che - - - ru - bim and  
 all the powers there - in. To Thee, Che - - - ru - bim and

Trb  
 C.Tn  
 Ten  
 Bass  
 Org.

37 Se - ra-phim con - ti - nual-ly do cry: Ho - ly, Ho - ly,  
 Se - ra-phim con - ti - nual-ly do cry, do cry,

Trb  
 Ten  
 Org.

Service in E

42 *[f]* Full *[Vivace]* Chorus - Treble unison

Trb Ho - ly: *f* Lord, God of Sa - ba-oth;

C.Tn Lord, God of Sa - ba-oth;

Ten Lord, God of Sa - ba-oth; Heav'n and Earth are

Bass Lord, God of Sa - ba-oth; Heav'n and Earth are full

Org. *f* *[Vivace]*

47 *[p]* Slow Verse

Trb Heav'n and Earth are full of the Ma - jes-ty of Thy glo - ry. The

C.Tn Heav'n and Earth are full of the Ma - jes-ty of Thy glo - ry.

Ten full of the Ma - jes-ty, of the Ma - jes-ty of Thy glo - ry. The

Bass of the Ma - jes-ty, full of the Ma - jes-ty of Thy glo - ry.

Org. *[p]* *[Slow]*

54 Chorus Verse *[f]* *[p]*

Trb glo - ri - ous com - pa-ny of the A-post - les praise Thee; the good - ly fel - low-ship of the Pro-phet

C.Tn praise Thee; the good - ly fel - low-ship of the Pro-phet

Ten glo - ri - ous com - pa-ny of the A-post - les praise Thee;

Bass praise Thee;

Org. *f* *[p]*

61

Chorus *[f]* Vivace Chorus

Trb. *[f]* praise Thee.

C.Tn. *[f]* praise Thee, Verse *pp* [*lento*] *tr* of Mar - tyrs praise — Thee.

Ten. *[f]* praise Thee, Solo of Mar - tyrs [*pp*] [*lento*] praise — Thee. The ho - ly

Bass. *[f]* praise Thee, Solo of Mar - tyrs [*pp*] [*lento*] praise — Thee. The ho - ly Church thro' -

Org. *f* [*pp*] [*lento*] [*Vivace*]

68

Trb. The ho - ly Church thro' - out all the world doth ac - know-ledge Thee; the Fa - ther of an

C.Tn. The ho - ly Church thro' - out all the world doth ac - know-ledge Thee; the Fa - ther of an

Ten. Church thro' - out all the world doth ac - know-ledge Thee; the Fa - ther of an

Bass. out all the world thro' - out all the world doth ac - know-ledge Thee; the Fa - ther of an

Org.

76

Trb. in - fin - ite Ma - jes - ty, Thine hon - or - ab - le, true, Thine ho - no - ra - ble, true and on - ly, on - ly

C.Tn. in - fin - ite Ma - jes - ty, Thine hon - or - ab - le, true, Thine ho - no - ra - ble, true and on - ly, on - ly

Ten. in - fin - ite Ma - jes - ty Thine hon - or - ab - le, true, Thine ho - no - ra - ble true and on - ly

Bass. in - fin - ite Ma - jes - ty Thine hon - or - ab - le, true, Thine ho - no - ra - ble true and on - ly

Org.

84 [Adagio] Slow Verse

Trb  
 Son al - so the Ho - ly Ghost, the Com - for - ter.

C.Tn  
 Son al - so the Ho - ly Ghost, the Com - for - ter. Thou art the King of Glo - - -

Ten  
 Son al - so the Ho - ly Ghost, the Com - for - ter. Thou art the King of

Bass  
 Son al - so the Ho - ly Ghost, the Com - for - ter. Thou art the King of

Org.  
 84 [Adagio] [Slow]

92 Chorus Duet 2 Trebles

Trb  
 O Christ. Thou art the ev - er - las - ting - Son of the Fa - ther.

C.Tn  
 - - ry, O Christ, O Christ.

Ten  
 Glo - ry, O Christ, O Christ.

Bass  
 Glo - ry, O Christ, O Christ.

Org.  
 92 *f* *p*

[Moderato] Minor [p]

C.Tn  
 When thou took'st up - on Thee to de - li - ver man, Thou didst not ab - hor the Vir - gin's

Bass

Org.  
 [Moderato] Minor [p]

Larghetto  
Verse

108

Trb

C.Tn

Bass

womb. — Solo

When Thou hadst ov - er - come the sharp - ness of death;

Thou didst o - pen the

Thou didst o - pen the

[p]

[p]

[Larghetto]

Org.

115

Trb

C.Tn

Ten

Bass

King - dom of Heav'n to all be - lie - vers, didst o - pen the

King - dom of Heav'n to all be - lie - vers, to all be -

Thou didst o - pen the King - dom of Heav'n, Thou didst

Thou didst o - pen the King - dom of Heav'n, didst

Org.

121

Trb

C.Tn

Ten

Bass

King - - - - dom of Heav - 'n to all be - lie - vers. Thou - sitt - est

lie - vers, to all, all, to all be - lie - vers. Thou - sitt - est

o - pen the King - dom of Heav'n to all be - lie - vers. Thou -

o - pen the King - dom of Heav'n to all be - lie - vers. Thou -

Org.

127

Trb  
at the right hand of God: in the

C.Tn  
at the right hand of God: in the glo - ry, the glo - - -

Ten  
sit - test at the right hand of God: in the glo - ry, in the

Bass  
sit - test at the right hand of God: in the glo - ry, the

Org.

133

Trb  
glo - ry, the glo - ry of the Fa - ther, the glo - - - - - ry,

C.Tn  
- - - - - ry of the Fa - ther, the

Ten  
glo - ry, the glo - ry of the Fa - ther, the glo - - - - - ry, the

Bass  
glo - - - - - ry of the Fa - ther, the

Org.

2 Trebles

139

Trb  
in the Glo - - - ry of the Fa - ther,

C.Tn  
glo - - - - - ry, the glo - - - - - ry of the Fa - ther, the

Ten  
glo - - - - - ry, in the glo - - - ry of the Fa - ther,

Bass  
glo - - - - - ry, in the glo - - - ry of the Fa - ther,

Org.

145

Trb  
C.Tn  
Ten  
Bass

in the glo - - - ry of the Fa - ther. We be - lieve that Thou shalt come to

glo - - - ry of the Fa - ther. We be - lieve that Thou shalt come to

in the glo - - - ry of the Fa - ther. We be - lieve that Thou shalt come to

in the glo - - - ry of the Fa - ther. We be - lieve that Thou shalt come to

Org.

Largo Chorus  
[f]

[Largo]

151

Trb  
C.Tn  
Ten  
Bass

be our Judge. We there - fore pray Thee, help Thy ser - vants,

be our Judge. We there - fore pray Thee, help Thy ser - vants,

be our Judge. We there - fore pray Thee, help Thy ser - vants,

be our Judge. We there - fore pray Thee, help Thy ser - vants,

Org.

[Larghetto]  
Verse p

[p]

[p]

[p]

[p]

157

Trb  
C.Tn  
Ten  
Bass

whom Thou hast re - dee - med with Thy pre - cious blood. Make them to be num - bered

whom Thou hast re - dee - med with Thy pre - cious blood. Make them to be num - - -

whom Thou hast re - dee - med with Thy pre - cious blood. Make them to be

whom Thou hast re - dee - med with Thy pre - cious blood. Make them to be

Org.

[più Allegro]  
p

[p]

[p]

[p]

[p]

163

Trb  
with Thy Saints in glo - - - - - ry ev - er - las - ting.

C.Tn  
- - bered with Thy Saints in glo - ry ev - er - las - ting.

Ten  
num - bered with Thy Saints in glo - - - - - ry ev - er - las - ting.

Bass  
num - bered with Thy Saints in glo - ry ev - er - las - ting.

Org.

170

Trb  
O Lord, save Thy peo - ple and bless, bless Thine he - ri-tage.

C.Tn  
O Lord, save Thy peo - ple and bless, bless Thine he - ri-tage.

Ten  
O Lord, save Thy peo - ple and bless, bless Thine he - ri-tage.

Bass  
O Lord, save Thy peo - ple and bless, bless Thine he - ri-tage. Go - vern them and

Org.

Vivace Chorus

[Vivace]

8vb-----

179

Trb  
Go - vern them and

C.Tn  
Go - vern them and lift them up for e - ver, lift them up for e - ver,

Ten  
Go - - - vern them and lift them up, go - vern

Bass  
lift them up for e - ver, lift them up for e - ver, go - vern

Org.

8vb-----

187

Trb lift them up for e - ver, lift them up for e - ver. Day by day we mag - ni -

C.Tn gov - ern them and lift them up for e - ver. Day by day we mag - ni -

Ten them and lift them lift them up for e - ver. Day by day we mag - ni -

Bass them and lift them up for e - ver, lift them up for e - ver. Day by day we mag - ni -

Org.

195

Trb fy Thee, we mag - ni - fy Thee

C.Tn fy Thee, we mag - ni - fy Thee

Ten fy Thee, we mag - ni - fy Thee

Bass fy Thee, we mag - ni - fy Thee

Org. [Andantino] Duet [p] and we wor - - - - -

[p] and we wor - - - - -

[p]

203

Trb we wor-ship Thy Name, we wor-ship Thy Name e - ver world with-out end.

C.Tn ship Thy name we wor-ship Thy Name, we wor-ship Thy Name e - ver world with-out end.

Ten ship Thy name we wor-ship Thy Name, we wor-ship Thy Name e - ver world with-out end.

Bass ship Thy name we wor-ship Thy Name, we wor-ship Thy Name e - ver world with-out end.

Org. [f] [ad lib.] [p]

Service in E

211

C.Tn

Ten

Bass

Org.

*Largo*  
Verse  
*p*

Solo Tenor

have mer-cy u-pon us.

Vouchsafe, O Lord to keep us this day without sin. O Lord, have mer-cy, have mer-cy u-pon us. O Lord, let Thy

have mer-cy u-pon us.

[*p*]

[*Largo*]

217

Trb

C.Tn

Ten

Bass

Org.

*Vivace*  
Chorus  
[*ff*]

O Lord, in Thee have I

mer-cy ligh-ten u-pon us, as our trust is in Thee.

O Lord, in Thee have I

O Lord, in Thee have I

[*ff*]

[*Vivace*]

223

Trb

C.Tn

Ten

Bass

Org.

trus-ted: let me ne-ver be con-foun-ded.

[Same Time]  
Duet  
[*p*]

Lord, in Thee have I

Lord, in Thee have I

[*p*]

230

C.Tn  
trus - ted, have I trus - ted, have I

Ten  
trus - ted, have I trus - ted, have I

Org.

237

Trb  
Chorus [f] ad lib.

C.Tn  
trus - ted: let me ne - ver be con - foun - ded.

Ten  
trus - ted: let me ne - ver be con - foun - ded.

Bass  
let me ne - ver be con - foun - ded.

Org.  
[f] [ad lib.]

# Jubilate

**Vivace**  
Chorus

1

Trb O, O be joy - ful in the Lord, in the Lord all ye

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

Ten O, O be joy - ful, be joy - - - ful in the Lord all ye

Bass O, O be joy - ful, be joy - - - ful in the Lord all ye

Org. [Vivace]

7

Trb lands; serve the Lord with glad - - - - - ness, with glad - ness

C.Tn lands; serve the Lord with glad - - - - - ness, with glad - ness

Ten lands; with glad - - - - - ness, with glad - ness

Bass lands; with glad - - - - - ness, with glad - ness

Org. [Vivace]

Slow [con espress.] **p**

and [p]

and [p]

and [Slow] [con espress.] **p**

**Andante Larghetto**  
Verse

14

Trb Be ye

C.Tn come be-fore His pre - sence with a song. Be ye sure - that the Lord - He is God

Ten come be-fore His pre - sence with a song. Be ye sure - that the Lord - He is God

Bass come be-fore His pre - sence with a song. Be ye

Org. [Andante Larghetto]

[p]



Service in E

45 **Vivace**  
Chorus

Trb *[f]*  
O go your way in - to His gates with thanks - giv - ing and in - to His

C.Tn *[f]*  
O go your way in - to His gates with thanks - giv - ing and in - to His

Ten *[f]*  
O go your way, your way in - to His gates with thanks - giv - ing and in - to His

Bass *f*  
O go your way, O go your way in - to His gates with thanks - giv - ing and in - to His

Org. *[Vivace]* *[f]*

52 Verse *p*  
*espressivo* 2 Trebles *p*

Trb courts, His courts with praise: be thank - ful un - to Him, be thank - ful

C.Tn courts, to His courts with praise: be thank - ful un - to Him, be thank - ful

Ten courts, to His courts with praise: be thank - ful un - to Him, be thank - ful

Bass courts with praise: be thank - ful un - to Him, be thank - ful

Org. *[espressivo]* *[p]* *p*

61 Chorus *[f]* *[ff]*

Trb un - to Him and speak good of His Name and speak *[ff]*

C.Tn and speak good of His Name, speak good of His Name and speak good of His Name, speak *[ff]*

Ten un - to Him and speak good of His Name and speak *[ff]*

Bass un - to Him and speak good of His Name and speak *[ff]*

Org. *[f]* *[ff]*

Service in E

**Largo espressivo**  
Verse

69

Trb  
good of His Name. For the Lord is gra - - - cious, the Lord is gra - cious, His

C.Tn  
good of His Name. For the Lord, the Lord is gra - cious,

Ten  
good of His Name. For the Lord is gra - cious, the Lord is gra - cious,

Bass  
good of His Name. For the Lord is gra - cious,

Org.  
69 [Largo espressivo] [p]

76

Trb  
mer - cy, His mer - cy is e - ver las - ting, and His truth en - dures en -

C.Tn  
His mer - cy is e - ver - las - ting, and His truth en -

Ten  
His mer - cy is e - ver - las - ting,

Bass  
His mer - cy is e - ver e - ver - last - ing, and His truth en -

Org.  
76 [p]

83

Trb  
dures from ge - ne - ra - tion, His truth en - du - - - res from ge - ne - ra - tion to

C.Tn  
dures, and His truth en - dures from ge - ne - ra - tion to

Ten  
and His truth en - dures, His truth en - dures from ge - ne - ra - tion to

Bass  
dures, His truth en - dures from ge - ne - ra - - - - - tion to

Org.  
83 [p]

89 Chorus ad lib.

Trb  
ge - ne - ra - tion. Glo - ry, glo - ry,

C.Tn  
ge - ne - ra - tion. Glo - ry, glo - ry, glo - ry be to the

Ten  
ge - ne - ra - tion. Glo - ry, glo - ry, glo - ry be to the

Bass  
ge - ne - ra - tion Glo - ry, glo - ry, glo - ry be to the

Org.  
[ad lib.] [Largo] [p]

99 *cresc.* **Vivace**  
Chorus  
1st Contra

C.Tn  
Fa - ther, and to the Son, and to the Ho - ly Ghost; as it was in the be - gin - ning, is now, and

Ten  
Fa - ther, and to the Son, and to the Ho - ly Ghost; as it was in the be - gin - ning, is now, and

Bass  
Fa - ther, and to the Son, and to the Ho - ly Ghost; as it was in the be - gin - ning, is now, and

Org.  
[cresc.] [Vivace]

107

Trb  
as it was in the be - gin - ning, is now, and

C.Tn  
2nd Contra  
e - ver shall be: it was in the be - gin - ning, is now, and e - ver shall be: it was in the be - gin - ning, is now, and

Ten  
e - ver shall be as it was in the be - gin - ning, is now, and

Bass  
as it was in the be - gin - ning, is now, and e - ver shall be: in the be - gin - ning, is now, and

Org.  
[cresc.]

112

Trb  
 ev - er shall be: world with-out end, world with-out end. A - men. A - men. Verse [p]

C.Tn  
 ev - er shall be: world with-out end, world with-out end. A - men. A - men, is [p]

Ten  
 ev - er shall be: world with-out end, world with-out end. A - men. A - men, is [p]

Bass  
 ev - er shall be: world with-out end, world with-out end. A - men. A - men, is

Org.  
 [p]

117

Trb  
 [Same Time] [Tempo Primo] Chorus world with-out end. A - men. p

C.Tn  
 now, and ev - er and ev - er shall be: world with-out end, world with-out end. A - men. [p]

Ten  
 now, and ev - er shall be: world with-out end, world with-out end. A - men. [p]

Bass  
 now, and ev - er and ev - er shall be: world with-out end, world with-out end. A - men. [p]

Org.  
 [Same Time] [Tempo Primo] [Sym.] [Swell] [pp]

124

Trb  
 A - - - men. pp

C.Tn  
 A - - - men. [pp]

Ten  
 A - - - men. [pp]

Bass  
 A - - - men. [pp]

Org.  
 [Sym.] [Swell] [p] [pp]

# Sanctus

ad lib.

Trb Ho - ly, Ho - ly, Ho - ly: Lord God of Hosts, Lord — God of Hosts.

C.Tn Ho - ly, Ho - ly, Ho - ly: Lord God of Hosts, Lord God of Hosts.

Ten Ho - ly, Ho - ly, Ho - ly: Lord God of Host, Lord — God of Hosts.

Bass Ho - ly, Ho - ly, Ho - ly: Lord God of Host, Lord — God of Hosts.

Org. [ad lib.]

---

11 **Largo** [p]

Trb Heav'n and earth are full, Heav'n and earth are full of Thy glo - - - - ry.

C.Tn [p] Heav'n and earth are full, Heav'n and earth are full, are full of the Ma - jes-ty of Thy glo - ry.

Ten [p] Heav'n and earth are full, Heav'n and earth are full, are full of the Ma - jes-ty of Thy glo - ry.

Bass [p] Heav'n and earth are full, Heav'n and earth are full, are full of the Ma - jes-ty of Thy glo - ry.

Org. [Largo] [p]

---

19 **f**

Trb Glo - ry be to Thee, O Lord most high, most high.

C.Tn **f** Glo - ry be to Thee, O Lord most high, most high, most high.

Ten **f** Glo - ry be to Thee, O Lord most high, most high, most high.

Bass **f** Glo - ry be to Thee, O Lord most high, most high, most high.

Org. **f**

# Kyrie Eleison

**Largo**

Trb  
 Lord, have mer - cy u - pon us, and in -

C.Tn  
 Lord, have mer - cy u - pon us, and in cline

Ten  
 Lord, have mer - cy u - pon us, and in cline our

Bass  
 Lord, have mer - cy u - pon us, and in cline our

Org.

**[Largo]**

Trb  
 cline our hearts to keep this law. Lord, have mer - cy u - pon us,

C.Tn  
 our hearts to keep this law. Lord, have mer - cy u - pon us,

Ten  
 hearts to keep to keep this law. Lord, have mer - cy u - pon us, and

Bass  
 hearts to keep to keep this law Lord, have mer - cy u - pon us,

Org.

last time

Trb  
 and write all these Thy laws in our hearts, we be - seech Thee.

C.Tn  
 and write all these Thy laws in our hearts, in our hearts, we be - seech Thee.

Ten  
 write all these Thy laws, all these Thy laws in our hearts, in our hearts, we be - seech Thee.

Bass  
 and write all these Thy laws in our hearts, in our hearts, we be - seech Thee.

Org.

# Te Deum in E

## Musical Illustration

Source (F) ii

Fig. ii: variation from the copy text bars 17-26

17

The Fa - ther, the Fa - ther e - ver - las - ting.

Fig. iii: variation from the copy text bars 90-95

90

Verse Slow *p* *p* *f* *p*

Thou art the King, the King of Glo - ry O Christ. Thou

Chorus Verse

# Te Deum in E

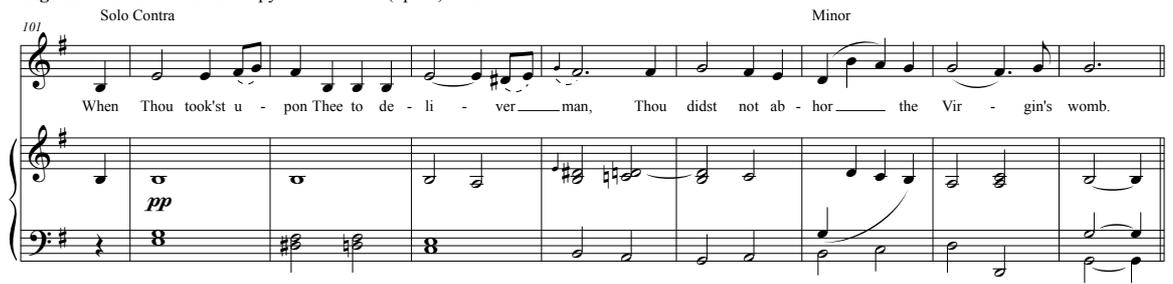
## Musical Illustration

Source (F) ii

Fig. Iiii: variation from the copy text bars 101 (up bt.) -112

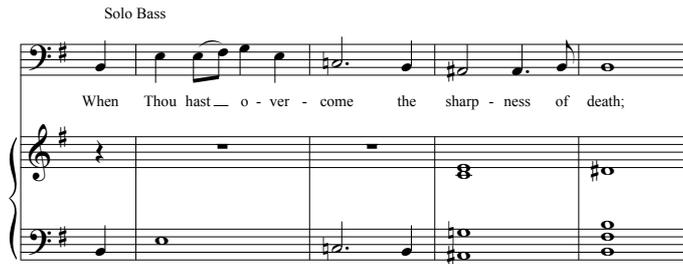
Solo Contra Minor

101



When Thou took'st u - pon Thee to de - li - ver man, Thou didst not ab - hor the Vir - gin's womb.

Solo Bass



When Thou hast o - ver - come the sharp - ness of death;

# Te Deum in E

## Musical Illustration

Source (F) ii

Fig. 1iv: variation from the copy text bars 164-170



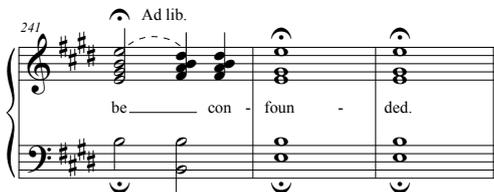
Fig. 1v: variation from the copy text bars 189-190



Fig. 1vi: variation from the copy text at bar 235 and bar 237



Fig. 1vii: variation from the copy text bars 241-243



# Evening Service in E

[c. 1815]  
*Magnificat*

Edited by Elaine Sherwin

Sir John Andrew Stevenson  
(1761-1833)

Full

and my spi - rit

9

ad lib.  
in *p* God my Sa - viour.

16

Largo Andante

*p* For He, for He

Organ Solo

21

the low - li - ness

26

For be - hold,

32

all ge - ne - ra - tions, all ge - ne - ra - tions,

38

all ge - ne - ra - tions shall

45

Vivace  
Chorus

call me bles - sed. For He that is

54  
 and ho - ly is His Name. And *p* His mer - cy is

63  
 through - out all

72  
 through - out all ge - ne - ra - tions,

81  
 all ge ne ra tions. He hath shew - ed strength

*Largo*  
*Verse*

88  
 with His arm, He hath

96  
 Solo Bass  
 He hath put down the migh - ty, the migh - ty and hath ex - al - ted

103  
*pp* *p* the hum - ble, — the

Bass Solo

111  
 hum - ble and meek, the hum - ble and meek.

Vivace  
Minor Chorus

119

He hath fil - led the, He hath fil - led the hung -

This system contains measures 119 through 126. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: "He hath fil - led the, He hath fil - led the hung -".

127

*p* and the rich He hath He hath

This system contains measures 127 through 136. The piano accompaniment features a prominent texture of chords. The lyrics are: "and the rich He hath He hath". A piano dynamic marking (*p*) is present.

137

*f* *ff*

This system contains measures 137 through 144. The piano accompaniment is marked with a forte dynamic (*f*) and a fortissimo dynamic (*ff*).

145

*p* 8<sup>vb</sup>-----

This system contains measures 145 through 152. The piano accompaniment is marked with a piano dynamic (*p*). An 8<sup>vb</sup> (8va) instruction is shown below the staff.

153

He re - mem - bring His He re - mem  
left hand

This system contains measures 153 through 158. The lyrics are: "He re - mem - bring His He re - mem left hand".

159

This system contains measures 159 through 164. It features a piano accompaniment with a complex texture of chords and moving lines.

165

This system contains measures 165 through 171. The piano accompaniment continues with a complex texture of chords and moving lines.

172

This system contains measures 172 through 177. The piano accompaniment continues with a complex texture of chords and moving lines.

178

A - bra-ham and his

184

for - e - ver, for - e - ver, for - e - ver, for - e - ver.

# Gloria Patri

Chorus ad lib. Verse

Glo - ry, glo - ry be

10 Vivace Chorus

as it was

18

25 Verse Tempo Chorus Sym.

world silent A - men. Swell

34 Organ Tacet

A - men. Swell *p* Organ Tacet

A - men. *pp*

Detailed description: This is a musical score for the Gloria Patri, arranged for piano and voice. The score is in E major and common time. It is divided into five systems. The first system (measures 1-9) is marked 'Chorus ad lib.' and 'Verse', with lyrics 'Glo - ry, glo - ry be'. The second system (measures 10-17) is marked 'Vivace Chorus' and contains the lyrics 'as it was'. The third system (measures 18-24) is an instrumental section. The fourth system (measures 25-33) is marked 'Verse', 'Tempo', 'Chorus', and 'Sym.', with lyrics 'world silent A - men. Swell'. The fifth system (measures 34-41) is marked 'Organ Tacet' and contains the lyrics 'A - men. Swell p Organ Tacet A - men. pp'. The piano part features various textures, including block chords, arpeggiated figures, and rhythmic patterns.

*Nunc Dimittis*

Piano

Lord,

de - part in peace, in peace, in

peace, *f* For mine eyes have seen, have

seen Thy sal - va - tion *ad lib.* *Vivace* *f* which Thou hast pre - par'd

be - fore the face of all peo - ple;

Verse  
to be a light to ligh - ten the,

*p* to ligh - ten the Gen - tiles and to be the glo

43

and to be the the

48

glo - ry, the glo - ry of Thy

53

peo - ple, of Thy peo - ple Is - ra - el, the glo - ry of Thy peo - ple, Thy peo - ple Is - ra - el.

# Cantate Domino

Chorus

**Treble**  
O sing sing un - to the Lord a new — song;

**Counter Tenor**  
O sing sing un - to the Lord a new — song; for He hath done mar - vel - lous

**Tenor**  
O sing sing un - to the Lord a new song; for He hath done mar - vel - lous

**Bass**  
O sing sing un - to the Lord a new song; for He hath done

**Organ**

---

**Trb**  
for He hath done mar - vel - lous mar - vel - lous — things.

**C.Tn**  
mar - vel - lous — things, for He hath done mar - vel - lous things. With His

**Ten**  
mar - vel - lous — things, for He hath done mar - vel - lous things. With His

**Bass**  
mar - vel - lous things, for He hath done mar - vel - lous things. With His own — right —

**Org.**

---

**Trb**  
With His own right hand and with His ho - ly arm hath He got - ten Him - self the

**C.Tn**  
own — right — hand and with His — ho - ly arm hath He got - ten Him - self the

**Ten**  
own right hand — and with His ho - ly arm hath He got - ten Him - self the

**Bass**  
hand and with His ho - ly arm hath — He got - - - ten Him - self the

**Org.**

24

Trb  
vic - to-ry, hath He got - ten Him - self the vic - to-ry. The Lord de -

C.Tn  
vic - to-ry, hath He got - ten Him - self the vic - to-ry.

Ten  
8  
vic - to-ry, hath He got - ten Him - self the vic - to-ry.

Bass  
vic - to-ry, hath He got - ten Him - self the vic - to-ry.

Org.

32

Trb  
cla - red His sal - va - tion; His right - eous-ness hath He shew'd

C.Tn  
His right - eous-ness

Ten  
8  
His right - eous-ness, His right - eous-ness hath He o - pen - ly

Bass  
His right - eous-ness

Org.

37

Trb  
shew'd in the sight of the hea - then. He hath re - mem - bred His mer - cy and

C.Tn  
He hath re - mem - bred His mer - cy and

Ten  
8  
shew'd in the sight of the hea - then. He hath re - mem - bred His mer - cy and

Bass  
He hath re - mem - bred His mer - cy and

Org.

43

C.Tn. truth ————— to-wards the — house of Is - ra-el and all the ends — of the

Ten. 8 truth — to-wards the — house ————— of Is - ra-el and all the ends — of the

Bass. truth ————— to-wards the house ————— of Is - ra-el and all the ends — of the

Org. 43

[p]

[p]

[p]

[p]

48

C.Tn. world — have seen the sal - va - tion of our God.

Ten. 8 world — have seen, have seen ————— the sal - va - tion of our God.

Bass. world — have seen the sal - va - tion of our God.

Org. 48

[cresc.]

[cresc.]

[cresc.]

[cresc.]

[f]

[f]

[f]

[f]

*f*

*tr*

54

Trb. Shew your-selves — joy - ful, shew your-selves — joy - ful,

C.Tn. Shew your-selves — joy - ful

Ten. 8 Shew you-rselves — joy - ful — be - fore the Lord, shew your-selves

Bass. Shew your-selves — joy - ful, shew your-selves — joy - ful, shew your-selves joy -

Org. 54

Vivace

Chorus

[Vivace]

8<sup>th</sup>

60

Trb  
your-selves joy - - - ful un - to the Lord, all, all ye lands:

C.Tn  
un - to the Lord, all, all, all ye lands: sing, re-

Ten  
8 joy - - - ful un - to the Lord, all ye lands: sing, re-

Bass  
ful un - to the Lord, all, all, all ye lands:

Org.

67

Trb  
sing, re - joice, sing, re - joice, re - joice and give

C.Tn  
joice, sing, re - joice, sing, re - joice, and give

Ten  
8 joice, sing, re - joice, sing, re - joice, and give

Bass  
sing, re - joice, sing, re - joice, re - joice, and give

Org.

74

Trb  
thanks, sing, re - joice, and give thanks, sing, re - joice, sing, re - joice, and give thanks, sing, re -

C.Tn  
thanks, sing, re - joice, and give thanks, sing, re - joice, sing, re - joice, and give thanks, sing, re -

Ten  
8 thanks, and give thanks, sing, re - joice, sing, re - joice, and give thanks,

Bass  
thanks, sing, re - joice, and give thanks, sing, re - joice, sing, re - joice, and give thanks, sing, re -

Org.

81

Trb  
 joyce, and give — thanks, sing, re - joyce, — sing, re - joyce, — and give thanks,

C.Tn  
 joyce, and give — thanks, sing, re - joyce, — sing, re - joyce, — and give thanks.

Ten  
 — and give thanks, sing, re - joyce, — sing, re - joyce, and give thanks.

Bass  
 joyce, and give thanks, sing, re - joyce, — sing, re - joyce, and give thanks.

Org.

**Allegretto**  
 Verse

87

Trb  
 Praise the Lord u - pon the harp, praise the Lord u - pon the

C.Tn  
 Praise the Lord u - pon the harp, praise the Lord u - pon the harp:

Ten  
 Praise the Lord u - pon the harp, praise the Lord u - pon the harp:

Bass  
 Praise the Lord u - pon the harp, praise the Lord u - pon the harp:

Org.  
 [Allegretto]  
 Praise the Lord u - pon the harp, praise the Lord u - pon the

91

Trb  
 harp: sing to — the — harp — with a psalm of thanks - gi - ving, with a

C.Tn  
 sing to — the harp with a psalm of thanks - gi - ving, with a

Ten  
 sing to — the harp with a psalm of thanks - gi - ving, with a

Bass  
 harp: sing to — the — harp — with a psalm of thanks - gi - ving, — with a

Org.

Service in E

95 *[a little faster]*

Trb psalm of thanks - gi - ving. With trum - pets, with trum - pets

C.Tn psalm of thanks - gi - ving. With trum - pets, with trum -

Ten psalm of thanks - gi - ving. With trum - pets, with trum -

Bass psalm of thanks - gi - ving. With trum - pets, with trum -

Org. *[Trumpet]*

99

Trb with trum - pets al - so and shawms, with trum - pets al - so and shawms, O shew your-selves

C.Tn - pets al - so and shawms, with trum - pets al - so and shawms, O shew your-selves

Ten - pets al - so and shawms, with trum - pets al - so and shawms, O shew your-selves

Bass - pets al - so and shawms, with trum - pets al - so and shawms, O shew your-selves

Org.

103 *[lento]*

Trb joy - ful, joy - ful be - fore the Lord, be - fore the Lord the King.

C.Tn joy - ful, joy - ful be - fore the Lord the King, be - fore the Lord the King.

Ten joy - ful, joy - ful be - fore the Lord, be - fore the Lord the King.

Bass joy - ful, joy - ful be - fore the Lord the King, be - fore the Lord the King.

Org. *[lento]*

**Vivace**  
Chorus

108

Trb  
C.Tn  
Ten  
Bass

Org.

Let the sea make a noise, and all that there - in is, that there - in

Let the sea make a noise, and all that there - in

Let the sea make a noise, and all that there - in

let the sea make a noise, and all that there - in

[Vivace]

116

Trb  
C.Tn  
Ten  
Bass

Org.

is; the round world, the round world, and they that dwell, that

is; the round world, the round world, and they that

is; the round world, the round world, and they that

is; the round world, the round world, and they that

123

Trb  
C.Tn  
Ten  
Bass

Org.

dwell there - in, the round world, and they that dwell there - in. Let the

dwell there - in, the round world, and they that dwell there - in. Let the floods

dwell there - in, the round world, and they that dwell there - in. Let the

dwell - there - in, the round world, and they that dwell there - in. Let the

130

Trb  
floods clap, clap their hands, and let the hills be joy - ful and let the hills be

C.Tn  
let the floods clap their hands, and let the hills be joy - ful, the

Ten  
8  
floods clap, clap their hands, and let the hills be joy - ful and

Bass  
floods clap, clap their hands, and

Org.

137

Trb  
joy - ful, be joy - ful to - ge - ther be - fore the Lord; for He

C.Tn  
hills be joy - ful, be joy - ful be - fore the Lord; for He

Ten  
8  
let the hills be joy - ful, be joy - ful to - ge - ther be - fore the Lord; for He

Bass  
let the hills be joy - ful, be joy - ful to - ge - ther be - fore the Lord; for He

Org.

Slow

145

Trb  
co - meth to judge the earth, He co - meth to judge the earth.

C.Tn  
co - meth to judge the earth, He co - meth to judge the earth. With

Ten  
8  
co - meth to judge the earth, He co - meth to judge the earth. With

Bass  
co - meth to judge the earth, He co - meth to judge the earth. With

Org.

[Andante]  
Verse

153

Trb

C.Tn

Ten

Bass

Org.

right - eous-ness shall He judge the world, shall He judge the world, and the

right - eous-ness shall He judge the world, shall He judge the world,

right - eous-ness shall He judge the world, shall he judge the world,

158

Trb

C.Tn

Ten

Bass

Org.

peo - ple and the peo - ple with e - qui-ty, with right-eous-ness shall He

and the peo - ple, the peo - ple with e - qui-ty, with right-eous-ness shall He

and the peo - ple, the peo - ple with e - qui-ty,

and the peo - ple, the peo - ple with e - qui-ty,

164

Trb

C.Tn

Ten

Bass

Org.

judge the world, and the peo - ple and the peo - ple, the

judge the world, and the peo - ple and the peo - ple, the

and the peo - ple and the peo - ple, the

and the peo - ple and the peo - ple, the

and the peo - ple and the peo - ple, the

and the peo - ple and the peo - ple, the

169

Trb  
 C.Tn  
 Ten  
 Bass

peo - ple with e - qui-ty, and the peo - ple and the peo - ple, the

Org.

174

Trb  
 C.Tn  
 Ten  
 Bass

peo - ple with e - qui-ty. Glo - ry, glo - ry, glo - ry, glo - ry,

Org.

Chorus ad lib.

peo - ple with e - qui-ty. Glo - ry, glo - ry, glo - ry, glo - ry,

Org.

182

C.Tn  
 Ten  
 Bass

glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost;

Org.

Semi Chorus

[p] cresc.

glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost;

Org.

190 Chorus *Vivace*

Trb

C.Tn

1st Countertenor

2nd Countertenor

Ten

Bass

Org.

[Vivace]

as it was in the be - gin-ning, is now, and e - ver shall — be, as it was in the be - gin-ning, is now, and e - ver shall

as it was in the be - gin-ning, is now, and e - ver shall — be,

as it was in the be - gin-ning, is now, and e - ver shall

195

Trb

C.Tn

Ten

Bass

Org.

as it was in the be - gin-ning, is now, and e - ver shall be: world with - out end,

as it was in the be - gin-ning, is now, and — e - ver shall be: world with - out end, world with - out

be,

as it was in the be - gin-ning, is now, and e - ver shall be: world with - out end, world with - out

be, in the be - gin-ning, is now, and e - ver shall be: world with - out end,

199

Trb

C.Tn

Ten

Bass

Org.

world with-out end. A - men. A - men. —

end. A - men. A - men, — is now, and e - ver and e - ver shall be: world with-out end, [p]

end. A - men. A - men, — is now, and e - ver shall be: world with-out end, [p]

world with-out end. A - men. A - men, — is now, and e - ver and e - ver shall be: word with-out end, [Tempo]

[p]



# Deus Misereatur

[Slow]  
Chorus  
[p]

Treble  
Counter Tenor  
Tenor  
Bass  
Organ

God be mer - ci - ful, God be mer - ci - ful un - to us and  
God be mer - ci - ful, God be mer - ci - ful un - to us and  
God be mer - ci - ful, God be mer - ci - ful un - to us and  
God be mer - ci - ful, God be mer - ci - ful un - to us and

6

Trb  
C.Tn  
Ten  
Bass  
Org.

bless us; and shew us the light of His coun - te - nance, Verse  
bless us; and shew us the light of His coun - te - nance, and be mer - ci - ful  
bless us; and shew us the light of His coun - te - nance, and be mer - ci - ful  
bless us; and shew us the light of His coun - te - nance, and be mer - ci - ful

12

Chorus  
[f]

Verse 2 Trebles and Tenor

Trb 1  
Trb 2  
C.Tn  
Ten  
Bass  
Org.

and be mer - ci - ful, be mer - ci - ful un - to us. That Thy  
and be mer - ci - ful, be mer - ci - ful un - to us.  
and be mer - ci - ful, be mer - ci - ful un - to us. That Thy  
and be mer - ci - ful, be mer - ci - ful un - to us.

18

Trb 1

Trb 2

Ten

Org.

That Thy way may be known u - pon earth, Thy

way may be known, may be known u - pon earth, Thy sa - ving health, Thy

way may be known u - pon earth, Thy sa - ving

25

Trb 1

Trb 2

Ten

Org.

sa - ving health a - mong all na - tions, that thy way

health a - mong all na - tions, that Thy way may be

health a - mong all na - tions, that Thy way may be known, Thy way may be

[cresc.]

32

Trb 1

Trb 2

Ten

Org.

may be known u - pon earth, Thy sa - ving health a - mong all

known, be known u - pon earth, Thy sa - ving health a - mong all

known u - pon earth, Thy sa - ving health a - mong all

40

Trb 1

Trb 2

Ten

Org.

na - tions, Thy sa - ving health a - mong all na - tions. Let Thy peo-ple

na - tions, Thy sa - ving health a - mong all na - tions.

na - tions, Thy sa - ving health a - mong all na - tions.

[Vivace]

47

Trb  
praise Thee O God, O God, yea, let all the

C.Tn  
Let the peo-ple praise Thee O God, O God, yea, let all the peo-ple, let all the

Ten  
Let the peo-ple praise Thee O God, O God, yea, let all the peo-ple,

Bass  
Let the peo-ple praise Thee O God, O God, yea, let

Org.

55

Trb  
peo-ple, yea, let all the peo-ple praise Thee, let all the peo-ple, let all the peo-ple

C.Tn  
peo-ple, yea, let all the peo-ple praise Thee, let all the peo-ple, let all the peo-ple

Ten  
let all the peo-ple, all the peo-ple praise Thee, let all the peo-ple

Bass  
let all the peo-ple, all the peo-ple praise Thee, let all the peo-ple

Org.

62

[Moderato]  
Verse 8 Voices

Trb 1  
praise Thee.

Trb 2  
[p] O let the na-tions, O let the na-tions re-joice

C.Tn 1  
praise Thee.

C.Tn 2  
[p] O let the na-tions, O let the na-tions re-

Ten 1  
praise Thee.

Ten 2  
[p] O let the na-tions, O let the na-tions re-

Bass  
praise thee [p] O let the na-tions, O let the na-tions re-

Org.  
[Moderato] p

68

[p]

Trb 1

O — let the na - tions, O — let the na - tions re - joice and be

Trb 2

and be glad;

C.Tn 1

O — let the na - tions, O — let the na - tions re - joice and be

C.Tn 2

joice and be [glad;]

Ten 1

O — let the na - tions, O — let the na - tions re - joice and be

Ten 2

joice and be glad;

Bas 1

joice and be glad;

Bas 2

68

O — let the na - tions, O — let the na - tions re - joice and be

Org.

75

Trb 1

glad; for Thou shalt — judge, for Thou shalt — judge — the folk right - eous-ly,

Trb 2

for Thou shalt — judge, for — Thou shalt — judge, shalt judge — the folk right - eous-ly,

C.Tn 1

glad; for Thou shalt [judge] and

C.Tn 2

and

Ten 1

glad; for Thou shalt judge the folk right - eous-ly,

Ten 2

for Thou shalt judge, and

Bas 1

for Thou shalt judge,

Bas 2

75

glad; for Thou shalt judge the folk right - eous-ly,

Org.

Service in E

82

Trb 1  
Trb 2  
C.Tn 1  
C.Tn 2  
Ten 1  
Ten 2  
Bas 1  
Org.

and go - vern the na - tions, go - vern the na - tions u -

and go - vern the na - tions,

go - vern the na - tions,

and go - vern the na - tions u -

88

Trb 1  
Trb 2  
C.Tn 1  
C.Tn 2  
Ten 1  
Ten 2  
Bas 1  
Bas 2  
Org.

pon the earth, and go - vern the na - tions u -

and go - vern the na - tions u - pon the earth, u -

na - tions u - pon the earth, u -

na - tions u - pon the earth, u -

and go - vern the na - tions u - pon the earth, u -

na - tions and go - vern the na - tions u -

pon the earth, go - vern the na - tions u -

and go - vern the na - tions u -

Service in E

94 [Vivace] Chorus

Trb 1  
pon the earth. Let the peo - ple - praise Thee O God, O

Trb 2  
pon the earth.

C.Tn 1  
pon the earth. Let the peo - ple - praise Thee O God, O

C.Tn 2  
pon the earth.

Ten 1  
pon the earth. Let the peo - ple - praise Thee O God, O

Ten 2  
pon the earth.

Bas 1  
pon the earth. Let the peo - ple - praise Thee O God, O

Bas 2  
pon the earth.

Org.  
[Vivace]

101

Trb  
God, yea, let all the peo - ple, yea, let all the peo - ple praise Thee, let

C.Tn  
God, yea, let all the peo - ple, let all the peo - ple, yea, let all the peo - ple praise Thee, let

Ten  
God, yea, let all the peo - ple, let all the peo - ple, all the peo - ple praise Thee,

Bass  
God, yea, let all the peo - ple, all the peo - ple praise Thee,

Org.

Service in E

[Largo] The following Duett may be sung by a Treble and Tenor -  
 Duett the Tenor singing the upper line an octave lower

109

Trb  
 all the peo-ple, let all the peo-ple praise Thee. Then shall the earth bring forth her in -

C.Trn  
 all the peo-ple, let all the peo-ple praise Thee.

Ten  
 let all the peo - ple praise Thee.

Bass  
 let all the peo - ple praise Thee.

Org.  
 [Largo]

116

Trb 1  
 - crease, bring forth her in - crease,

Trb 2  
 Then shall the earth bring forth her in - crease, bring forth her in -

Org.

123

Trb 1  
 and God, ev'n our own God, shall give us His bles - sing, shall give us shall -

Trb 2  
 crease, and God, ev'n our own God, shall give us His bles - sing, shall give us shall -

Org.

130

Trb 1  
 give us His bles - sing and God, ev'n our own God, shall give us His bles - sing, shall

Trb 2  
 give us His bles - sing and God, ev'n our own God, shall give us His bles - sing, and

Org.

Service in E

Slow  
Verse 4 Voices

137 *cresc.*

Trb 1 give, shall give us, shall give us His bles - sing. God shall bless us,

Trb 2 God, shall give us, shall give us His bles - sing.

C.Tn God shall bless us,

Ten God shall bless us,

Bass God shall bless us,

Org. [Slow]

143

Trb God shall bless us; and all the ends of the world,

C.Tn God shall bless us; and all the

Ten God shall bless us; and all the ends of the

Bass God shall bless us;

Org.

147

Trb and all the ends of the world, of the world shall fear Him,

C.Tn ends of the world, of the world shall fear Him,

Ten world and all the ends of the world shall fear Him,

Bass and all the ends of the world, of the world shall fear Him,

Org.

Service in E

152 *lento* Chorus *ad lib.*

Trb  
C.Tn  
Ten  
Bass

shall fear Him. Glo - ry, glo - ry,  
shall fear Him. Glo - ry, glo - ry,  
shall fear Him. Glo - ry, glo - ry,  
shall fear Him. Glo - ry, glo - ry,

Org.

152 *lento* [ad lib.]

Semi Chorus

160 [*p*] *cresc.*

C.Tn  
Ten  
Bass

glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost;  
glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost;  
glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost;

Org.

160 [*p*] [*cresc.*]

168 *Vivace*

Trb

C.Tn  
Ten  
Bass

2nd Countertenor 1st Countertenor

as it was in the be - gin - ning, is now, and e - ver shall be: as it was in the be - gin - ning, is now, and e - ver shall  
as it was in the be - gin - ning, is now, and e - ver shall be:  
as it was in the be - gin - ning, is now, and e - ver shall

Org.

168 [*Vivace*]

173

Trb  
as it was in the be - gin-ning, is now, and e - ver shall be: world with - out end,

C.Tn  
be: as it was in the be - gin-ning, is now, and e - ver shall be: world with - out end, world with - out

Ten  
as it was in the be - gin-ning, is now, and e - ver shall be: world with - out end, world with - out

Bass  
be: in the be - gin-ning, is now, and e - ver shall be: world with - out end,

Org.

177

Trb  
world with - out end. A - men. A - men, Verse

C.Tn  
end. A - men. A - men, is now, and e - ver and e - ver shall be:

Ten  
end. A - men. A - men, is now, and e - ver shall be:

Bass  
world with - out end. A - men. A - men, is now, and e - ver and e - ver shall be:

Org.

182

Trb  
world with-out end: A - men.

C.Tn  
world with-out end, world with-out end: A - men.

Ten  
world with-out end, world with-out end: A - men.

Bass  
world with-out end, world with-out end: A - men.

Org.  
world with-out end, world with-out end: A - men. Swell

189 *p* *pp*

Trb  
A - men. A - men.

C.Tn  
A - men. A - men.

Ten  
A - men. A - men.

Bass  
A - men. A - men.

Org.  
189 *p* *pp* Swell

# Double Chants

Edited by Elaine Sherwin

Sir John Andrew Stevenson

(1761-1833)

No. 1 to Te Deum in E $\flat$

Musical score for No. 1 to Te Deum in E $\flat$ . The score is written for four staves: two treble clefs and two bass clefs. The key signature is E $\flat$  major (three flats) and the time signature is common time (C). The music consists of a series of rhythmic patterns and rests across the staves.

No. 2.

Musical score for No. 2. The score is written for four staves: two treble clefs and two bass clefs. The key signature is E $\flat$  major (three flats) and the time signature is common time (C). The music consists of a series of rhythmic patterns and rests across the staves.

No. 3.

Musical score for No. 3. The score is written for four staves: two treble clefs and two bass clefs. The key signature is E $\flat$  major (three flats) and the time signature is common time (C). The music consists of a series of rhythmic patterns and rests across the staves.

No. 4. Christ Church.

Musical score for No. 4. Christ Church. The score is written for four staves: two treble clefs and two bass clefs. The key signature is E $\flat$  major (three flats) and the time signature is common time (C). The music consists of a series of rhythmic patterns and rests across the staves.

No. 5.

Musical score for No. 5, featuring four staves of music in a common time signature. The score includes a vocal line (top staff), two piano accompaniment staves (middle two staves), and a bass line (bottom staff).

No. 6. Thanksgiving.

Musical score for No. 6, Thanksgiving, featuring four staves of music in a common time signature. The score includes a vocal line (top staff), two piano accompaniment staves (middle two staves), and a bass line (bottom staff).

No. 7.

Musical score for No. 7, featuring four staves of music in a common time signature with a key signature of one sharp. The score includes a vocal line (top staff), two piano accompaniment staves (middle two staves), and a bass line (bottom staff).

No. 8.

Musical score for No. 8, featuring four staves of music in a common time signature with a key signature of two flats. The score includes a vocal line (top staff), two piano accompaniment staves (middle two staves), and a bass line (bottom staff).

No. 9.

Musical score for No. 9, featuring four staves of music in a common time signature with a key signature of three flats. The score includes a vocal line (top staff), two piano accompaniment staves (middle two staves), and a bass line (bottom staff).

No. 10.

Musical score for No. 10, featuring four staves in G major and common time. The score consists of four staves: two treble clefs and two bass clefs. The music is written in a style typical of early 20th-century choral or instrumental settings, with a focus on harmonic structure and melodic lines. The first staff (top) has a treble clef and a key signature of two sharps (F# and C#). The second staff has a treble clef and the same key signature. The third staff has a treble clef and the same key signature. The fourth staff (bottom) has a bass clef and the same key signature. The time signature is common time (C). The music is divided into measures by vertical bar lines, with some measures containing multiple notes and rests.

No. 11.

Musical score for No. 11, featuring four staves in D major and common time. The score consists of four staves: two treble clefs and two bass clefs. The music is written in a style typical of early 20th-century choral or instrumental settings, with a focus on harmonic structure and melodic lines. The first staff (top) has a treble clef and a key signature of two sharps (F# and C#). The second staff has a treble clef and the same key signature. The third staff has a treble clef and the same key signature. The fourth staff (bottom) has a bass clef and the same key signature. The time signature is common time (C). The music is divided into measures by vertical bar lines, with some measures containing multiple notes and rests.

No. 12.

Musical score for No. 12, featuring four staves in B-flat major and common time. The score consists of four staves: two treble clefs and two bass clefs. The music is written in a style typical of early 20th-century choral or instrumental settings, with a focus on harmonic structure and melodic lines. The first staff (top) has a treble clef and a key signature of two flats (Bb and Eb). The second staff has a treble clef and the same key signature. The third staff has a treble clef and the same key signature. The fourth staff (bottom) has a bass clef and the same key signature. The time signature is common time (C). The music is divided into measures by vertical bar lines, with some measures containing multiple notes and rests.

Double Chants

1. Chant in E Major for 5th Morning.

Musical score for Chant 1 in E Major for 5th Morning. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature is E Major (three sharps: F#, C#, G#) and the time signature is common time (C). The music consists of a series of notes and rests across 16 measures.

2. Chant in F Major for 6th Evening.

Musical score for Chant 2 in F Major for 6th Evening. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature is F Major (one flat: Bb) and the time signature is common time (C). The music consists of a series of notes and rests across 16 measures.

3. Chant in E Major for 9th Morning.

Musical score for Chant 3 in E Major for 9th Morning. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature is E Major (three sharps: F#, C#, G#) and the time signature is common time (C). The music consists of a series of notes and rests across 16 measures.

4. Chant in F Major for 12th Evening.

Musical score for Chant 4 in F Major for 12th Evening. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature is F Major (one flat: Bb) and the time signature is common time (C). The music consists of a series of notes and rests across 16 measures.

5. Chant in G Major for 14th Morning

Musical score for Chant 5 in G Major for 14th Morning. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature is G Major (two sharps: F#, C#) and the time signature is common time (C). The music consists of a series of notes and rests across 16 measures.

6. Chant in E Major for 15th Morning.

Musical score for Chant in E Major for 15th Morning. The score is written for four staves: two treble clefs and two bass clefs. The key signature is E major (three sharps: F#, C#, G#) and the time signature is common time (C). The music consists of a series of notes and rests, primarily using half and quarter notes, with some eighth notes in the upper staves.

7. Chant in C Major for 21st Morning.

Musical score for Chant in C Major for 21st Morning. The score is written for four staves: two treble clefs and two bass clefs. The key signature is C major (no sharps or flats) and the time signature is common time (C). The music consists of a series of notes and rests, primarily using half and quarter notes, with some eighth notes in the upper staves.

8. Chant in D Major for 21st Morning.

Musical score for Chant in D Major for 21st Morning. The score is written for four staves: two treble clefs and two bass clefs. The key signature is D major (two sharps: F#, C#) and the time signature is common time (C). The music consists of a series of notes and rests, primarily using half and quarter notes, with some eighth notes in the upper staves.

9. Chant in E♭ Major for 21st Morning.

Musical score for Chant in E♭ Major for 21st Morning. The score is written for four staves: two treble clefs and two bass clefs. The key signature is E♭ major (three flats: B♭, E♭, A♭) and the time signature is common time (C). The music consists of a series of notes and rests, primarily using half and quarter notes, with some eighth notes in the upper staves.

10. Chant in F Major for 22nd Morning.

Musical score for Chant in F Major for 22nd Morning. The score is written for two staves: one treble clef and one bass clef. The key signature is F major (one flat: B♭) and the time signature is common time (C). The music consists of a series of notes and rests, primarily using half and quarter notes.

## APPENDICES

### Appendix 1

A list of Stevenson's cathedral works in chronological order of earliest copy date

#### Anthems

##### c.1802

*Behold How Good and Joyful*

##### 1803

*Lord, How Are They Increased That Trouble Me*

##### after 1803

*In the Beginning*

##### c.1806

*The Lord Is King*

##### 1808

*Blessed Be the Lord My Strength*

##### pre-1812

*Bow Down Thine Ear*

*Grant to Us Lord*

*I Looked and Behold, Anthem for Trinity Sunday*

*I Will Magnify Thee O Lord*

##### c.1812

*When the Day of Pentecost, Anthem for Whitsunday*

**after 1812**

*By the Waters of Babylon*

**c.1814**

*There Were Shepherds, Anthem for Christmas Day*

**pre-1815**

*Arise O Lord God*

*I Am Well Pleased, Anthem for Sacrament Sunday*

*O God My Heart Is Ready*

*Rejoice in the Lord O Ye Righteous*

*The Lord Is My Shepherd*

**c.1818**

*I Looked and Lo, Anthem for Innocents' Day*

**after 1818**

*O Lord Our Governor*

*The Earth Is the Lord's*

**c.1819**

*I Am the Resurrection, Funeral Anthem*

**c.1820**

*O Praise God in His Holiness*

**after 1820**

*The Lord Ev'n the Most Mighty God*

*Unto Thee O God*

**pre-1822**

*Teach Me O Lord*

**pre-1825**

*Blessed Is He That Considereth the Poor*

**c.1830s**

‘Behold I Bring You Glad Tidings’, the finale to *There Were Shepherds*,

Anthem for Christmas Day

**Services**

**pre-1807**

*Morning Service in C (Royal)*

**1808**

*Morning Service in Eb*

**1812**

*Evening Service in Eb*

**c.1812**

*Evening Service in C*

**1812-1815**

*Morning Service in C (Short)*

**1814**

*Morning Service in E*

**c.1815**

*Evening Service in E*

**pre-1819**

*Morning Service in Bb*

**1819**

*Morning Service in F*

**after 1825**

*Morning Service in G*

**c.1826**

*Morning Service in D*

*Evening Service in D*

## Appendix 2

Tabulated information from St. Patrick's Cathedral/Castle Chapel part-books 1848-1916

<b>Soprani</b> <i>Principal Boys</i>	Brennan Shepherd F. Andrews Shepherd J. Meyers Thos. [?]
<b>Alti</b>	Gormley Brooks Christian Manning McCredy, 1857 MacDonnell, 1860 A. Talbot, 1868 A. Williams, 1874 P. Davey J.A. Kelly
<b>Tenori</b>	Baxtor Herbert Oakely Rossington Sapio A. O'Rorke, left for [St.]Patrick's 1860 Moran, resigned 1864 Tracy, 1864 Kennedy, 1867; left for Carlisle Cath[edral] Aug. 1871 Flint, 6 m[on]ths 1868 Murray, 1868 Montgomery A. E. Morton, E. Walsh, 1916
<b>Bassi</b>	Laurence Sapio McGee Kelly, G.T. Hanlon, Aug. 1848 Mullen, left for Ch[rist] C[hurch]Oldham 1865 Tisdall Scott T.W. Hall, 1916 Fitzgerald Whelan, 1916
<b>Organists</b>	Bunting Smith White Bussell Culwick
<b>Lord Lieutenant</b>	Earl of Carlisle, died 1865 Earl of Kimberly Marquis of Abercunn Earl Spencer, Dec. [18]68
<b>Deans</b>	Tighe, removed to Derry Graves, made Bishop of Limerick McGee, made Bishop of Perborough Nov. [18]68, Dickenson, Dec. [18]68
<b>Sextons</b>	North, died 1868 Willis Keegan, [ ] 1869

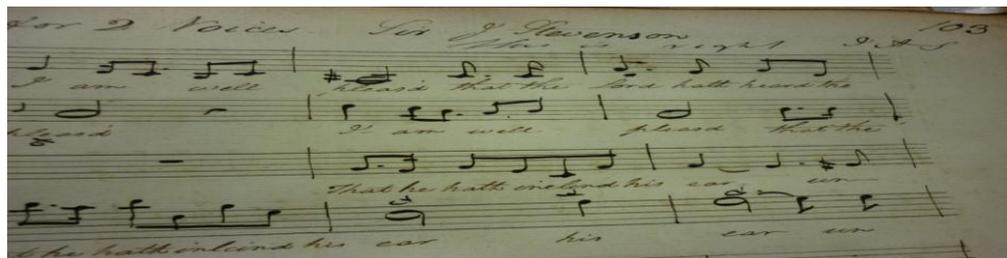
### Appendix 3

#### Plates of *I Am Well Pleased* [pre-1815]

Source (P) v Cloyne Cathedral Score Book contains the earliest full score edition of *I Am Well Pleased* pp 65-78, but its pages are at times illegible.



The organ part to *I Am Well Pleased* contained in Source (K) ii St. Patrick's Cathedral Organ Book Vol. 81 is marked 'This is Right' in Stevenson's hand on p. 103. The pre-1815 chorus 'I Will Receive the Cup of Salvation' at bars 105-115 and the chorus *vivace* 'The Lord Is My Strength' from bars 137-165 did not survive into *Phase 2* or the printed edition of 1825.



## Appendix 4

### *Saviour Like a Shepherd Lead Us*

an arrangement of a Russian air dated 1818

FOR THE YOUNG.

**Hymn 632.**

VESPER HYMN. 878787. ARR. FROM RUSSIAN AIR BY  
SIR JOHN ANDREW STEVENSON, 1818.

A-men.

*May also be sung to DISMISSAL, No. 59.* ANON., 1836.

*He shall feed his flock like a shepherd.—ISA. xl. 11.*

<p><b>S</b>AVIOUR, like a shepherd, lead us,          Much we need Thy tender care;          In Thy pleasant pastures feed us,          For our use Thy fold prepare;          Blessed Jesus!          Thou hast bought us, Thine we are.</p> <p>2 We are Thine, do Thou befriend us,          Be the guardian of our way;          Keep Thy flock, from sin defend us,          Seek us when we go astray;          Blessed Jesus!          Hear Thy children when they pray.</p>	<p><i>p</i> 3 Thou hast promised to receive us,          Poor and sinful though we be;          Thou hast mercy to relieve us,          Grace to cleanse and power to free;          Blessed Jesus!          Let us early turn to Thee.</p> <p>4 Early let us seek Thy favour,          Early let us do Thy will;          Holy Lord, our only Saviour,          With Thy grace our bosoms fill;          Blessed Jesus!          Thou hast loved us, love us still.</p> <p style="text-align: right;">Amen.</p>
----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

( 832 )

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## Abstract

Sir John Andrew Stevenson was the most prolific Irish composer of the late eighteenth and early nineteenth centuries. Better known for the accompaniments which he provided to the airs of Thomas Moore's *Irish Melodies*, and for other secular compositions such as the glee *Give Me the Harp of Epic Song*, his cathedral works have been largely neglected. This thesis presents a critical edition of all of Stevenson's cathedral music, comprising twenty-six anthems, eight service settings and twenty-two double chants. One hundred and eighty handwritten and printed sources were drawn upon for the edition, these sources comprising part, loft, organ and score copies in use at Christ Church and St. Patrick's cathedrals, Trinity College Chapel, the Chapel Royal of Dublin Castle, Cashel Cathedral in Co. Tipperary, Cloyne Cathedral in Co. Cork, and Lincoln and Wells cathedrals in England.

Stevenson's cathedral works represent the single largest contribution to the Anglican cathedral repertoire by any Irish-based composer. They specifically demonstrate Irish musical activity at the beginning of the nineteenth century, offering an insight into the style of anthem, service setting and double chant in use at cathedrals in Ireland and in parts of the United Kingdom during a period generally perceived as bleak in its output of cathedral composition and often vilified for its use of adaptations and arrangements. While Stevenson's cathedral works were prized in the nineteenth century, they were all but forgotten by the twentieth. This study makes a case for the re-evaluation of the music as being deserving of the attention of both performers and scholars today.