

**John Barnard's *First Book of Selected Church
Musick: Genesis, Production and Influence***

Complete in Three Volumes

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Volume Two

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Chapter Four – Barnard’s Choice of Repertoire in the *First Book*

Barnard says himself, in the Preface to the *First Book*, that it is ‘thinner by much of what I intended to clap into it’, and his choice to include only those composers ‘that to their excellencie were in time formost’ is well documented. Morehen notes that the choice of repertoire would have been influenced by financial considerations, to ensure that purchase of the *First Book* would be viable for the many cathedral choirs with limited resources,¹ and the fact that Barnard included only eleven verse anthems and a small number of verse services is indicative of both the *First Book*’s conservatism and its practicality. To what extent, then, did Barnard create a canon of the ‘Choycest Master-peeces’ in selecting the repertoire to be printed, and how far was he drawing on an already existing standard?

The majority of the pieces selected for inclusion by Barnard survive in numerous extant sources from the Elizabethan, Jacobean and Caroline periods, and given the fragmentary, scattered and somewhat random survival of these sources, it can safely be concluded that these compositions existed in sources of far greater number than have come down to us. William Weber sees their existence in multiple sources as ‘a traditional practice of honouring master composers after their deaths’,² and suggests that Barnard was simply continuing this tradition. Barnard’s Dedication describes the Elizabethan composers as ‘famous’, and this shows a strong pre-existing reverence for these men, not least because their music was the music of the newly established Anglican tradition.

¹ ‘The Sources of English Cathedral Music, c.1617-c.1644’, p. 299

² Weber: ‘The Eighteenth century origins of the musical canon’, *PRMA* 114 (1989), p.12

There is also a strong element of obvious nationalism here, and already implicit references to an Elizabethan 'Golden Age', which 'brought forth a noble birth, as of all learned men, so of Famous Composers in Church-Musick'.³ However, Barnard also states in his Dedication that one of the reasons for the *First Book's* publication is to save his chosen music 'from the danger of perishing, or corrupting in erroneous and manuscript obscurity', and Weber's assertion that Barnard did not expect his chosen music to persist in the repertoire for any longer than a generation is therefore incorrect.⁴ Barnard clearly saw himself as custodian of a great tradition, even if it were only one of three generations, and by referring to his *First Book* as 'a safe bundle of perpetuall memory',⁵ could see that this tradition was under threat from the tyranny of careless manuscript copyists, and set about attempting to preserve it. The extent to which this was hastened by the Civil War is minimal, as Barnard had begun his project when such civil strife was not predictable, but his Dedication, written in 1641, shows he may well have been aware of the gathering clouds of revolution.⁶ This is especially evident in the penultimate sentence of the *First Book's* Dedication, which speaks of Barnard's wish 'to mitigate and civilize the rough and boystrous fancie of a Nation, that is esteem'd of many, to be naturally somewhat of the sowrest'.

Barnard was, to a large extent, building on a pre-existent tradition, but his *First Book* represents an attempt at ordering and consolidation not noticeable in

³ *First Book*, f. ii^v

⁴ 'Origins', p.12

⁵ *First Book*, f. ii^v

⁶ By Barnard's own admission, the *First Book's* compass was less extensive than he would have liked, and perhaps the looming Civil War and 'root and branch' abolition were factors in his choice of preserving music by dead composers - music that could not be composed again.

contemporary manuscripts. It is a departure from normal practice in that it provides all the musical material needed for performance of divine service, including Responses, Preces, Psalm settings and Tallis's Litany, which no previous manuscript can claim to do, and represents a corpus of common works on the whole not supplemented with a mediocre 'local' flavour, as so many contemporary manuscripts tended to be.

Of the Service music included by Barnard, almost all exists in earlier manuscript sources, with particular duplication at Durham. In fact all but Byrd's Second and Third Services, Ward's First Service and Woodson's Te Deum are to be found in partbooks at Durham dating from the 1630s. This does not necessarily imply a connection between Durham and Barnard, although the appearance of leaves copied by Adrian Batten in the Peterhouse manuscripts⁷ links him to John Cosin and therefore Durham indirectly, but there is no evidence of direct transmission from Durham to Barnard's manuscripts or the *First Book*, and this is confirmed by comparative readings. Rather, the unusually complete nature of the pre-Restoration manuscripts at Durham is an indication that their repertoire was probably common across the country, at least in the major cathedrals.

Ward's First Service, consisting of the evening canticles only, survives only in sources linked to Barnard – his own manuscripts, where it appears in score, and Adrian Batten's organ book, where Ward is described as 'a gentill man'. While it may not have received as wide a distribution as other pieces prior

⁷ Batten's Hand is found in the following works, all compositions by him: Fourth Magnificat and Nunc Dimittis with verses; 'Hear my prayer O God'; 'Ponder my words O Lord'; 'Praise the Lord O my Soul' (this is not the full anthem found in *Lcm* 1045-51); 'O Lord thou hast searched me out'.

to the publication of the *First Book*, it may be that Ward was a composer of a younger generation, and the years since its composition had not been enough for his reputation to spread as far as his more illustrious predecessors. Apart from his anthem 'Let God Arise', his music appears to have had little distribution outside London before the Restoration.

While Ward's service is of sufficient musical merit to warrant inclusion by Barnard, the printing of the harmonically awkwardly and largely homophonic Te Deum by 'Master Woodson' is of more than passing interest. The Te Deum by Woodson is only found in manuscript in *Lbl* Add MS 29289,⁸ but Barnard nevertheless included it in his *First Book*. Morehen and subsequent scholars have assumed that the composer is Leonard Woodson, a number of whose verse anthems are found in Barnard's manuscript collection and the organ book *Ob* Tenbury MS 791. However, it is highly probable that this is not the case, not least on stylistic grounds.

Several compositions are attributable without question to Leonard Woodson, who was Master of the Choristers at Windsor from 1605 until 1633, and Organist at Eton College Chapel from 1614/5 to 1640/1.⁹ These are all to be found in *Ob* Tenbury MS 791, the 'Batten' organ book, and are without exception verse anthems or services, being as follows:

Arise, O Lord
Te Deum & Benedictus for verses
Unto thee, O Lord, lift I up
Bow down thine ear, O Lord

⁸ This manuscript has strong connections with St. Paul's Cathedral both before and after the Restoration, probably representing an earlier manuscript repaired in the early 1660s (Boyer: 'The Cathedral, City, and the Crown', p. 215).

⁹ Dexter: *A Good Quire of Voices*, (2002) p. 344

Thy mercy O Lord
 Give the king thy judgements, O Lord
 O how amiable
 Glory be to God
 Magnificat and Nunc Dimittis
 God be merciful unto us
 Have mercy upon me, O God

With the exception of 'Arise O Lord', the vocal parts of which are copied into Barnard's manuscript collection, all these pieces are entered consecutively into the organ book and may have therefore been copied from a common source; there is a possibility therefore that 'Arise O Lord' was the anthem that 'introduced' Woodson to a London circle. Also indicative of origins in a common manuscript is the attribution of the Te Deum and Benedictus to 'Mr Leo: Woodson, of Winzor', the subsequent attributions being given in shorthand, by means of initials. This seems to be a common trait of Batten's, however. Again, 'Arise, O Lord' is singled out and is given the full attribution of 'Mr Leonard Woodson'. The readings given in *Ob* Tenbury MS 791 for all the anthems and services are sparse, however, and reconstruction is not always possible, nor indeed useful. Nevertheless, as four of the five vocal parts for 'Arise, O Lord' survive in *Lcm* MSS 1045-51, it has been possible to reconstruct this anthem, and although it would be foolish to expect one anthem to be representative of a composer's style, comparison with the organ parts of the other anthems by him in *Ob* Tenbury MS 791 shows it is not untypical of Woodson's output.¹⁰

¹⁰ We must be careful when establishing style on the basis of organ parts, however, as there is a strong probability that the organ score is idiosyncratic to Batten's style, as is evident in his parts for several of Byrd's anthems (see the Byrd Edition, Vol: 11; 'Christ rising' and 'Thou God' for example).

A stylistic analysis of 'Arise, O Lord' places it firmly in the seventeenth century. It is harmonically robust, and is free of modal quirks. Although not particularly inventive or individual, it is a good example of what might be standard fare at a contemporary cathedral service. The Te Deum in *Lbl* Add. MS 29289 and the *First Book*, on the other hand, is absolutely not of the same ilk. It contains many weak harmonic progressions, sections for reduced scoring reminiscent of composers of Tye's generation, and often bizarrely sparse figures at cadences,¹¹ and while some of these may have to do with Barnard's slack editing, the overall impression is one of mediocrity. In addition, its composer is referred to simply as 'Woodson' in *Lbl* Add. MS 29289, while Barnard styles him 'Master Woodson' in the *First Book*. This singles him out as the sole composer represented in the *First Book* to have no first name attributed, with the exceptions of the Doctors of Music, Christopher Tye, Nathaniel Giles, and John Bull. This is made more significant when it is observed that in Barnard's own manuscripts Leonard Woodson is on each occasion given a first name, either in full or abbreviated form. A further link, perhaps implying personal acquaintance, is the phrase 'Made for Mr. Barnard', which is found at the end of Woodson's 'Arise, O Lord' in *Lcm* MSS 1045-51. This may suggest a dedication, such as in George Marson's 4-part Creed 'made for Docter Hunt', also in Barnard's manuscripts, and if this is the case, then the omission of Woodson's first name from Barnard's ensuing publication is something of a conundrum. Another reason to doubt that Barnard's 'Master Woodson' is the Windsor man is the fact that Leonard Woodson was still alive at the time of the *First Book*'s publication, and Barnard

¹¹ At bars 39-40, for example.

makes it clear that he has only included dead composers. The inclusion of 'Master Woodson' has therefore led scholars to assume that Leonard Woodson died in 1641, while the First Book was in production,¹² although his name appears in the audited accounts at Eton College as late as 1647.¹³ The writers of the New Grove article on Woodson assume this to be a mistake, as Charles Pearce is named as Eton organist in rough accounts for 1645.¹⁴ However, Leonard Woodson was given an almshouse at St. Anthony's hospital at Easter 1642,¹⁵ implying he was not in good health, but very much alive. His death is recorded in 1646, five years after the publication of the First Book.¹⁶ Even if the date of his death had been 1641, it is unlikely that any music of his would have been included in Barnard's publication, which was being prepared for the press as early as 1639. By this time all other composers represented had indeed died, the most recent being John Ward and Elway Bevin, who both lived until 1638. The weight of this documentary evidence, as well as the stylistic anomalies between the surviving manuscript verse anthems and the printed full Te Deum, points to a conclusion that Leonard Woodson is not the man chosen by Barnard to feature in the First Book. Who, then, is 'Master Woodson'?

Two other Woodsons from Windsor, George and John, were Gentlemen of the Chapel Royal. John was Leonard's younger brother, and is referred to in the Windsor accounts as 'Woodson jr' to distinguish him as such.¹⁷ However, he was

¹² Boyer, *op. cit.*; Morehen: 'Woodson, Leonard' New Grove 2nd Edition

¹³ NG2, 'Woodson, Leonard'

¹⁴ *Ibid.*

¹⁵ Dexter, *op. cit.* p.344

¹⁶ Visitation of Berkshire, Harl. Soc, lvi, (1907), 317, which appears to confirm that his mention in the 1647 accounts is mistaken.

¹⁷ Dexter, *op. cit.* p.344

buried on the 2nd January 1644/5 at New Windsor parish church,¹⁸ thus discounting him from being identified as the man in the First Book. 'George Wooddesson', also from Windsor, succeeded Thomas Morley at the Chapel Royal on the 7th October 1602,¹⁹ and was possibly the 'Woodson' buried on 8th Jan 1639/40 at St. Margaret's, Westminster.²⁰ If this timing is correct, he would just possibly have qualified for inclusion by Barnard, but there was more than one George Woodson at the Chapel Royal, judging by various entries in the records. Another man of the same name was sworn in John Croker's place on the 20th November 1620,²¹ and at the funeral of James I is described as one of the sacrists of Westminster Abbey.²² This would have acquainted him with Adrian Batten, who was also employed there at this time. In an entry made on June 30th 1628, three Woodsons, George sen[ior], John, and George jun[ior], are listed among those discharged from subscriptions.²³ It seems the Westminster George died on the 24th July 1641, when he is described as 'a tenor [who] heald both the chappell and Westminster together'.²⁴ The date of the other George's death is not given, but Matthew Pearce was sworn probationer in his place on the 10th June 1640.²⁵ However, despite being members of the Chapel Royal, and therefore possibly serving as the conduit for the transmission of Leonard Woodson's music from Windsor to London, these men (John and George senior) are not known to have been composers themselves.

¹⁸ Dexter, *op.cit*, p.343

¹⁹ RECM vol 8, p.320

²⁰ BDECM, pp.1167-8

²¹ RECM vol.8, pp.324

²² RECM vol.3, p.4

²³ RECM vol.3 p.32

²⁴ RECM vol.8, p.327

²⁵ RECM vol.8 p.326

There is one more possibility, and that is that Barnard's 'Master Woodson' has no Windsor connection. If we examine the contents of *Lbl* Add. MS 29289, we find Woodson's *Te Deum* between services by Shepherd and Morley, in a section of the manuscript containing a somewhat conservative repertoire – that a minor composer should be included among such company as Parsons, Mundy, Shepherd, Morley and Tallis is unusual. Sarah Boyer has suggested that the manuscript has 'no strong cathedral flavour',²⁶ citing the predominance of music by Chapel Royal musicians. However, Merricock, whose *Te Deum* and evening service are included, was a St. Paul's man, and it is my opinion that 'Master Woodson' is a similar case.²⁷ If this is so, then the inclusion of his *Te Deum* in the manuscript *Lbl* Add. MS 29289, and subsequently by Barnard in his *First Book*, does not seem so unusual, especially in view of the fact that both transmit a largely Chapel Royal or St. Paul's repertoire. A Thomas Woodson was a singer at St. Paul's and became a gentleman of the Chapel Royal in 1581. Unlike the other Woodsons discussed previously, Thomas is known to have composed, and twenty of his 'wayes' on the *Miserere*, layed out for keyboard, are preserved in *Lbl* Add. MS 29996. These originally formed part of a set of forty, but the succeeding twenty have been lost. He also composed the three-part *Ut re mee fa* in John Baldwin's *Commonplace Book* (*Lbl* R.M.24.d.2),

²⁶ Boyer, *op.cit.*, p. 215

²⁷ Merricock's *Magnificat* and *Nunc Dimittis* also appear in the manuscript, but no other liturgical source for his works exists. It is most likely that he is the Thomas Merricock who was a vicar of St. Paul's from 1535-7, and whose *In Nomine* in 5 parts is found in *Ob* Mus. Sch. C.212-6. His inclusion would therefore seem to provide the 'local flavour' found in so many manuscripts of the period. Admittedly, with such a hub as St. Paul's, 'local' does not necessarily equate to second-rate, as it so often does in provincial manuscripts, but the obscurity of Merricock coupled with the lack of transmission of his work points to a local man. When a comparison is made with, for example, Tye, who was of the same generation yet whose compositions received an extremely wide and ongoing dissemination, this becomes clear.

and an organ piece possibly by him, another *Miserere*, is preserved in *Och* MS 371, and although these, being keyboard works and of a somewhat didactic nature, do not form a satisfactory basis for stylistic comparison, they bear a much closer resemblance to the *Te Deum* printed by Barnard than anything by Leonard Woodson. It is therefore most likely that the Woodson selected by Barnard is his predecessor at St. Paul's, Thomas Woodson, the appellation 'Master' perhaps indicating a reputation as a teacher or academic; his extant compositions would support this assertion. It is also, perhaps, not without significance that Thomas Woodson sold his place at the Chapel Royal to 'William West of Canterbury' in 1605,²⁸ giving a further link to Barnard's circle. William West's Sharp service and two anthems are included in the earlier part of Barnard's manuscript collection.

All the composers represented in the *First Book* had strong London connections, either through the Chapel Royal or St. Paul's Cathedral, as would be expected. Morehen has raised some questions about Barnard's repertoire choices, however, particularly the comparative neglect of Thomas Weelkes. Weelkes is represented in Barnard's manuscripts by twelve anthems, with his Evening Service for verses, his 'Great, Best, Full' Service and a further anthem earmarked for later inclusion. Yet in the *First Book*, the only instance of his composition is the full anthem 'O Lord grant the King', described by Morehen as 'second-rate'.²⁹ There are several reasons for this, primarily that the majority of Weelkes' anthems copied into Barnard's manuscripts are for verses, and Barnard evidently

²⁸ RECM, vol, 8 p. 321

²⁹ 'Sources', p.300

did not see the verse anthem as a priority. Furthermore, several of Weelkes' anthems are secular in nature, many surviving in both secular and liturgical sources, and these may have been seen by Barnard as stylistically inappropriate in what is an extremely conservative published repertoire.

The neglect of Batten's Service music can be explained by the fact that Batten was far more successful in shorter pieces, and his compositional style more suited to this genre. The harmonically unadventurous and strong homophonic movement often becomes tedious in an extended piece, and in any case it was Batten's anthems that received a far wider dissemination than his service settings before the Restoration.

Therefore, we can see that Barnard was rather narrow in his choice of repertoire for the *First Book*, concentrating on musicians with strong London connections and/or of an already national reputation. This probably represents sound business sense also, as a collection of music by unknown provincial men is less likely to have sold well.³⁰ While Barnard did not create the basis of a canon of 'great works', his publication served to consolidate what was already acknowledged as a corpus of repertoire by renowned composers. The significance of Barnard's *First Book* in canonic creation was to increase after the Restoration, as it formed the basis of many cathedrals' collections and remained so for over one hundred years in some cases, as discussed in the following Chapter.

The influence of the changing theology of the time must also be taken into account when examining the reasons behind Barnard's publication. Laudanism

³⁰ This is of course academic, as Barnard was overtaken by political circumstance, but it was surely part of his initial reasoning of what to select for publication.

and the 'beauty of holiness' had resulted in increased provision of sacred music, and Barnard surely had this in mind when he printed the *First Book*, perhaps as a means to facilitate the distribution of high quality cathedral music. While the repertoire is stylistically conservative, and its attachment to the 1630s is limited by its concentration on men 'that to their excellencie were in time formost',³¹ it can be seen nevertheless as a solidly Laudian publication, for several reasons.

Firstly, the inclusion of the Sanctus and Gloria from Tallis's Short Service is a strong indication of Laudanism, with its rehabilitation of music at the Holy Communion. Settings of the Sanctus and Gloria had been very rare in the Anglican Church after 1552 and Edward VI's Second Prayer Book, enjoying something of a revival during the 1630s, in line with the increased reverence of the sacraments. It is significant that the only other pre-Civil War manuscripts to contain these movements, with the exception of Barnard's own manuscript collection, are the Lambeth Palace Bass book Ms 764, *Ojc* Ms 180, and *Ob* MS Mus. e. 40, with strong London links and closely connected with both the Chapel Royal and William Laud.³²

Secondly is the inclusion of music for almost all aspects of divine service. How much this was a reflection of Barnard's desire for completeness rather than a reflection of established practice is a matter for speculation, but it is pertinent none the less. The printing of Preces, polyphonic Psalms, Responses and the Litany is indicative of a Laudian tradition, especially with the Psalms set to polyphony rather than to common tones.

³¹ *First Book*, Preface, f. iii

³² See Morehen: 'Sources', pp. 390-416 for a detailed description of these manuscripts.

Thirdly, the amount of music in triple time is striking, with both Morley's Second and Byrd's Third evening services, along with Byrd's Psalm 'Save me O God', his anthem 'Christ rising' and Giles' First Service, which has considerable sections in triple metre. These *tripla* settings were disapproved of by the more Puritanical elements in the church, but Barnard did not shrink from including them.

We have established, therefore, some of the reasons for Barnard's choice of repertoire. It is also necessary to investigate the possible sources Barnard consulted, and the relationship between the *First Book* and contemporary manuscripts he may have used as copy sources. Most obvious is his own set of manuscripts, *Lcm* Mss 1045-51.

The 'Barnard' manuscripts as copy-source for the *First Book*

There can be no doubt that *Lcm* Mss 1045-51 were used in part as printer's copy in the preparation of his *First Book*. Various annotations are found throughout the books, and it is evident from these that a number of items have been either revised or expressly copied in preparation for the print. As described above, in Chapter Two, all these revisions and annotations are in the same hand – that of the main copyist whom I have shown is most likely to have been Barnard himself.

The items that show signs of use as printer's copy are given in the Table below, and it is noted whether they were expressly copied or revised:

Table IV/1: Items in *Lcm* MSS 1045-51 copied or revised in preparation for printing

Reference	Composer	Title	Notes
4	Mundy	O Lord the maker	Copied
5	Mundy	O Lord the worlds	Copied
6	Tye	I will exalt thee	Copied
7	Tallis	With all our hearts	Copied
8	Tallis	Blessed be thy name	Copied
9	Hooper	O thou God	Copied
10	Tallis	Wipe away my sins	Copied
11	Byrd	O God whom our offences	Copied
13	Batten	Out of the deep	Copied
14	Byrd	Christ rising	Copied
27	Byrd	O Lord rebuke me not	Copied
29	Byrd	Hear my prayer	Copied
30	Mundy	Ah helpless wretch	Copied
31	Byrd	Thou God	Copied
84	Gibbons	Behold thou hast made my days	Revised
104a-i	Tallis	Short Service	Revised
117	Weelkes	O Lord grant the king a long life	Revised
164	Ward	I will praise the Lord	Revised
168a-g	Morley	First Service	Revised
169a-g	Mundy	First Service	Revised
208a-b	Ward	First Service	Copied

The items copied for inclusion in the printed books occur without exception in the latest state of Hand 1, and are among the most scattered across various leaves of the manuscript partbooks. This shows that Barnard had probably formed his idea of the *First Book's* repertoire prior to copying these items, and also that the final items copied into the manuscripts were always intended for

printing. Of all the items common to both sources, it is only those entered last into the manuscripts that bear no signs of revision or later annotation, supporting this theory. Their late entry into the books is also supported by the marginal note on folio 3 of MS 1048, where the words 'A pray / er for / the King' are entered hard against the edge of the page. On subsequent and previous leaves, the edges of marginal words have been lost to trimming, but these have not, the splitting of the word 'pray-er' showing it was always inserted into a small space. The layout of the Indexes also confirms that the works copied for inclusion in the *First Book* were all part of the final layer of copying. It is probable, therefore, that the books had been bound before the later pieces were entered, but after the initial copying began, supporting the theory outlined in Chapter Two.

The above Table shows, therefore, that the majority of the music in the manuscripts which was subsequently printed by Barnard was copied by him with printing firmly in mind. For example, Batten's verse anthem 'Out of the deep', on folio 219v of MS 1045, is laid out exactly as in the *First Book*, with rests, text, indications of repeated text and double bars all agreeing with the printed version. The only differences are that the print omits fermatas except at the last note, slurs are omitted, as this was something Barnard's printers could not accommodate in setting up music from movable type, and the printed version includes text at 'the voice of my complaint' on the second line of the manuscript.

where the two sides become antiphonal. It is obvious therefore that the Contratenor parts in all relevant printed books were prepared from this single volume. The piece has not been copied into the other extant Contratenor partbook, MS 1049, although it is listed, without a folio number, in the contents. This anthem has been arranged in the same way in the Tenor Decani partbook also.

Most interest lies, however, in the pieces revised by Barnard in preparation for the print, and it is significant that all but two, Gibbons' 'Behold thou hast made my days' and Ward's 'I will praise the Lord', were not originally copied by Barnard. Weelkes' 'O Lord Grant the King' and Morley's First Service are both in Hand 3,³³ and the remainder in Hand 2. Where the original copyist was Barnard himself, there has been no amendment of the musical text, and this is most evident in Gibbons' anthem in its incarnation on folio 53v of MS 1045. The words 'thou hast made my days' have been added to the title, which originally simply read 'Behold', and the number of rests have been given, along with the text of the verse section, printed in the *First Book* in brevier type. The vocal designation 'a Countertenor alone' has also been added, and the text source has been extended – the original 'Psal. 39.' has been supplemented with '6. 7. 8. 13. [1]4 & 15. verses'.

³³ Morley's First Service has been completed by Hand 2 in some partbooks – see above, Chapter Two, Table II/4.

Similar information has been added to Ward's 'I will praise the Lord' on folio 229 of the same partbook, as has the instruction 'look in the other side for the brevier'. This does not refer to the Cantoris side, rather the other side of folio 229, and indeed the verso carries, at the foot of the page, all the brevier text as printed in the *First Book*. Where a verse anthem has been expressly copied for the press, it will often have been done so in detail in one part, with the text to be set with the brevier type fount, the rests, text source, voicing and so on, while the other parts will simply consist of the 'singing parts', with the annotation 'The brevier and rests in all parts alike', as on folio 16 of MS 1046. This was evidently to save Barnard time in preparing these anthems for the printer. What is notable here is the increase in legibility of Barnard's text hand in preparing these works for the press. Obviously, ease of interpretation was paramount for the compositor, especially one who had never dealt with complex music before.

Several examples of express instructions to the printer have already been given,³⁵ but it is worth giving all such annotations at this point, and they are as follows.³⁶

Medius Decani [MS 1045]:

f. 148: 'The fol: both sides alike, 122.'; 'This for Dec: side'

f. 148v: 'Here must end the full Anthems'

f. 229: 'Looke in the other side for the brevier'

Contratenor Decani [MS 1046]:

f.16: 'brevier and rests in all parts alike'

³⁵ See above in the present chapter, also Chapter Two

³⁶ Those listed here are unambiguous instructions *to* the printer, rather than instances of a piece simply having been prepared for the press.

- f. 16v: 'The brevier and the rests over them are all one'
 f. 17: 'The brevier as before and rests'
 f. 18v: 'The brevier & rests as in the other parts &c'
 f. 19: 'the same rests that was before'

Tenor Decani [MS 1047]:

- f. 6v: '[D]ec[a]ni [si]de must [b]e folio [1]11'; [C]anto: [si]de must [b]e
 fol: [1]09'
 f. 17: 'begin at the stroke'³⁷
 f. 210: 'begin here for the 55.page.'³⁸
 f. 211v: 'stet'³⁹

Medius Cantoris [MS 1048]:

- f. 4: 'begin at this stroke for decani. 128'; 'begin at the stroke for the
 128'
 f. 234: 'page first'⁴⁰

Contratenor Cantoris [MS 1049]:⁴¹

- f. 6: 'This Count: must be the pri: Count: for both sids'
 f. 53: 'begin a[t] the str[oke]'⁴²
 f. 229v: 'begin at the stroke'⁴³
 f. 233: 'come in'⁴⁴

³⁷ This refers to a new line at the words '[and] | he shall redeem Israel'

³⁸ '[when thou hadst over] | come' in Morley's Te Deum

³⁹ Here, an alteration has been made and later retracted – the term 'stet' means 'as it [originally] stands'

⁴⁰ Before the last three notes of the first chorus to Morley's Te Deum

⁴¹ Ward's verse service, in score at the reverse of this partbook, is dealt with separately below

⁴² In the verse section, at '[now Lord, what is my] | hope'

⁴³ Second chorus, '[thou hast maintained] | my cause'

Tenor Cantoris [MS 1050]:

f. 225: 'page the 55. first pag[e]'⁴⁵

Bassus Cantoris [MS 1051]:

f. 230: marginal cross and stroke, analogous to MS 1049, f. 233

There are also examples, where Barnard was not the original copyist, in which alterations to the musical text have been made. These occur with most regularity in Morley's First Service, copied by Hands 2 and 3, as described in Chapter Two. Verse and Chorus indications, where omitted by the original scribe, have been added, as have rests and several cautionary accidentals. Such amendments, along with those described above in the inventory of instructions to the printer, can be viewed as preparation for printing, but this service presents several difficulties in regard to this hypothesis. While many of the amendments made by Barnard are transmitted in the printed parts, such as the added flat printed in the *Secundus Contratenor Decani* book, folio 55v, system 8 item 9, others are not, and it seems that although Barnard had a hand in revising this service, it was not necessarily in setting it up for the press. The most obvious difference between the manuscripts and the *First Book* is in the distribution of the Contratenor parts. The confusion over these parts, particularly in Morley's First Service, has been discussed in Chapter Three, but it seems unlikely the

⁴⁴ This is a *caret* marking, and the 'come in' refers to an insertion of the text omitted by Morley (the goodly fellowship.... Martyrs praise thee). The missing text is not given in any of Barnard's manuscripts, so it is possible that the printer was in possession of a separate copy of this. Morehen ('Thomas Morley: Services', EECM 41, p. 106) sees this as evidence that the *First Book* was not set up directly from Barnard's manuscripts. This missing text as printed by Barnard does not sit easily stylistically with the rest of the piece.

⁴⁵ At '[mercy promised] | to our fathers'

manuscripts formed the basis for the print. In the Venite, for example, the Primus Contratenor Decani manuscript begins by transmitting the chorus parts printed in the Secundus Contratenor Decani partbook, but at the verse 'the sea is his', switches to the printed text from the Primus Contratenor Decani book. There are also slight differences in underlay in all the parts, and the manuscripts lack the brevier text provided by Barnard in the verse anthems. In addition, as described in note 44 above, the missing text as printed in the *First Book* is not included anywhere in Barnard's manuscripts, and it is possible that the markings indicating the insertion of this text were for a copyist using these manuscripts to prepare a second copy to be used as the basis for the print.

While it appears, therefore, that Morley's Service was not set up in type from these manuscripts, it is also probable that the other services common to both the manuscripts and the printed books were provided from another source. The services which fall into this category are those of Gibbons, Mundy, Byrd, Bevin and Tallis, all of which were copied by Adrian Batten. The short services of Gibbons, Byrd and Bevin are copied with text cues only, and as a result are not easily interpreted by an unmusical compositor. Additionally, the *First Book* deviates from the manuscript readings on many occasions, adding accidentals and creating unanimity in the alignment of parts, as noted by Monson.⁴⁶ However, this supposed unanimity is often more to do with the lack of slurs in the print and the use of standing type for underlay in certain pieces, as noted in the previous Chapter. It would seem, therefore, that simply the presence of a piece in Barnard's manuscripts does not necessarily correspond with its having been used as printer's

⁴⁶ Monson, ed. (1980): *The Byrd Edition*, vol. 10a 'The English Services', p.174

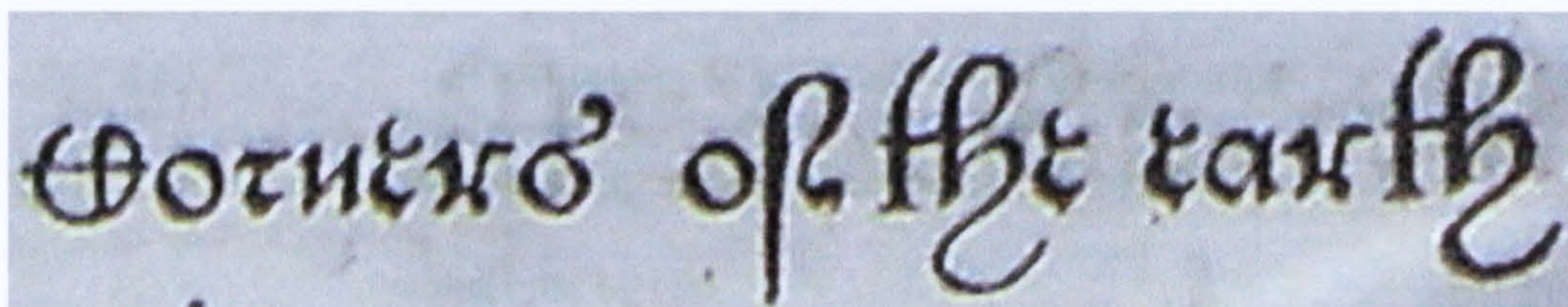
copy. Where an item has been used as printer's copy, this is obvious after a comparison of the manuscripts and the print. For example, in Byrd's 'O Lord make thy servant', the Contratenor and Medius parts agree exactly, down to the large portions of textless music, the placing of accidentals and the spacing of text. The only mistake made by the compositor has been to omit a minim rest in the Tenor parts, after the fourth note of the third system on the relevant pages.⁴⁷ The ensuing underlay to the next six notes also deviates from the manuscript. On the whole, however, the compositor has followed Barnard's manuscript to the letter, and this indicates again that only those items expressly copied with copious annotations by Barnard were used as printer's copy. Any revisions made to already copied items appear to have been in order to prepare new manuscripts to act as printer's copy, the exception to this being the three anthems - Weelkes' 'O Lord grant the King', Ward's 'I will praise the Lord' and Gibbons' 'Behold thou hast made my days'.

John Ward's First Service has already been mentioned, and this more than any other part of Barnard's manuscripts illustrates their relationship with the *First Book* and the method by which the latter was printed. Set up in score, it is littered with instructions to the compositor concerning the use of different type founts and folio numbers. The two type founts referred to are 'brevier' and 'matter', and the instruction 'brevier. 2:' is often employed in the contratenor parts, indicating that while the text is sung by the Primus part, and therefore set in regular, or 'matter' type, the Secundus must carry the same text but in the brevier type fount.

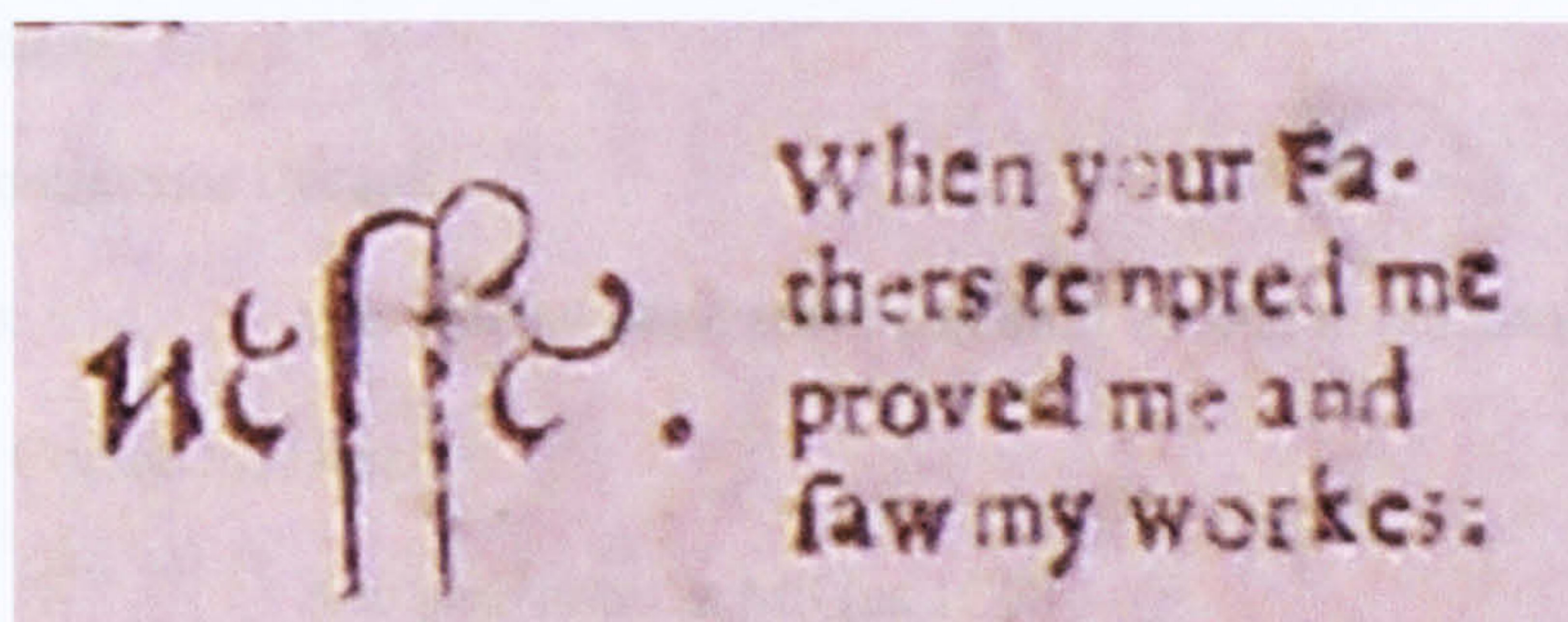
⁴⁷ Folio 111 in the Decani book, and 109 in Cantoris, as Barnard has noted in the margin of the manuscript part

Figure IV/3: Type in the *First Book*

a) 'Matter' type



b) 'Brevier' type



It also appears that these parts of the text had been prepared in brevier type in advance, and in long verse sections, the silent parts have references to 1. brevier, 2. brevier, 3. brevier and 4. brevier; these are arranged in the printed books with colons between the groups of rests. The score carries a strong correlation with the printed parts, and there are indications that the compositor might not have been as unmusical as previously supposed – two semibreve rests are often conflated to become one breve rest in the print, and likewise, the two breves printed on folio 71, system 4, notes 1-2 of the Primus Contratenor partbook are in fact given as a longa in the manuscript. An inventory of variants between the manuscript score and printed books are given below, for ease of reference.⁴⁸

⁴⁸ References are to the *First Book*, using the folio/system/item system explained in Appendix D.

Medius Decani:

68v / 6 / 2: 'all ://:' is aligned with note 4 in the manuscript

69 / 5 / 16: # in MS, although the accidental has been partially obscured by text

Medius Cantoris:

No differences

Primus Contratenor Decani:

71 / 5 / 10: one 'Amen' only, extending until the end in the manuscript

Secundus Contratenor Decani:

68 / 3 / 5: # to both notes in MS (as 1CC)

69 / 2 / 5: accidental in MS

69 / 3 / before 1: *sb* rest short in print (as 1CC)

69v / 1 / 2: accidental in MS (as 1CC)

69v / 6 / 2-3: *l* in MS (as 1CC)

Primus Contratenor Cantoris:

69 / 4 / 2-3: # to both notes in MS

69v / 1 / 7: dotted *sb* in MS

69v / 2 / 4: no dot in MS

69v / 7 / before 1: *sb* rest missing in print

70 / 8 / 5: accidental in MS

70v / 8 / 11: 'with *m* out *m* end (*cc*) A *sb* men *sb*' in MS

71 / 4 / 2: *l* in MS

Secundus Contratenor Cantoris:

No differences

Tenor Decani:

66 / 8 / 1: 'all ://:' printed here, in error

66 / 8 / 13: 'all ://:' in MS

Tenor Cantoris:

65v / 1 / 1-6: These notes are duplicated from folio 65. A printing error.

65v / 7 / 1: 'Cho:' indication missing in print

67 / 2 / before 1: *b* rest too short

67 / 6 / 8-10: two tied breves in MS, one 'Amen' only

Bassus Decani:

68v / 2 / 11: misplaced # in print

69 / 2 / 4: inverted piece in print

69 / 2 / 9: 'A' misplaced – begins at 10 in MS, with a single 'Amen'
only

Bassus Cantoris:

66 / 7 / 21: incorrectly printed as F. It is G in MS, with a fermata.

66 / 8 / 1-2: MS is unclear at this point, but has been incorrectly aligned. The printed rests follow this error, but have been subsequently corrected in the printing shop in all but the *Lbl* copy. The MS has also been corrected by Barnard, but the compositor may not have been able to interpret this.

67 / 8 / 4: inverted piece printed; corrected in all but *Lbl* copy

67/8/9: 'A' misplaced – begins at 10 in MS, with a single 'Amen'
only

The instance of error in the printed version is relatively slight, and most usually concerns the placing of accidentals, which are not always clear in MS 1049. The text is ordinarily only given in one part of the score, with the instruction 'looke down' or 'looke up' to direct the compositor to the relevant words to be set, at Chorus entries, for example. These instructions are also used to differentiate between Decani and Cantoris verse sections, where a part splits. The annotation 'To this [stroke] is printed for 2. Con: Can: begin here for 2. Con: Can: fol. 67.' appears in the score, and this is particularly relevant because folio 67 of all the partbooks is the first folio of a new gathering, as illustrated in the previous Chapter. This shows that a piece was set up in type one gathering at a time, rather than a whole piece being set regardless of where it appeared in the books. This, discussed in Chapter Three, can account for the numerous *lacunae* between gatherings.

The conclusion to be drawn from this evidence, therefore, is that Ward's First Service is the only *service* in Barnard's manuscripts to have served as printer's copy, although the others were consulted and revised in preparation for the print. It is perhaps this to which Barnard refers when he complains of 'Correcting [and] revising' in the Preface to his *First Book*. There are no other examples of scores used in this way as printer's copy in any contemporary

manuscripts, and indeed it appears that no other manuscript used for this purpose in printing the *First Book* has survived.

The ‘Batten Organ Book’: Its connection with Barnard’s manuscript collection and his *First Book*

a) Barnard’s manuscripts

As described in Chapter Two, the organ book *Ob Tenbury MS 791* was copied in its entirety by Adrian Batten, Barnard’s colleague and collaborator at St. Paul’s. It has been suggested on numerous occasions that this book, unparalleled in terms of scale, was meant as a companion to Barnard’s manuscript collection *Lcm MSS 1045-51*⁴⁹ and even that it was ‘written to be used with John Barnard’s *First Book of Selected Church Music*’.⁵⁰ We will first examine the connection with Barnard’s manuscripts.

In Chapter Two the connection was illustrated in terms of the same hand appearing in both the organ book and Barnard’s manuscripts, and the Indexes linking the two. However, when individual readings are examined, it becomes clearer that the organ book was not prepared expressly for use with *Lcm MSS 1045-51*, rather that certain repertoire is duplicated largely because of the volume of pieces included in *Ob Tenbury MS 791*, and perhaps *because* of their prior inclusion in either the organ book or the vocal partbooks. Despite this duplication, it does not necessarily follow that both were part of a homogenous copying

⁴⁹ Bunker Clark: *Colleagues and Collaborators*, p.217-8 and Willetts: ‘Barnard’s Collections’. Also Shore, ed., introduction to Ward’s 1st service (Novello)

⁵⁰ Bunker Clark, *op. cit* p. 217. His suggestion that the organ book ‘may have been written to be printed shortly after the voice parts’ is clearly mistaken, as the chronology does not tally.

project instigated by Barnard at St. Paul's – a conclusion reached by Bunker Clark.⁵¹ What is more likely is that Barnard was engaged on copying his collection, Batten on his, and pieces were shared between them.

The pieces appearing in both the organ book and Barnard's manuscripts are as follows:

Table IV/2: Correlation between *Ob* Tenbury MS 791 and *Lcm* MSS 1045-51

Composer	Title	Chronology in <i>Ob</i> Tenbury MS 791	Reference number in <i>Lcm</i> Mss 1045-51 ⁵²
Giles	First Service	1	200
Morley	First Service	2	168
Byrd	Second Service	3	203
Byrd	O Lord make thy servant	5	25
Giles	What child was he	9	95
Giles	Except the Lord	10	94
Giles	O Lord my God	11	97
Giles	Out of the deep	12	96
Giles	O Lord turn not away	14	98
Browne	O Lord rebuke me not	15	64
Heath	When Israel came out	16	51
Dering	Unto thee O Lord	17	161
Cranford	O Lord make thy servant	18	2
Tozar	O Lord let me know	19	41
Gibbons	Behold I bring you	21	85
Gibbons	Behold thou hast made	23	84
Gibbons	Glorious and powerful	24	82
Bull	Deliver me	26	35
Stonard	Sing unto God	29	40
Tomkins	Thou art my King (1 Bass)	31	38
Tomkins	Thou art my King (2 Basses)	32	38a
Ward	Let God arise	33	39
Weelkes	If King Manasses	34	112
Pysing	I will magnify thee	35	165
Ward	I will praise the Lord	36	164
Byrd	Thou God that guid'st	39	31

⁵¹ *Op. cit*

⁵² These numbers refer to the Table of contents in Appendix B

Composer	Title	Chronology in <i>Ob Tenbury MS</i> 791	Reference number in <i>Lcm</i> Mss 1045-51 ⁵³
Mundy	Ah helpless wretch	41	30
Weelkes	All laud and praise	42	120
Woodson	Arise O Lord	43	92
Weelkes	Give the King thy judgments	49	116
Morley	Out of the deep	50	26
Morley	O Jesu meek	51	32
Hooper	O Lord in thee	62	108
Hooper	O Lord turn not away	63	105
Hooper	O God of gods	64	107
Hooper	Hearken ye nations	68	106
Bull	In thee O Lord	70	36
Weelkes	Second Service	72	204?
Tomkins	O pray for the peace	86	58
Tomkins	O Lord let me know mine end	91	52
Tomkins	Almighty and everlasting God	96	37
Tomkins	First Service	99	209
Tomkins	Second Service	100	210
Byrd	Christ rising	102	14
Hooper	Sing, O Sing	117	42
Portman	Lord who shall dwell	119	77
Ward	Praise the Lord O my soul	125	163
Woodson	Hear O Lord	135	93
Weelkes	Plead thou my cause	137	121
Gibbs	If the Lord himself	139	50
Heath	M and N	141	48
Ward	First Service	142	208
Ward	Second Service	143	209
Hilton	M & N	146	198
Gibbs	M & N	147	205
Farrant	M & N	148	210
Giles	Second Service	150	201
Tucker	Christ rising	163	16
John Mundy	Blessed art thou	167	70
John Holmes	I will give laud	182	69
Weelkes	Service to the organs	199	204
Weelkes	All laud and praise	201	120

⁵³ These numbers refer to the Table of contents in Appendix B

Composer	Title	Chronology in <i>Ob</i> Tenbury MS 791	Reference number in <i>Lcm</i> Mss 1045-51 ⁵⁴
Weelkes	What joy so true	205	115
Morley	Let my complaint	211	172
Juxon	Christ rising	214	157
Parsons	Holy holy holy	217	176
Shepherd	Service for trebles	218	171
Tomkins	Praise the Lord O my soul	231	56
Giles	Have mercy on us	251	223

This total of 69 out of a total 255 pieces in the organ book represents a correspondence of just over 27%, a not inconsiderable ratio. However, this should not be taken at face value, as 14 of these appear in name only, in the indexes of the vocal partbooks. It has been shown that these indexes represent a probable continued scheme for copying, and it is possible that Barnard was using the repertoire of the organ book to as a basis for expansion of his own partbooks, it having certainly been completed by 1637, the year of Batten's death.

There are, however, notable aspects of consistency between the ordering of the pieces common to both the organ and vocal books, made clear from the above table. This primarily concerns the grouping of certain anthems, particularly those of Nathaniel Giles (9-12 & 14 in the organ book) and Edmund Hooper (62-4 & 68). That these same anthems appear almost side by side in both sources points to simultaneous copying, and it might be presumed that the source for these anthems was made available to both Batten and Barnard at the same time. At what time, then, was this? We have seen that *Lcm* MSS 1045-51 were copied over a considerable period, commencing *circa* 1625. The group of anthems by Giles

⁵⁴ These numbers refer to the Table of contents in Appendix B

occupies the same folio numbers across the set of vocal partbooks, and can therefore be assumed to be among the earliest pieces copied. However, *Ob* Tenbury MS 791, which seems to have been copied through from beginning to end,⁵⁵ was most probably being compiled from 1633.⁵⁶ This is something of a discrepancy, and does not necessarily support the hypothesis that these pieces were entered into the two sources at the same time. It is more likely that there was some degree of symbiosis between Batten and Barnard in the compilation of their respective manuscripts, with Batten perhaps taking the earlier items in the organ book to coincide, at least in part, with the scheme employed by Barnard. In this regard it is significant that of the first 70 items in the organ book, thirty-five, exactly 50%, are also in Barnard's manuscripts. It is here also that the correlations in terms of the ordering of repertoire occur, supporting the theory that Batten was using Barnard's books as his inspiration.⁵⁷ Towards the end of the organ book, however, it is Batten whose choices provide the catalyst for Barnard's continuation of his scheme, and the majority of the pieces entered into Barnard's Indexes for presumed later inclusion occur in the latter part of Batten's organ book.

⁵⁵ Le Huray: 'Towards a Definitive study of Pre-Restoration Anglican Service Music', *Musica Disciplina* 14 (1960), p.175 and Morehen, 'Sources', p.236

⁵⁶ Folio 40 has the annotation 'Mr John Heath Organest of the Cathedrall Church of Rochester : 1633'. This is most likely to represent a copying date, rather than a date of composition from the manuscript Batten was using as his source, as the same piece appears early on in Barnard's manuscripts, as part of the 'first stage' of copying. While Barnard, in his copying activity, can be shown to have appended dates he came across in the manuscripts from which he was copying, Batten cannot, and he seems to have had more of a predilection for adding copying dates, judging by the '1635' added to Tallis' Short Service in *Lcm* MS 1045.

⁵⁷ Note especially the grouping of Gibbons' and Tomkins' anthems in this section of the manuscripts.

While there is evidently a relationship of sorts between these two sources, when the actual readings are investigated, further discrepancies are evident, which further cloud the extent of collaboration between Batten and Barnard, and the consistency of their copying. Taking as examples two verse anthems, Woodson's 'Arise O Lord' and Pisinge's 'I will magnify thee',⁵⁸ we can see how the musical texts do not always agree.

Pisinge's anthem, with verses for two means and the usual five-part chorus in which the contratenor parts are split, has a typically bare organ part, never exceeding four parts and staying generally in just two voices with the verse lines doubled. However, even within such a sparse texture there are some severe clashes between the vocal and organ parts. These occur at the following points:⁵⁹

Bar 35, beat 2:	F sharp in the organ part; F natural in the Medius part
Bar 60, beats 1-2:	E naturals in the organ part against E flats in the vocal parts
Bar 65, beat 3:	As above
Bar 84, beats 1-2:	F naturals in the organ part against F sharps in the vocal parts
Bar 94, beat 4:	B flat in the organ part; B natural in the Medius Decani part
Bar 95, beat 4:	B flat in the organ part; B natural in the Medius Cantoris part

⁵⁸ Both of which are included among the Transcriptions, provided as Volume Three of this thesis.

⁵⁹ Bar numbers refer to the Transcription.

These would have made performance of this anthem extremely unsatisfactory, and although Barnard's manuscripts were not used for such a purpose, the fact remains that Batten may not have used the same source as Barnard in his copying. It is not possible, in the absence of any other extant sources for this anthem, to establish an order of precedence, and while Barnard's is the more satisfactory version, especially in the light of Batten discordant F# in bar 35, there is an argument for Batten's version claiming precedence. This concerns the doubling of vocal parts in the verse sections, and particularly bar 95. Here Batten has an interval of a fourth between a minim g' and semibreve c'', while Barnard has c g' q a' q b' in place of the minim. This indicates an elaboration of the vocal parts perhaps pointing to a later, 'improved' version. However, it may equally be that Batten is simplifying the vocal line, and in this case, Barnard can still be seen to be the precursor to Batten's organ part.⁶⁰

Similar examples occur in Woodson's 'Arise O Lord', which is set for solo Bass verse and the same MCCTB choral distribution. Bars 72-82 are a case in point where the vocal line does not agree with either the rhythm or the placing of accidentals in the organ part. Bars 104 and 119 also have discrepancies in terms of accidentals between the verse and organ lines. The omission or inclusion of rogue accidentals can often be ascribed to carelessness on the part of the copyist, and the evident speed at which Batten was copying was not, it would

⁶⁰ Herrissone has shown the use of this practice of simplifying vocal lines in Restoration organ music in *To fill, forbear, or adorne* (2006), pp. 48-53, and while such lines tend to be more virtuosic and complex in Restoration verse anthems, it is probable that similar practice abounded in the Jacobean and Caroline repertoire. In Pisinge's anthem, Batten has also replaced some repeated notes with longer notes (in bars 95-6 for example), a trait also common to later organ books (Herrissone, *op. cit.* p. 48).

seem, conducive to a high level of accuracy. Nevertheless, there are differences here which appear to stem from more than a lack of attention and implicitly undermine the relationship between Batten's organ book and Barnard's partbooks. In Barnard's manuscripts, Woodson's 'Arise O Lord' is marked both 'Made for Mr Barnard' and 'the second coppies'. This latter appellation probably means that these were copies made from Woodson's autograph, or a manuscript closely associated with him, and 'made for Mr Barnard' is likely to be a dedication of sorts as described in Chapter 2. It can reasonably be assumed, then, that the readings provided by Barnard hold a good degree of reliability and accuracy. It would therefore be in his interest, if indeed he was the dedicatee of this anthem, and if his and Batten's manuscripts were complementary, to ensure that the organ part was relatively error free. The reading adopted by Batten, however, is far from this, most obviously in the rhythms of bar 81-2, where Batten has transposed the note lengths of the minim F and semibreve G. With the large number of disagreeing accidentals preceding this, both in the doubling of the vocal part and in the independent material inserted by Batten (cf. bars 72-4)⁶¹ it is apparent that the sources do not sit easily side by side.

Given the extremely narrow distribution of music by the composers discussed above, along with the fact that neither of these anthems appear in any other extant source, it seems unusual that the vocal and organ parts should disagree on this scale. This is especially unusual when one considers the close personal links Barnard probably had with Pisinge and perhaps also Woodson, and

⁶¹ It may be that Batten's (mis)copying of the vocal line in adding a b natural and f sharp at this point has had a knock-on effect on the independent parts, necessitating major modes in these bars which are at odds with both the vocal line here and the overall harmonic language of the piece.

certainly had with Batten, and that these anthems probably only ever survived in manuscripts at Canterbury and Windsor respectively.⁶²

In light of this, it becomes apparent that although Barnard and Batten's manuscripts are closely linked in terms of repertoire, this is perhaps the extent of the sources' relationship. Batten *did* copy items into Barnard's partbooks, and Barnard added an annotation to Batten's organ book, but they were not part of an integrated copying project, as evidenced by the divergent readings described above. What is more likely is that music was copied by both as manuscripts came to hand, and that Barnard's existing repertoire formed, in part, the basis for Batten's collection. Batten can be seen as something of a careless copyist, and his work bears the hallmarks of a man in a hurry in terms of avoidable errors and legibility.

b) The *First Book*

Bunker Clark proposed that Batten's Organ Book 'may have been written to be printed shortly after the voice parts [of the *First Book*] ... or to be available for making manuscript copies to be used with the printed partbooks'.⁶³ While this first suggestion is clearly incorrect, there is something of a relationship between Batten's book and Barnard's printed *First Book*. The services and anthems in the *First Book* which require organ accompaniment comprise the following:⁶⁴

⁶² Pisinge's verse anthem 'I will hear thee' survives in *Och Music MSS 62-6*, copied by Thomas Myriell, which shows his music did have some circulation in London, but he remains unrepresented in any other extant source.

⁶³ 'Colleagues and Collaborators', p.217

⁶⁴ All music, full or verse, would have been performed accompanied, but only the verse settings are listed here.

Morley:	First Service
Giles:	First Service
Ward:	First Service
Byrd:	Second Service
Gibbons:	Second Service
Byrd:	Second Preces and Psalm (Third psalm – ‘Let my complaint’ – only)
Byrd:	O Lord rebuke me not
Byrd:	Hear my prayer
Mundy:	Ah helpless wretch
Morley:	Out of the deep
Gibbons:	Behold thou hast made my days
Batten:	Out of the deep
Ward:	I will praise the Lord
Byrd:	Thou God
Byrd:	Christ rising
Bull:	Deliver me O God
Ward:	Let God arise

Of these, all but Batten’s own ‘Out of the deep’, Byrd’s ‘Let my complaint’ and ‘O Lord rebuke me not’, and the Te Deum, Jubilate, Kyries and Creed of Gibbons’ Second Service are in Batten’s organ book.

Taking two of the verse anthems as examples, we can examine the correlation between the Organ Book and Barnard’s print. Mundy’s ‘Ah helpless wretch’, with its short choral interjections and triple time section, is notated a fifth higher in Batten’s manuscript, and the first, repeated, section, is only written out once, followed by the instruction ‘begine all againe and then goe forward’. The accompaniment given by Batten is almost entirely in two parts, with the occasional excursion into three, and the vocal line is not doubled for the duration of the piece. It is therefore no surprise that the reading of this in Batten’s organ book largely agrees with the printed parts. However, there are some disagreements over accidentals, and note lengths do not always correspond with

the printed parts. The same can be said of Ward's 'I will praise the Lord', the reading of which in the organ book is a close match to the printed parts, which were set up in type from Barnard's manuscripts. There are still, however, occasions where accidentals do not agree. There is no evidence to show that the 'Batten' Organ Book had an accompanying set of partbooks, and we have seen that although there are definite similarities between the repertoire in Barnard's manuscripts and the organ book, readings do not tend to have a great deal of consistency across these sources. The same can be said of the relationship between the organ book and Barnard's printed parts; any similarity in repertoire is simply in these terms. Barnard had no intention of issuing an organ part to complement his *First Book* – the labour required in setting an organ part in movable type was immense, presenting far greater complexity than setting individual parts, which we have seen was on occasion beyond the capabilities of Barnard's composers. The only organ book printed in the seventeenth century is the *Pars Organica* of Thomas Tomkins' *Musica Deo Sacra*, and as editor, Nathaniel Tomkins probably only included it because he was himself a highly accomplished organist. *Musica Deo Sacra* was printed by William Godbid, a renowned printer of music, and Nathaniel Tomkins was engaged in proof-reading for at least three years before publication;⁶⁵ even so, an *errata* list has been added at the end of each printed part. It is little wonder, therefore, that Barnard, working with an inexperienced printer, was largely unsuccessful in eradicating error from his *First Book*. Barnard was, by all accounts, not an organist, and as his printers

⁶⁵ Stevens, D (2005): 'The Music of Thomas Tomkins' in Boden, ed.: *Thomas Tomkins: The Last Elizabethan*. p. 199

were unused to setting music anyway, it is probable that neither Barnard nor Griffin's composers had the first idea of how to approach creating an organ part from movable type. Furthermore, the type Barnard had had specially cast was too large to be used for an organ part, and the Griffin printing house does not seem to have been possessed of any other music type larger than the smallest size, used in psalters and other such publications.⁶⁶ Therefore, despite some similarities in repertoire between the Batten organ book and Barnard's *First Book*, there were most probably never any plans to produce a printed organ part. Barnard's choice of verse anthems and services may have been influenced by the fact that he knew organ parts were readily available, and in any case, most organists were able to make their own parts from a set of vocal partbooks, although this was not common practice.⁶⁷ The discrepancies in surviving organ parts to the same pieces are testament to this, and there are often high degrees of variation and idiosyncrasy between any two organists.⁶⁸

We have seen, therefore, that Barnard's choice of repertoire was influenced by a desire to preserve the greatest music of the renowned Elizabethan, Jacobean and Caroline composers, as well as including some less well-known St. Paul's works. In doing so, he began to consolidate what was to become a canon of

⁶⁶ In all known Griffin publications where music type is used, which consist only of simple and often highly inaccurate settings of the psalms, the type fount is the same; too small to set an organ part that would be legible.

⁶⁷ In *Drc* MS A4, the copyist, Alexander Shaw, clearly did not have recourse to a pre-existing organ part for Richard Portman's 'Rejoice in the Lord', and while his version follows the vocal parts in the verse sections, his harmonies are clumsy, awkward and most unlike Portman's originals. There are no accompanying vocal partbooks surviving at Durham to this manuscript. See Bamford: 'Three Verse Anthems by Richard Portman: Sources and Editions', unpublished MA diss. University of York (2004).

⁶⁸ This is demonstrated in the divergent organ parts to Byrd's verse anthems (see the Byrd edition, vol. 11), and also in the verse anthems of Richard Portman, discussed in Bamford: *Op cit.*

great composers and compositions for the Anglican Cathedrals. This was to be strengthened further at the Restoration, and it is at this time that the *First Book* saw its importance grow immeasurably, becoming the basis for rebuilding the repertoire at numerous cathedrals throughout England, and it is the use of Barnard's books at the Restoration that is discussed in the following Chapter.

Chapter Five – The *First Book* at the Restoration

While Barnard must have been understandably distraught to see the potential success of the *First Book* thwarted by political events at its publication in 1641, it was political circumstances once more that were to thrust it into the limelight at the Restoration and make it a necessary purchase for many cathedral foundations. However, with the death of Barnard in 1646 and that of his widow in 1654, apparently leaving no children, he was not able to reap the delayed fruits of his labours, and it fell to music publisher and entrepreneur John Playford to take advantage of the opportunity provided by the recommencement of cathedral worship in 1660. It is not known how Playford was able to obtain stock of Barnard's *First Book*, but he certainly sold sets to numerous cathedrals, including Canterbury and Westminster Abbey. Edward Griffin, Barnard's printer, had died in 1652, but the business was continued by his widow, Sarah, later succeeded by their son, Benedict Griffin. The only, tentative, link that I have been able to establish between Barnard, Griffin and Playford is that during the Interregnum and early years of the Restoration, Sarah Griffin was employed as printer for John Playford. In 1660, she printed the following tract:

The speech and declaration of His Excellency the Lord Generall Monck delivered at White-hall upon Tuesday the 21. of February 1659. To the Members of Parliament at their meeting there, before the re-admission of the formerly secluded Members into the Parliament House. Ordered by his Excellency the Lord Generall that this speech and declaration be forthwith printed and published. Will: Clark secretary. Entred in the Stationers Hall according to order. , London : printed by S. Griffin, for John Playford at his shop in the Temple near the Church, 1659 [i.e. 1660].¹

¹ Wing (2nd ed.) A867; ESTC R7905

Although the print itself is not of relevance to the present study, the fact that Playford used Griffin for this shows that he was at least acquainted with the Griffin printing house. Subsequent work undertaken by Griffin for Playford consists of the following three tracts:

*To His Most Excellent Maiestie King Charles the Second our Most Gracious Sovereign the humble address of the officers of the severall regiments of horse under the command of His Excellency the Lord General Monck, as it was presented by them to His Majestie at Dartford Heath in Kent this present Tuesday, May 29, 1660. , London : Printed by S. Griffin for John Playford ..., 1660;*²

*The declaration of the army in Ireland declaring their resolutions for a free Parliament, and the re-admitting of all the members seclued in 1648 : and for the establishing of a learned and orthodox ministry, and their just maintenance by tithes, and for the removing of all needless impositions and taxes, &c. : together with a letter concerning the present transactions there, directed to a friend in London : dated from Dublin February 18, 1659. , [London] : Printed at Dublin and now re-printed at London by S. Griffin for John Playford ..., 1659 [i.e. 1660];*³

*His Maiesties letter to the generals of the navy at sea together with His Majesties most gracious declaration / to be communicated to all captains and seamen belonging to the fleet ; dated from his court at Breda April 14, 1660 ; together with the answer of the generalls and commanders at sea to His Majesties said letter resolved on at a general council held aboard the Nazeby upon Thursday, May 3, 1660. , London : Printed by S. Griffin for John Playford, 1660.*⁴

By the time of the Restoration, Barnard and his widow had been dead for several years, and there appear to have been no surviving children from either of his marriages. It is unclear whether it was Barnard or his printer who held the unsold copies of his *First Book*, but we have seen in Chapter Three that

² Wing (2nd ed.) T1372A, ESTC R4735

³ Wing D634; ESTC R8463

⁴ Wing 2nd Ed. C3114; ESTC R37622. Sarah Griffin and her son, Benedict, also printed an octavo Psalms of David, to the translation by Henry King (Wing 2nd Ed. B2506; ESTC R18310) in 1671 for Playford. This is the last and only other link between Playford and the Griffin publishing house.

Barnard himself most probably retained the copies after printing had been completed. Whatever the case, it fell to Playford to dispose of them.

Playford is only mentioned by name, in connection with the sale of the *First Book*, at Canterbury and Westminster Abbey. Although at Canterbury the expenditure on Barnard's publication was not entered into the Treasurer's Account Books, the receipt, signed by Playford himself, survives along with the following itemised bill:

Mr Playfords bill for Musicke Bookes 1660. Bought of John Playford Stationer in the Inner Temple March 6th 1660

Item for two Compleat Setts of Mr Barnard's Collection of Services and Anthems for Cathedral Churches Containing 20 volumes in folio well bound up with Rul'd paper added to each volume. £28.

Item for Lettering the bookes on the outside for deffinition of the quieres 5s. and for a box 8s. 6d.⁵

The reference in the Westminster Abbey Treasurer's Accounts is in similar vein:

To John Playford for a sett of Mr Barnard's Collections of Services and Anthems conteyning Tenn Bookes in folio bound in rough leather with one quire of rulled paper £13.10s

and for the loan of another set for four or five Sunday, and the portage and carrying them 10s. in all £14.⁶

⁵ GB-Ca CCA/DCc TV 1

It is clear from these references that Playford was not only selling the books, he was giving them added value by including ruled paper on which to make manuscript additions, binding them, block-stamping the front covers, and even hiring a set to Westminster Abbey. The wording 'Mr. Barnard's Collection(s) of Services and Anthems', common to both references, is presumably a result of Playford's advertising, as nowhere in Barnard's own prefatory material is this phrase used. Playford can be seen to have furnished numerous institutions with copies of the *First Book*, bought to quickly establish choral service while manuscripts continued to be copied, and it is a conflation of Barnard's chosen repertoire and more up-to-date music that formed the basis for the early Restoration repertoire.

Surviving copies of Barnard's First Book: Location, provenance and use

The thirty-nine surviving copies of Barnard's *First Book* are scattered across numerous libraries in England. While those in the collections of various cathedrals tend to reflect the institutions in which those particular copies were used, ascertaining provenance for those in other libraries is not so straightforward, and this section sets out to describe the provenance of all extant copies. In most cases, this can be gleaned from a study of the later manuscript additions to the books, and also annotations to the printed texts. To this end, lists of all manuscript additions will be provided within the ensuing

⁶ *GB-Lwa* MS 30695, f.5

discussion, but a detailed examination of scribes is not, as the direct relevance of this to the present study is limited.

CA Music Ms A1: Primus Contratenor Cantoris; Lbl k.7.e.2: Tenor Cantoris

As we have seen previously, Canterbury Cathedral purchased 'two Compleat Setts' of the *First Book* from John Playford in 1661, and this copy of the Primus Contratenor Decani book is the only one to survive in the cathedral library. The binding of this part is decorated with gilded Roman letters, reading: 'CHRIST CHURCH CANTERBURY CONTRATENOR CANT:', perhaps the lettering 'for definition of the Quires' that Playford was paid extra for. This copy of the part contains numerous manuscript additions, many repairs, and is missing all the prefatory material, along with folios 1-6, 30, 32-4, 89, 93 and 96. Folios 1-6 and 33-4 are present in manuscript, although the Sanctus and Gloria from Tallis's Short Service have not been included, and the pages containing the Benedictus and most of the Creed have since become lost. The presence of folios 33-4, but not 32, in manuscript shows that when the repairs were made, the printed f. 32 was still there.

A note inside the front cover of this book reads as follows:

Barnard's "Church Musick" is excessively rare, & no complete copy is known to exist. The British Museum has only the Bass Part, which was purchased since the beginning of the present year. This volume, after having been lent to a musical antiquary,

who kept it about 45 years, was recovered through the kind assistance of Mr J. G. Nichols F.S.A, in 1871, and has been repaired and rebound by Mr. Tuckett, of the British Museum.

There is also a letter from W. Barclay Squire, detailing duplicate leaves in the copy belonging to the Sacred Harmonic Society (now in *Lcm*), which he was offering to Canterbury. These are folios 94-5, f. 95 being erroneously numbered 97 as it is in all copies, and this offer appears to have been taken up, the relevant leaves being labelled with an adhesive library stamp numbered '151' and a label reading 'Barnard's Church Musick Counter-Tenor Part 1641'. Such making up of copies was not uncommon, and there is evidence of this happening in some of the *Lcm* copies as well as the Bassus Cantoris part in the Henry Watson Library, Manchester, all of which will be discussed in this section.

The manuscript additions appear to have been begun, or at least the first stage completed, in 1662, on the paper provided by Playford.⁷ Thomas Jones, lay clerk, was paid five pounds for copying John Ward's *Te Deum*, Marson's *Second Service*, and the anthems 'Lord make thy servant', 'Thou art my King O God', 'O Lord let me know mine end', 'I heard a voice in heaven', 'Hear my prayer', and 'Glorious and powerful God'.⁸ The table of manuscript addition shows that this copying activity concerns the copy still at Canterbury, and also the Tenor Cantoris book at the British Library, which has an obvious correlation. Further copying activity took place in 1664, when Jones was paid

⁷ This paper is similar to Heawood, no. 665, from the mill of A. Durand, papermaker in Caen, Normandy. Papers with this or similar watermarks are found in much English material in the twenty years after the Restoration. Playford's paper is found in many of the surviving copies of the *First Book*, as described in this Chapter.

⁸ *Ca* – CCA/DCC/Treasurer's Vouchers, 24th October 1662

again 'for pricking of an Anthem called O Lord I bow the knees of my heart for verces being pricct in all twenty bookes being 46 sides at 3d. the side', and for 'an other full Anthem called O gracious God being prickt in all the 20 bookes'.⁹

Table V/1: Manuscript Additions – *Ca* Music MS A1 (1CtC) / *Lbl* k.7.e.2 (TC)

Title	Composer	<i>Ca</i> Music MS A1 (1CtC)	<i>Lbl</i> k.7.e.2 (TC)
O Lord make thy servant	[Cranford]	1-2	-
Thou art my King O God	[Tomkins]	2-2v	1
O Lord let me know mine end	Mr Tho: Tomkins	2v-3v	1v
I heard a voice in heaven	Mr Albertus Bryne	-	2
Glorious and powerful God	[Gibbons]	4-5v	3
Heare my prayer	Mr Wilkinson	6-6v	2v
O Lord I bow the knees of my heart	Mr Tho: Holmes	7-7v	3v
O gracious God	Mr George Marson	8-8v	4-4v
When Israell came out of Egypt	[John Heath]	-	4v-5v
Looke shepherds: Anthem for Christmas Day	Mr John Sargenson	9-9v	-
Behold now praise the Lord		10-11v	-
This is the day which the Lord hath made	[William Turner]	11v	-
Comfort yee my people	Mr Tucker	12	-
O god wherefore art thou absent	[John Blow]	12v	-
I will cry unto god with my voice	[Henry Hall]	13	-

⁹ *Ca* – CCA/DCC/Treasurer's Vouchers, 21st May 1664

Title	Composer	Ca Music MS A1 (1CtC)	Lbl k.7.e.2 (TC)
Hear my prayer O God	Mr Adrian Batten	1-1v ¹⁰	-
I beheld and lo	-	1v-2	-
Glory be to God on high	Mr Loosemore	2-2v	-
O God thou art my God	[Purcell]	3-3v	-
[Service] in E#: T, J, K, C	Dr Rogers	4-6v	-
Service [in e]: T, J, K, C, M, N	Mr Pell: Humphreys	7-12	-
Service in Gamut: T, J, K, C, M, N	Mr Bryne	12v-16v	-
[Te Deum]	Jo: W[ard]	17-18	-
2 nd Service: T, M, N	Mr Marson	19-22	-
Sanctus	Mr King	22v	-
Sanctus	Dr Rogers	22v	-
Te Deum [in D sol re]	Mr. Rogers	23-23v	-
[blank]	-	24v	-
Nunc Dimittis [in D sol re]	Mr Rogers	25-26v	-
Behold now praise the Lord	Dr Rogers	26v-27	-
Benedicite	Mr Sargenson	27v-29	-
Te Deum	Mr Sargenson	29v-31	-
Jubilate	Mr Sargenson	31v-32	-
[Service] in D: T, J, K, C, M, N	Dr Child	32v-37	-
[Service] in E#: T, J, K, C, M, N	Dr Child	37v-41v ¹¹	-
Commandements and Creed	Rogers	42-42v ¹²	-
[Magnificat]	[Rogers]	43-43v	-
[Nunc Dimittis]	[Rogers]	43v	-

The copy at the British Library, although of undoubted Canterbury provenance, contains far fewer manuscript pages than that still at Canterbury. This is possibly because of the nature of the books' use at Canterbury. Playford sold

¹⁰ This and the following items are bound *verso* from the back of the volume

¹¹ A blank page, numbered 40a, has been inserted between ff. 40 and 41

¹² A blank page inserted between ff. 42 and 43

the cathedral two sets, both of which were supplied with ruled paper bound in, and both of which were copied into during the 1660s. However, it is possible that after Jones' initial bout of copying activity, one set of the books was taken out of regular use, perhaps because of changing repertoire, or possibly because the books were becoming damaged with frequent use, and kept as reference copies, to which no more manuscript additions were made. This theory is strengthened by the existence of *CA Music MS 1*, a Tenor Decani partbook dating from the early Restoration period. It contains a large portion of the repertoire printed by Barnard, with nine services¹³ and twenty anthems, largely duplicating the repertoire found in the manuscript sections of *Ca Music Ms A1*, the Barnard book. Cheverton has suggested that 'at some point after 1664 some of the volumes received no further additions and must have left Canterbury',¹⁴ but there is no indication of their leaving Canterbury so early. It would not be unusual to keep a reference set, especially as the books had been such an important and costly investment.

The British Library copy is in much better condition than that still at Canterbury, and it has not been necessary to effect manuscript repairs to the printed pages. Also, it is the single copy of this part to survive complete, with no missing folios. I believe this supports the assertion that one of the sets purchased by Canterbury was kept separate and used for reference, rather than leaving Canterbury altogether as soon as manuscript additions ceased to be added.

¹³ None of these services contains settings of the Venite

¹⁴ 'English Church Music of the Restoration Period', unpublished Ph.D thesis, University of Wales, Cardiff (1984), p.325

The papers supplied by Playford have a watermark of the Arms of Amsterdam and 'A DVRAND', and are ruled with a two stave rastrum, containing ten staves per page. As Playford is known to have supplied a number of cathedrals with copies of the *First Book*, it is likely that the existence of this paper bound up with surviving volumes points to Playford as the source of these copies.

The same paper is found in the only copy surviving at Gloucester Cathedral, a copy of the *Secundus Contratenor Decani* book.

Gl* Music Ms 103: *Secundus Contratenor Decani*; *Lbl* k.7.e.2: *Primus Contratenor Cantoris

The single copy in the cathedral library shows signs of some use, with manuscript repairs to several pages, and annotations throughout. The first four folios of the prefatory material are lacking, as are folios 4 and 117, the former being replaced with a page of manuscript. As at Canterbury, there are manuscript additions at the end of the book, on exactly the same type of paper, ten staves ruled with a two stave rastrum and with the same watermark, proving that Gloucester too purchased their set of the *First Book* from John Playford. The front cover of the volume is also impressed with the royal arms and 'CONTRATENOR: D:', a service also presumably carried out by Playford. The manuscript additions correlate with the *Primus Contratenor Cantoris* part in the British Library, and in both books, the two services by Matthew Jeffries only provide the text, the staves remaining blank. The contents of the manuscript additions to both books are shown below:

Table V/2: Manuscript Additions – *Gl* Music MS 103 (2CtD); *Lbl* k.7.e.2 (1CtC)

Title	Composer	<i>Gl</i> Music MS 103 (2CtD)	<i>Lbl</i> k.7.e.2 (1CtC)
First Service for verces: T, M, N	Mr Jefferies	1-3	1-3
Second Service: T, M, N	Mr Jeffries	3v-6	3v-4v [No N]
[Service]: T, M, N	Mr Richard Farrant	6v-8v	5-6v
[Service]: T, M, N	Mr [Thomas] Boyce	9-10v	7-8v
[Service]: M, N	Mr Portman	-	9-9v
[Service]: M, N	Mr Wm: King	-	10-10v
[Service]: T, J, S, K, C, M, N	Mr Ben: Rogers	-	11-15v
Morning Service; T, J, S, K, C	Mr Wm: King	-	16-18v
[Responses]		11 ¹⁵	-
[I will sing unto the Lord]	Wi: London	11v	-
[O praise the Lord]	John Farrant	11v	-
[Out of the deep]	[Tallis]	12	-
[Remember not O Lord]	[William Parsons]	12	-
Praise the Lord	Master Jefferies	12v	-
O Lord of whom I doe depend	Mr East	13	-
[God is gone up]	-	13v	-
- ¹⁶	-	14	-
[The king shall rejoice]	[John Oker]	14v	-

This purchase was made in 1661, at a cost of fifteen pounds and five shillings, a price which included carriage. This was naturally a major expenditure, and

¹⁵ Folios 11-14 are bound *verso*, with several leaves missing between folios 11 and 12

¹⁶ End of an anthem, with text 'founder and foundation of endless habitation' (a setting of the text 'Glorious and powerful God').

as with Music MS A1 at Canterbury, the copies of Barnard's printed books seem to have been used as a basis for newly copied manuscript partbooks, two of which survive at Gloucester as MSS 104 and 105, Tenors Decani and Cantoris respectively. These books were clearly meant to either complement or supersede the copies of the *First Book*, and have the following services in common with Barnard's books:

Tallis, Strogers, Bevin, Byrd (First), Gibbons (First), Mundy

As at Canterbury, no settings of the Venite have been copied into these books, and that only the simplest services have been chosen is probably indicative of the standard of the choir. MS 104 also contains Byrd's first and second Preces and Psalms, along with those of Tallis and Gibbons, as well as the Tallis Responses and Litany, all the four-part anthems except those by Tye and the majority of five-, six-part and verse anthems printed by Barnard. Cheverton's assertion that 'the missing items probably [reflect] lost pages rather than any systematic process of selection'¹⁷ seems unfounded, especially given that it is unlikely the same services would be missing from both MSS 104 and 105. What seems most likely is that the copies of Barnard were gradually superseded by manuscript partbooks as they deteriorated or became impractical due to the numbers of unused items they held. The British Library copy, previously at Gloucester, has 'William Bond his Book 1752' written on folio 42v, but this does not necessarily mean that it was still being performed from at this time.

¹⁷ *Op. cit.*, p. 341

The Primus Contratenor Cantoris part at the British Library is among the least complete of all thirty-nine surviving books, only containing folios 41-94, and with the decorative initials on ff. 54v and 64v cut out. It has clearly been in an incomplete state for some time, as the verso of f. 94 is severely discoloured, showing in has long been an outer folio. Unlike the Gloucester book, the manuscript additions, which comprise of services only, are bound after printed folio 82, which marks the end of the printed services. This strengthens the assertion that at Gloucester each book was used differently, depending on the user, the time of repair or the rate of deterioration experienced. The paper is that supplied by Playford, but the book has evidently been rebound with the pages originally at the end of the volume transferred to the earlier section. Presumably manuscript anthems were originally bound at the end of the book. Formerly the property of John Bumpus, he has added some notes on Barnard's *First Book*, and a letter from 'C.B.C' is also bound in, describing the condition of the books at Worcester. The importance of the *First Book* to antiquarians and collectors is discussed in the following Chapter.

Lbl k.7.e.2: Bassus Decani

There is no concrete evidence as to the provenance of this volume, but it is in comparatively good condition, lacking only the final gathering, and with the gathering consisting of folios 55-60 damaged, manuscript repairs having been effected. The manuscript additions are extensive, and are divided into services and anthems, the services being bound after printed folio 80, and the anthems,

except Christopher Gibbons's 'How long', after printed folio 122. From the numbering of the manuscript pages, it is evident that the final gathering had been lost when the extra pages were bound in, as the numbering, in the original copyist's hand, begins at 123. This suggests that this particular copy did not emanate from Playford, who would presumably not furnish a choir with an incomplete copy, bound up with blank ruled pages. This is confirmed by the difference in the paper used, which does not correlate with the other ruled pages supplied by him in the books at Canterbury and Gloucester. It is possible, however, that Playford did indeed sell this set, but *without* extra pages, and the final gathering became detached and lost before the manuscript additions were bound in at a later stage. The additional pieces are as follows:

Table V/3: Manuscript Additions – *Lbl k.7.e.2 (BD)*

Title	Composer	<i>Lbl k.7.e.2 (BD)</i> ¹⁸
Service: [T, B, M, N]	Mr Patrick	81-7 ¹⁹
Service in Gamut: [T, J, M, N]	Mr Thomas Preston	88-95
Service: [T, J, K, C, M, N]	Mr Albertus Bryne	96-106
Service in E la mi: [T, J]	Mr Thomas Preston	107-9
Service in D sol re sharp: [T, J]	Mr Tho: Preston	109-112v
Tripla Service in B e mi b flat: [T, J, M, N]	Mr Preston	113-116v
[Service] in F fa ut: [T, J, M, N]	Tho: Preston Junior	117-120
[S, G]	Mr Tho: Preston	121-122
How long wilt thou forget me O Lord	Dr [Christopher] Gibbons	122v
Behold how good and joyful	Mr Hutchinson	123-4 ²⁰
God standeth in the congregation	[Read?]	124-5

¹⁸ The leaves are paginated from 81-106, 123-162, but foliated from 107-122

¹⁹ These leaves are inserted after the printed folio 80

²⁰ The leaves are inserted after the printed folio 122

Title	Composer	<i>Lbl k.7.e.2 (BD)</i> ²¹
Save me O God	[Wanless]	125-7
When the Lord turned	Mr Jo: Foster	127-9
This is the record of John	Mr Gibbons	129-30
O Lord make thy servant	Mr Cranford	130-132
Behold now praise the Lord	Mr Alinson	133-4
Blow up the trumpet	Mr Parson [sic]	134-6
Preserve me O Lord	Mr Wilkinson	136-7
My song shall be always	Mr Henry Lawes	137-8
O praise the Lord	Mr Batten	138-9
I will always give thanks		139-40
If ye love me		141
Hear my prayer	Mr Wilkinson	142-3
Almighty and everlasting	Mr Foster	143-4
Thou art my King O God	[Tomkins]	144-6
I will sing unto the Lord	Alex: Shaw	147-8
I give you a new commandment		149
It is a good thing to give thanks	Mr Thomas Preston	150-1
Rejoice in the Lord	Mr Tho: Preston	152-3
Behold now praise the Lord	Mr Tho: Preston	154
O be joyfull in the Lord	Mr Tho: Preston	155
Give the king thy judgments	Dr Henry Aldridge	156-7
Awake up my glory	Mr Wise	158
When Israel came out of Egypt	Mr Tho: Preston	159
Lord for thy tender mercys sake	[Farrant]	160-1
I will arise	Mr Tho: Wanless	161
O praise God in his holiness	Mr Tho: Preston	162
I waited patiently	Tho: Preston	162

Clearly the clue to the provenance of this copy lies in the identity of Thomas Preston. A Thomas Preston was organist at York Minster from 1666 to 1691, but another was organist at Ripon from 1690 until 1730. Spink suggests that

²¹ The leaves are paginated from 81-106, 123-162, but foliated from 107-122

all the music attributed to Preston in these books is by Preston of Ripon, the younger man.²² Certainly the book has northern origins, as the majority of the manuscript additions are by composers affiliated with northern institutions: Hutchinson (York), Alexander Shaw (Durham, Ripon), Wanless (York), Wilkinson (Durham), Foster (Durham), Alinson (Durham) and Preston himself. That Martin Pierson's 'Blow up the trumpet' is incorrectly attributed to 'Mr Parson' is another indication of origins outside London. The prevalence of Durham composers is presumably what led Morehen to ascribe this book Durham origins,²³ and indeed Patrick's Service, along with the first seventeen anthems are in the hand of Alexander Shaw, a prolific copyist whose hand is found in a number of Durham manuscripts and the presentation manuscript *Lbl Add. MS 30479*. Shaw was a 'chorister' at Durham from 1660-64, and subsequently a sackbutter until 1672.²⁴ He was appointed organist in 1677, previous to which he had been at Ripon Minster since 1674, when he was paid for 'pricking songbooks p^{ro} choristers' on 14th September.²⁵ This most probably refers to the copying in the *First Book*, and the music copied into them by Shaw is, unsurprisingly, heavily coloured by music from Durham; in fact all seventeen anthems and Patrick's service, the entire corpus of Shaw's copying activity, were in the Durham repertoire, much being found in the pre-Civil War manuscripts *Drc MSS A5* and *A6*.

The later additions, consisting almost exclusively of Preston's music, impart the only Ripon repertoire. The most likely probability concerning this book, therefore, is that Ripon purchased a set of Barnard's *First Book* at the

²² *Restoration Cathedral Music 1660-1714*, p.409

²³ Introduction to the facsimile edition, p.ix

²⁴ Crosby: *A Catalogue of Durham Cathedral Music Manuscripts*, p. 245

²⁵ Chapter Acts Registrum A 1626-89

Restoration, it was added to by Shaw in 1674 and subsequently by Thomas Preston, in whose hand are the remaining manuscript additions.²⁶ Preston was paid several times for copying between 1696 and 1708, and this may refer to the additions made to the *First Book*.²⁷ For books which were apparently in use over a long period of time, the surviving Bassus Decani part is in remarkably good condition, and shows few signs of hard use. It is possible that the set of Barnard's *First Book* were not the primary books used by the choir, and the fact that the spaces left for initial letters in the music copied by Shaw have not been filled in possibly indicates a set not in daily employ.

***Och* Music MSS 544, 546-553: all parts except Medius Cantoris²⁸**

The collection of Barnard's *First Book* now at Christ Church, Oxford, is of undoubted Hereford provenance, with 'Cathedral of Hereford', along with names of choristers and singing men, inscribed in all but the Bassus Decani volume. There is, however, no record of their purchase in the Hereford Cathedral archives, but the paper used for the manuscript additions points again to Playford as the source. The volumes have all been subject to extensive repairs, most of this done between 1854-57 by John Bishop, who used them as the basis for his score of the *First Book*, now kept in the British

²⁶ With the presumption that the 'signature' on p.120 is a genuine autograph

²⁷ Temperley: *Music of the English Parish Church*, p. 351

²⁸ *Och* Music MS 545, the Medius Cantoris volume for this 'set', is a manuscript copy made by John Bishop from the copy of the part in the collection of the Sacred Harmonic Society in 1863. This book is now *Lcm* D4

Library as *Lbl* Add. 30085-7.²⁹ The missing and imperfect folios of the Hereford books are as follows:

Table V/4: Missing and imperfect folios in *Och* Music MSS 544, 546-53

Voice Part	Missing folios	Imperfect folios ³⁰
Medius Decani (544)	i-v, 1-10, 23, 26	25
Primus Contratenor Decani (546)	3, 4, 6, 23, 27-8	
Secundus Contratenor Decani (547)	I, 6, 34, 117	
Primus Contratenor Cantoris (548)	i-iii, 3-4, 6, ³¹ 26, 51, 88	29
Secundus Contratenor Cantoris (549)	ii, 2-6, 15-16, 23-4, 103, 116	
Tenor Decani (550)	27-8, 33-4	
Tenor Cantoris (551)	27, 85-90	
Bassus Decani (552)	i, iii-v, 5, 43-9, 105-6	17, 37-60, 79-80, 123-6
Bassus Cantoris (553)	6, ³² 83-4, 88, 91	

These books were clearly in use until at least the 1730s, the latest date written in being '1737', in the Medius Decani book, f. 97. The alterations to the text of the Litany in the Medius Decani book also show continued use, with the last version of the text referring to 'the princes Anne of Denmarke' and

²⁹ The work of John Bishop is discussed in Chapter Six, below.

³⁰ Only those to which Bishop has made extensive manuscript repairs are listed here, along with those remaining unrepaired.

³¹ This page is supplied in manuscript, but not in Bishop's hand. This repair was made by the copyist of several of the manuscript pages at the end of the book.

³² A manuscript page is inserted here, numbered 6a, with the annotation 'Transcribed by Mr Joseph Warren 1846 from a copy of the Bassus Cantoris part in his possession. PB' This is the British Library copy. The other missing leaves have likewise been transcribed.

'Katherine queene Dowager', dating this to the last years of the seventeenth century.

The manuscript additions give, as expected, a collection of anthems and services by London and local composers, although the emphasis here seems to be on works by local men. In every case the foliation continues from the last printed page, and shows that the books were complete when the manuscript pages were bound in. The additions are for the most part made up of earlier Restoration music, perhaps an indication that these books fell gradually out of use as later music was entered into new manuscripts. The Bassus Decani volume, however, contains no manuscript additions, no references to Hereford and is clearly from elsewhere, although it carries the same blind-stamped ornament on the cover as the other volumes – a rectangular block with diamond-shaped fleurons at each corner, perhaps again part of the service offered by Playford. This copy was purchased for Hereford in 1862-3 from Thomas Kerslake, bookseller of Bristol, who also sold the Sacred Harmonic Society eight of their volumes, now *Lcm* D1-5, 7-9. This copy is in poor condition compared with the others, with many of its folios suffering from water damage. The Litany text has also been altered to refer to Queen Anne, showing that this book was undoubtedly in use in the eighteenth century, but there are no clues as to its provenance.

In the following Table, an asterisk indicates where an item has been entered verso, beginning at the end of the books.

Table V/5: Manuscript Additions – *Och* Music MSS 544, 546-51, 553

Title	Composer	<i>Och</i> Mus. 544 (MD)	<i>Och</i> Mus. 546 (1CtD)	<i>Och</i> Mus. 547 (2CtD)	<i>Och</i> Mus. 548 (1CtC)	<i>Och</i> Mus. 549 (2CtC)	<i>Och</i> Mus. 550 (TD)	<i>Och</i> Mus. 551 (TC)	<i>Och</i> Mus. 553 (BC)
Hear my prayer	[Thomas Wilkinson]	132-132v	134-134v	127-127v	132-132v		127-127v	125-125v	127
Above the stars	[Tomkins]	132v-133 ¹	134v	128	132v-133	126-126v	127v-128	125v-126	127v-128
My beloved spake	[Tomkins]	133v-135	135v-136	127v-128	133-133v	127	128v-129	127-127v	128v-129v
O Lord let me know mine end	[Tomkins]	143v	135-135v	129v-130	133v-135	127v-128	129v-130	127v-128	130
Teach me O Lord		135v-136	136-136v	128v	141v-142	1288v-129	130-130v	128-128v	130v-131
O hear my prayer	[Giles]	136-136v	136v-137	129	135v-136	129	130v-131	128v-129	131
When Israel came out of Egypt	[East]	136v-138			143-143v	130-130v	134v-135v	130-131	138-138v
By the waters of Babylon	Mr R: Browne	138-138v	137v	130	136-136v	129v	131v	129v	131v
Unto him that hath loved us	R: B[rowne]	139-139v	138-138v	130v-131	136v-137, 141	132-132v	132-133	131v-132v	132-132v
If the Lord himself	Mr Rich: Browne	140	139-139v	131-131v	137v-138	133-133v	133v-134	133	133-133v
Wherewithal shall a young man							134		
[Preces & Psalm 110]	Mr Tallis	140v-141		132-132v	138v-139	133v-134		133v-134	134-134v
Heare my prayer	Mr Tomkins				139v-140			134v-135	136-137
O Lord thou hast searched me out	Mr John Badham	141v- 141Av	139v	133	140v	134v	129	135v	135

¹ This is 'signed' Robert Cooke

Title	Composer	Och Mus. 544 (MD)	Och Mus. 546 (1CtD)	Och Mus. 547 (2CtD)	Och Mus. 548 (1CtC)	Och Mus. 549 (2CtC)	Och Mus. 550 (TD)	Och Mus. 551 (TC)	Och Mus. 553 (BC)
Let God arise									138v
If the Lord himself							136		
O clap your hands		142v	140		144	135v	136-136v	136v	139-139v
O Lord make thy servant	Cranford	144	140v-142	134v, 137v-138v	144v-145	136	136v-137	137v-138v	139v-140v
Defend us Lord	Mr John Badham	144v	141v	134		137	138	138v	142v
All the ends of the world							138		
How doth the city sit solitary	Mr John Badham	145	141v	133v	145v-146	136v	137v	139	141v-142
Praise ye the Lord	Mr Wm King	145v	142v	135v	146v	137v	138v	139v	143
O sing unto the Lord	W: King	146	143	136	147	138	139	140	144-145
Have mercy upon me	Mr Hugh Davies	146v-147	144v	140	148	135, 139- 139v	142-142v	141-141v	146v
Thou O God	R: D[avies]		145	140v	149	140	143v-144	142	147-147v
Glorious and powerful God	Mr Orlando Gibbons	147		136v-137		131		126-126v, 131-131v	
Behold now praise the Lord	Dr Benjamin Rogers	147v	144	139					
Thou art my king O God	Mr Tomkins			137	142	130v		130v-131v	135v-137v
Behold how good and joyful	Mr Daniel Henstridge	148	143v	138v	147v	138v	139v	140v	145v
The Lord is my light	Mr Wm Lawes	148v	146	141	151v	140v-141	144v-145	144	147v-148
Sing unto God	Mr James Read		145v	141v		141v-142	145v	143-143v	148v-149

Title	Composer	Och Mus. 544 (MD)	Och Mus. 546 (1C1D)	Och Mus. 547 (2C1D)	Och Mus. 548 (1C1C)	Och Mus. 549 (2C1C)	Och Mus. 550 (TD)	Och Mus. 551 (TC)	Och Mus. 553 (BC)
Let my complaint	Mr Richard Davies	149	146v	143	150v		146	145v	150v
Behold now praise the Lord	Mr Richard Davies	149	147	142v			147-147v		150
Who shall ascend	Dr Rogers	149v-150	147v	142	151	143v	146v	144v	149v-150
O give thanks	Mr Tucker	150-150v	148	139v	150-150v	142v-143	140	142v-143	146
Defend us Lord	Hugo [Hugh] Davies	167v* ²					140v	155A*	151-151v
Rejoice in the Lord	Hugo Davies	167v-166*					141-141v		
Save me O God	[Byrd]	150v-151						147-146*	
Consider and hear me	Mr Dan: Henstridge	151v	148v			143	147v	145*	
Behold now praise the Lord			149v	144v					
[Benedicite]	Mr Broad		167v-167*	163v-163*					
[Service: T, M, N]	Mr Patrick		166v*	162v-160*	173v- 171v*			167v*	
Praise the Lord O my soul				159v*					
[Te Deum]	Mr Hugh Davies		165-163v*	158-157*	170-168v*			166-165*	
[Magnificat]	Mr John Badham	169v- 168v*		156v-156*	168-167v*			164v-164*	
[Sharp service: T, J, K, C, M, N]	Dr Child	165-160v*	163-158*		167-162v*			163-160*	157-153v*

² Described as 'DMus Hugo Davies, Musica Baccarreus & Herefordensis Collegii Custos'

Title	Composer	Och Mus. 544 (MD)	Och Mus. 546 (1CtD)	Och Mus. 547 (2CtD)	Och Mus. 548 (1CtC)	Och Mus. 549 (2CtC)	Och Mus. 550 (TD)	Och Mus. 551 (TC)	Och Mus. 553 (BC)
[Service in D: M, N]	Dr Ben: Rogers	160-158*	158-157*	155v-154*			158v- 157v*		
[Service: T, J]	Mr Mudd	158-156v*	156v-155*	154-152*	162-160v*	152v- 151v*	157-155*	159v-158*	
[Service: S, K, C]	Mr Mudd			152-150*	160v- 159v*	151-150*	155-153v*	158-156v*	
[Service: M, N]	Mr Mudd	156-154*		150-149v*		149v-149*	153-152*	156v- 155Av*	153-152v*
[Service: T, J]	Mr William King	154v-153*	154v-153		158v-157*	148v- 146v*	151Av- 151*	155v- 154v*	
[Service: L, S]	Mr William King	153-152v*			156v-156*				
[Service: K, C]	Mr William King	152-151v*			156-155*	146v- 145v*			
[Service: M, N]	Mr William King		152v- 151v*		154-153v*	145-144*	150v- 149v*	154-153*	
The Lord is King	Mr W: King		151*	153v-153*		149v-149*			
O be joyful in God	Mr W: King		150*		153		149-148v*		
O Lord our governor	Mr King		150*		152v		148v-148*	152v*	152*
[Awake up my glory]	Mr Wise						148*		
[Rejoice in the Lord]							148*		
[Service: M, N]	Mr Hall							152-150*	
[Service: M, N]	Mr Read							150v-149*	
Service in E la mi: [T, J, M, N]	Dr Child		148-146v*					149-146v*	

Lcm D1-9: All parts except Medius Decani

The collection of Barnard's printed books now at the Royal College of Music is from the library of the Sacred Harmonic Society, eight purchased from Thomas Kerslake before 1862. These comprised all but the Primus Contratenor Cantoris part, which was given to the Society between 1872 and 1882.³³ Although procured from the same source, it is clear that the nine books do not share a common provenance, the Medius Cantoris part being of different origin. Although only six of the remaining eight books contain manuscript additions, both the Primus Contratenor parts are also from the same set, as all have the same alteration to the Responses, reflecting the change from 'Praise ye the Lord' to 'The Lord's name be praised' in the 1662 Prayer Book, made in the same hand. What is more interesting regarding these books, however, is the fact that the missing conclusion to Gibbons's Short Te Deum in the Decani books, supplied in the same hand in all other copies, is given in a different hand in these. As discussed in Chapter Three, this addition of the missing text bears all the hallmarks of a printing shop correction, so that it is not so in this set indicates that they may have been sold before the correction was made, presumably therefore 'hot' off the press in 1641. This would make them the only surviving copies which could be shown to have been sold at this time. Cheverton has identified these books as having Salisbury provenance,³⁴ and while this is corroborated by the names of several Salisbury singers found throughout the books, there is no reference to their purchase in the Salisbury accounts. This leaves open the possibility that they were purchased before the Civil War broke out, and this is further supported

³³ Husk, W. H: *Catalogue of the Library of the Sacred Harmonic Society*. London, 1882

³⁴ 'English Church Music', p. 374

by the paper evidence – the manuscript additions are made on a paper entirely different from that supplied by Playford. However, as the following Table shows, the vast majority of manuscript additions are of post-Restoration music by, among others, composers active at Salisbury in the 1660s, such as Durant Hunt (vicar choral from 1662) and Christopher[?] London, a lay clerk from 1663. Moreover, the lion's share of the copying work appears to have been taken by Charles Husbands, in whose hand are all the additions from the pre-Restoration repertoire. Active only after the Restoration, Husbands was a professional copyist who also copied music for Durham and Eton. This indicates that while the manuscript additions date from the resumption of services in the 1660, the books may themselves have been purchased earlier, and laid up safely. Salisbury Cathedral escaped serious damage during the Civil War, and the Dean and Chapter had had the foresight to dismantle and store the organ³⁵ - it is plausible that they did the same to their copies of Barnard's *First Book*, no doubt procured at some expense.

The Primus Contratenor Decani and Secundus Contratenor Cantoris parts are clearly made-up copies, having been altered somewhat at an unspecified time. Folios 2-6 of the Primus Decani book are taken from another copy of the same part, as a wormhole can be seen running from folio 1 throughout the entire volume, but bypassing ff. 2-6. In addition, the annotations 'this is Decani side. Turn five leaves further for Cantoris side' and 'Turn 5 leafs further to ye Benedictus' are found on folios 2 and 3 respectively. Likewise, the note 'Turn five leaves backward for this Creed Decany side' is written on folio 4 of the Secundus Cantoris book. These instructions imply

³⁵ Lehmborg, S: *Cathedrals under Siege*, p. 39

that both these gatherings were once part of the same book, housing both Decani and Cantoris parts. Obviously, this would make it impossible to perform from, so presumably this binding together of both sides was done in order to keep a reference copy from which to make manuscript copies from, as has been seen to have been the case at various institutions. Whether this was done at Salisbury or after the books had left there is impossible to say, but these copies, formerly belonging to the Sacred Harmonic Society, *did* have duplicate leaves. Folios 94-5 of the Canterbury Primus Contratenor Cantoris part were sent from this collection by W. Barclay Squire, so clearly some degree of rearrangement had occurred to the Salisbury books. Morehen's assertion that the Secundus Contratenor Cantoris part is from either St. Patrick's or Christ Church Cathedral Dublin³⁶ does not tally with the obvious and continued use of these books at Salisbury, despite the annotation 'St Patricks in Dublin. Dublin Christ Church. St Patricks' on folio 117.

As mentioned above, the Medius Cantoris part is not of Salisbury provenance; it contains no manuscript additions, and of the many names inscribed in it, none can be matched with Salisbury men. Among the names, 'Old Mouser Turner' is referred to numerous times, apparently with some degree of disparagement. There are several crude drawings of a figure throughout this book, presumably 'old mouser' himself, including 'old mouser a dansing' on folio 59, and the following on folio 82v, reading 'I old mouser Turner Chorister of New Colledge I [illeg.] Turn one night before tom Toledy turn over leafe & you will see what that I mean'. When one turns overleaf, to

³⁶ 'Introduction' to facsimile edition, p. viii

folio 82,³⁷ one is greeted with 'fuck', in capital letters. Despite the juvenile crudeness of these annotations, they give a possible clue as to the book's provenance – New College, Oxford.

Morehen puts forward the theory that this book is from the chapel of St. John's College, Oxford,³⁸ presumably because of the partial annotation on folio 98, which reads 'John's Coll. Choresters'. However, this is only the last part of an incomplete note. Among the other names that appear in this volume are John Wilder, alongside the date 1740, Thomas Osborne, G. Gray 'quorester of this Collidge Anno Domini 1719', Richard Gray, Doneton, Michael Baynes and James Wheeler. Whether these are choristers from John's College or New College has not been established, but clearly 'old mouser' bore the brunt of their childish activities.

³⁷ This note is written with the book reversed, at the bottom of the page.

³⁸ 'Introduction', p. vii

Table V/6: Missing and imperfect folios – *Lcm* D1-9

Voice part	Missing folios	Imperfect folios
Medius Cantoris (D7)	i-v, 1-10, 84, 122, all after 127	11, 15, 24, 27, 33, 35, 40-41, 46, 50, 54, 58, 64, 70, 73, 86-7, 90, 92, 102, 107, 113, 118, 120, 123-7
Primus Contratenor Decani (D1)	[i-iii], all after 97	-
Secundus Contratenor Decani (D2)	124-5	-
Primus Contratenor Cantoris (D5)	All after 95	-
Secundus Contratenor Cantoris (D6)	v, 68-71, 91-7	2
Tenor Decani (D3)	i, v, 1-19, 21-6, 32-6, 66, 69-70, 80, 110-11, 126	-
Tenor Cantoris (D8)	i-iv, 19-25, 30, 36, 67-72, 90-92, 95-7, 102, 120-end	-
Bassus Decani (D4)	-	-
Bassus Cantoris (D9)	-	-

Table V/7: Manuscript Additions – Lcm D2-4, 6, 8-9

Title	Composer	Lcm D2 (2C1D)	Lcm D3 (TD)	Lcm D4 (BD)	Lcm D6 (2CtC)	Lcm D8 (TC)	Lcm D9 (BC)
O praise God in his holiness		1, 1*		2*		1	
[Chant for Venite]		1v		2v* ¹			
[Blessed are those that keep]	Tallis					1	
Behold how good and joyful	Mr Wise	5v-6		10-10v	2v	2	
Benedicite	Mr Durant Hunt		4v-5	4v-5	8v-9	2v-3	
Magnificat	Mr Jefferies		5v-6v			3v-4	
[Nunc Dimittis]	[Jefferies]					4	
Benedicite	Mr William Tucker	2v-3v		5v-6v	9v-10v	4v-5, 6	
[Oh Absalom my son]				6v ²			
Turn thou us O good Lord	Mr Langdon	4					
[Te Deum]	Mr Tomkins					5v-6	
Magnificat	Tomkins					7-7v	
[Nunc Dimittis]	[Tomkins]					7v-8	
Sing we merrily	Mr Wise	7v-8		8	11v	8-8v	
[Te Deum]	Mr Boyce					9-9v	
Magnificat	Mr Boyce					10-10v	
[Nunc Dimittis]	[Boyce]					10v-11	

¹ There are chants by Purcell, Blow and Wise² This is a treble part

Title	Composer	Lcm D2 (2CtD)	Lcm D3 (TD)	Lcm D4 (BD)	Lcm D6 (2CtC)	Lcm D8 (TC)	Lcm D9 (BC)
Te Deum	Mr Jeffries						11v-12v
Te Deum	Mr John Farrant						13-14
Magnificat	John Farrant						14-14v
[Nunc Dimittis]	[Farrant]						14v
Jubilate Deo	Mr John Farrant						15
O sing unto the Lord	Mr Walkley				1		
O God when thou wentest forth	Mr Wise	4-5		9-9v	2		15v
Magnificat	Mr Richard Farrant						16-16v
[Nunc Dimittis]	[Richard Farrant]						16v
Thou art gone up on high	Mr Will: King	6v		7-7v			17
Bow down thine ear	Dr. Ben: Rogers ³	8v		8-9	11v		
I will sing a new song	Mr Wise	9v-10		11v			
If the Lord himself	A: Walkley ⁴	10v-11					
In my trouble	A: Walkley			12			
Give the King thy judgments	Dr Aldrich	11v					
Blessed is every one	Mr Wise	9		11			

³ In the Bassus Decani book, this is marked '1676' and appears autograph

⁴ This appears to be autograph

Title	Composer	Lcm D2 (2CtD)	Lcm D3 (TD)	Lcm D4 (BD)	Lcm D6 (2CtC)	Lcm D8 (TC)	Lcm D9 (BC)
How long	Mr Wise			12v			
Sharp Service in D sol re: [T, J, K, C, M, N]	Dr Child						17, 21-4
Second Te Deum	Matthew Jeffries						18-18v
Second Magnificat	Mr [M] Jeffries						19-19v
[Nunc Dimittis]	[Jeffries]						19v-20
Te Deum	Mr Richard Farrant						20-20v
[Service] in E la mi #: [T, J, K, C, M, N]	Dr Child						24-26v
[Service] in F fa ut: [J, K, C, Can, De]	Dr Child						27-29
Evening Service in Gamut: [M, N, Can, De]	Dr Child						29v-31
[Service in e]: [T, J, K, C, M, N]	Mr Pell; Humphreys	1v-5v*	7-8v ³	3-6v*	13-17v	2-5	
[Sanctus]	Mr Wise	6v*		1*	4v	6	
[Service] in E la mi: [K, C]	Mr Wise	7-8*		7-7v*	5-5v	5v-6	
[Service] in F fa ut	Mr Wise	8v-10*		8-9*	3-4	6v-7	
Behold I bring you glad tidings	Mr Purcell	10v*					

⁵ T, J and K only

Title	Composer	Lcm D2 (2CtD)	Lcm D3 (TD)	Lcm D4 (BD)	Lcm D6 (2CtC)	Lcm D8 (TC)	Lcm D9 (BC)
Blessed are those that are undefiled			9				
Arise O Lord	[Gibbons?] ⁶		2-2v	1-2	6-6v, 12-12v		1-1v*
When the Lord turned	Edward Lowe		2v	2v-3	6v, 12v		1v*
O Lord deliver me							2-2v*
Behold it is Christ							2v*
All people clap your hands							3*
Praise the Lord ye servants							3v-4*
Lord remember David							4-4v*
I will sing unto the Lord							4v-5*
O praise the Lord							5-5v*
Remember not O Lord							5v*
Let God Arise	Dr Child						6*
O let my mouth be filled	Dr Child						6-6v*
Behold how good and joyful	Dr Child						6v-7*
O Lord grant the King	Dr Child						7-7v*
Praise the Lord O my soul	Dr Child						7v*
Blessed is every one	Mr Henry Lawes		3	3-3v	7		8-8v*

⁶ This is an adaptation of Gibbons' 'Glorious and powerful God'

Title	Composer	Lcm D2 (2CtD)	Lcm D3 (TD)	Lcm D4 (BD)	Lcm D6 (2CtC)	Lcm D8 (TC)	Lcm D9 (BC)
Rejoice in the Lord	Rich: Portman		3v	3v-4	7v		8v*
Awake up my glory	Mr Wise						9*
How are the mighty fallen	Mr Wise						9*
Blessed is he that considereth	Mr Wise						9v*
The Lord is my shepherd	Mr Wise						9v*
Have pity on me	Mr Wise						10*
Hearken o daughter	Mr Wise						10*
Prepare ye the way of the Lord	Mr Wise						10v*
By the waters of Babylon	Mr Wise						10v-11*
My song shall be always	Mr Wise						11*

***LF* (unnumbered): All parts except Medius Decani, Medius Cantoris,
Secundus Contratenor Decani**

The set of Barnard's *First Book* in the Lichfield Cathedral Library was given to them by Elias Ashmole in 1662, perhaps in an attempt to kick-start choral service at what was one of the most damaged institutions in the country, having been besieged by the Parliamentary forces and used as a garrison for much of the Civil War. Ashmole wrote to Zachary Turnpenny, the Subchanter of Lichfield, on May 3rd 1662 from the Middle Temple as follows:

I have now sent down by Mr Rixon your Lichf: Carrier the sett of Church Services and Anthems for the use of your Quire, with two Bookes of ruled pap[er] wherein to Pricke the Organ pt. for both: in all 12: Bookes and well bound having the Episcopal Armes of the see impressed upon the foreside and my owne upon the other. This is my first free will offering, which with a cheerfull and willing mind I dedicate to the service of your Remple, and may as pious a use be made of them in sound and for the praises of the Almighty, as the donation has sincerity of heart.

It is known that Playford offered binding services, and ornamental blocking, and although Ashmole does not mention extra pages being bound in, the manuscript additions to the books contain the same paper as found in books at Canterbury, Gloucester and Christ Church, Oxford, substantiating the Playford provenance.

The books are in poor condition, with many folios missing and others mutilated, as shown in the following table:

Table V/8: Missing folios – *LF* copies

Voice Part	Missing Folios
Primus Contratenor Decani	ii-iii, v, 1-6, 21-8, 84, 124, 127-8
Primus Contratenor Cantoris	i-v, 1-13, 23-8, all after 120
Secundus Contratenor Cantoris	2, 5-6, 23-8
Tenor Decani	i-v, 1-7, 23-8
Tenor Cantoris	ii, 2-6, 20, 23-8, 115
Bassus Decani	All before 8, 123
Bassus Cantoris	20-9, 33-4

There are many manuscript additions to these books, but the order of these has suffered greatly due to unsatisfactory rebinding and repair work that has been carried out on them. This has also caused problems with the order of the printed pages in some copies. In the Secundus Contratenor Cantoris, folio 72, which was incorrectly numbered 78 in the original printing, has been bound following the *printed* folio 78. Likewise, the Primus Contratenor Cantoris part has folio 95, incorrectly numbered 97, bound between folios 96 and 97, folio 60 of the Tenor Cantoris part, in which the '0' was omitted in printing, has been bound as folio 6, and folio iii of the prefatory material has been inserted after folio v. The manuscript additions are bound at various points throughout the books, and do not follow any particular pattern – any that there might have been has been lost by the efforts of an incompetent binder. In the Secundus Contratenor Cantoris, Primus Contratenor Decani and both Tenor parts, the manuscript pages have been inserted at the end, while in the Primus Contratenor Cantoris and Bassus Decani they are bound in two parts, after the

printed sections of Services and Anthems in the *First Book*. The Bassus Decani book has this division also, but has an additional nine folios bound in place of the missing printed folios at the beginning of the volume. What is more, manuscript folios 11-16 in the Primus Contratenor Decani volume, bound at the end, are in fact pages from the Tenor Cantoris book, and folios 12-13 in the Secundus Contratenor Cantoris volume are from the Bassus Cantoris part. More Tenor Cantoris parts are found as manuscript folios 16-29 in the Primus Contratenor Cantoris book.

More disturbing than these poorly organised manuscript additions, however, is the fact that the printed folios now missing do not correlate with those noted as absent in Morehen's list, given as part of the Introduction to the facsimile edition of the *First Book*. This would appear to indicate that the following pages have gone missing since 1972:

1CtD: 21-8, 84, 124, 127-8

1CtC: 11-13

2CtC: 5, 23-8

BD: All before 8, 123

BC: 33-4

The authorities at Lichfield do not have a record of when or by whom this 'repair' work was carried out, but it seems clear that it has resulted in the loss of a number of printed pages. The possibility exists that the now missing pages were damaged, although present, at the time of repair, and this is implicitly confirmed by the facsimile edition of the Secundus Contratenor

Cantoris part, which is largely reproduced from the copy at Lichfield. Folios 2 and 6 are listed as missing, but folios 5 and 23-8, among others, are reproduced from other, better, exemplars in the *Lcm* copy, implying the Lichfield copies were damaged.³⁹ However, it does seem unusual that a repairer or binder would discard damaged folios, no matter how poor their condition.

The manuscript additions are shown in the following table, and include several works by local composers, with the 'mainstream' repertoire represented by Rogers, Child, Humfrey and others. The foliation is not original, and clearly many pages have gone missing over time, with the foliation not always following the order of the pieces.

³⁹ Publisher's Note, f. [i]v Secundus Contratenor Cantoris

Table V/9: Manuscript Additions – *LF* copies

Title	Composer	<i>Lf</i> 1CtD	<i>Lf</i> 1CtC	<i>Lf</i> 2CtC	<i>Lf</i> TD	<i>Lf</i> TC	<i>Lf</i> BD	<i>Lf</i> BC
Lord thou hast searched me out					1			
Lord who shall dwell	Mr Will: King				1	5v	26v-27	21v
Thou art my king O God	Mr Tomkins				1v	2v-3	8-8v	17 ⁴⁰
The Lord is my shepherd					1v	5v		
O God the heathen	Mr Lamb				2			25
I will always give thanks	Mr Mudd				2v-3	4	9-9v	
How long wilt thou be angry	Mr Christopher Gibbons				3			
My song shall be of mercy	[Henry Lawes]				3	5-5v		
O clap your hands	Mr East				3v	4v		
O sing unto the Lord	Rich: Hinde				4	2	8v	
[Though I speak]	Mr Hinde				4v		8 ⁴¹	
Sing praises	Mr Hinde				5			
The secret sins					5	1		25
Hear my cry O God	Hilton				5v	1		2v-3, 25
Glorious and powerful God	[Gibbons]				6	3-3v		
Grant Holy Trinity	Mr Hooper				6v		34	
Arise O Lord	Mr Woodson				7		34v-35	
O hear my prayer	Dr Giles				7v		34-34v	
Let all the world	Mr Loosemore				8		35v	
Glory be to God	Mr Henry Loosemore			13	8-8v		35v-36	
Fear not shepherds	Mr Henry Loosemore			12v	8v-9		36	
O eternal God	Mr Henry Loosemore				9		36v	

⁴⁰ Conclusion only⁴¹ Conclusion only

Title	Composer	Lf 1CtD	Lf 1CtC	Lf 2CtC	Lf TD	Lf TC	Lf BD	Lf BC
When Israel came out of Egypt	Mr East				9v-10	1v		
Hear my prayer	Mr Wilkinson			13	10		37	
Rejoice in the Lord	Mr Portman			13v	10v		37v	
Awake and stand up	Mr East				11		38	
	-				11			
Behold how good and joyful	Mr Portman				11v		38v-39	
O Lord my God	Mr Swift				12-12v		39v-40	
If ye be risen	Mr Orlando Gibbons				12v			
O Lord make thy servant	Mr Cranfield [sic]				13-13v		40-40v	
Give the King thy judgments	Mr Loosemore			12 ⁴²	13v-14		40v-41	
O Lord let it be thy pleasure	Mr Hutchinson				14		41v	
Sweet Jesus	Mr John Hilton				14v		41v, 3	
Out of the deep	Mr John Hutchinson				15			
Be thou my judge O God	Mr John Loggins				15			
Preserve me O God	Mr Wilkinson				15v-16		3v	
Lord thou art become gracious	Mr Silver				16			
Rejoice O heavens	Mr Ralph Swift				16v-17			
St Stephen being full	Mr Swift				17-17v			
O give thanks	Mr Mundy				17v-18			
O praise God in his holiness	Mr White		16 ⁴³		18v-19			
O God thou art my God	Mr Mudd				19			
Plead thou my cause ⁴⁴	Mr Mudd				19v			

⁴² Folios 12-13 in this book supply Bassus Cantoris parts.

⁴³ All folios from 16 to 29 in the Primus Contratenor book contain parts for Tenor Cantoris. This is the result of careless rebinding.

Title	Composer	<i>Lf</i> 1CtD	<i>Lf</i> 1CtC	<i>Lf</i> 2CtC	<i>Lf</i> TD	<i>Lf</i> TC	<i>Lf</i> BD	<i>Lf</i> BC
This is the record of John	O: Gibbons		17v		19v-20			
In thee O Lord	Mr Wilkinson				20			
The Lord is my light	Mr William Lawes		24		20-21			14v-15
I will always give thanks	Mr Will: King				21		4v	
O Lord turn not	Dr Giles				21v		4	
Praise ye the Lord	Mr Will: King				22		4v	
[Almighty God who by the leading of a star]	[Dr Bull]				22			
Unto thee O Lord	Mr William Tucker				22v	14		22v
Plead thou my cause ⁴⁵	Mr Mudd		19v		23-23v			
Wherewithal shall a young man	Mr Will: Tuck[er]				23v			23
Thou O God	Dr William Holder				24			
O give thanks	Mr Tucker				24-24v			
O pray for the peace	Mr Rich: Nicholson		15v, 17		24v			17
Service in E la mi	Dr Childe				25-27			19-20v, 24v
Sharp Service [D sol re]	Dr W: Child	1-4v		1v-5v	28-32		13-17v	3v-7
O Lord grant the King	Dr W: Child	5		6	32		33v	
Rejoice in the Lord	Mr Henry Lawes		3		32v			
Jubilate	Mr Patrick		3v		32v-33			
I will magnify thee	Mr Hinton	5v		6v	33		17v	
[Service]: M, N	Mr East		5-5v		33v-34		18-18v	1 ⁴⁶

⁴⁴ Chorus only⁴⁵ Verse and Chorus parts⁴⁶ Incomplete

Title	Composer	<i>Lf</i> 1CtD	<i>Lf</i> 1CtC	<i>Lf</i> 2CtC	<i>Lf</i> TD	<i>Lf</i> TC	<i>Lf</i> BD	<i>Lf</i> BC
[Service]: M, N	Sampson Spencer		6-6v, 18v- 19		34v- 35		19- 19v	10- 11
[Service]: T, B, K, C, M, N	Mr Patrick		1-2v		35v- 38		10- 12v	1v- 2v
Service	Shepherd				38- 39v			7v- 9v
'Martyrdom Anthem'	Hen: Trevors				39v- 40			
Service of 4 parts	Mr Albertus Brine	6-8v	8v- 11, 21v- 24		40v- 43		20- 22v	11v- 14
[Service]: M, N	Mr Rogers	10	11v- 12, 24v- 25v		43v- 44		23- 23v	15v- 16
Behold now praise the Lord	Mr Ben: Rogers	10v	12, 25v		44- 44v		24	16- 16v
[Service]: T, J, K	Dr Rogers	11- 11v, 9-9v			44v- 46		24v- 26	
[Service]: T, J	Mr Birchinshaw		20v, 16v	9 ⁴⁷	46v		26v- 27v	17v- 18
Save me O God	Mr Bird				47			
[Service]: T, J, K, C, M, N	Mr Henry Loosemore ⁴⁸	12-15			47v- 49v			26- 28
Praise the Lord O my soul	Mr Henry Loosemore	15v						
When the Lord turned				1				
[Service]: M, N	Mr Moulds	16- 16v						
[Service]: T, J, M, N	John Loggins		27v- 28 ⁴⁹	7-8v				
[Service]: T, J, M, N	Mr John Jackson						5-7v	
Have ye no regard			18					
[Funeral sentences]	Michael East		12v- 13v, 25v- 26					

⁴⁷ Annotated 'Mr Birchinshaw or Willm Lamb Jun', subsequently 'Mr Lamb stole this service and put his own name to it'

⁴⁸ Described as 'Henry Loosemore B. of Musick', and later 'HL B of M'

⁴⁹ T only

Title	Composer	<i>Lf</i> 1CtD	<i>Lf</i> 1CtC	<i>Lf</i> 2CtC	<i>Lf</i> TD	<i>Lf</i> TC	<i>Lf</i> BD	<i>Lf</i> BC
Sharp Service	Mr Rogers		14v- 15, 26v- 27					
My heart is fixed	Mr Loggins		27v- 28					
Lord have mercy [K]			18					
O Lord make thy servant Charles	Will: Lamb jnr		4-4v					
Except the Lord	Mr Willam Lamb							18v
My heart is fixed	Mr Will: Tuck[er]							23v
Haste thee O God	Mr Hecht							24
I am well pleased	Mr Tucker							24- 29v
Service in B flat	Mr Tho: Deane							30- 33v
Service in E: T, J, K, C, M, N	Mr Pell: Humfrey			14-17				
	Dr Green						28	
[Service]: M, N	Mr Aldrich			17v- 18			28v- 29	
Service in E: Ben	Dr John Blow			18v- 20				
[Service]: T, J	Mr Sargenson			20v- 21			29v- 31	34- 34v
[Service]: T, J, M, N	Mr Scattersgood						41v- 43	
God is our hope and strength	Dr Blow							36

The verso of the last printed page of the Primus Contratenor Decani book contains a partial list of contents that does not match the manuscript folios following it, and obviously represents a lost copying scheme, matching to some extent the order of the additions in the other books:

O pray for the peace of Jerusalem	[1]
My song shall be of mercy and judgment	2
Grant O holy Trinity	4
Arise O Lord	4
O hear my prayer Lord	5
Hear my prayer O Lord	6
Rejoice in the Lord O ye righteous	7
Behold how good and joyful	8
O Lord God to whom vengeance belongeth	9
O Lord make thy servant	10
O Lord let it be thy pleasure	11
Preserve me O God	12
O give thanks unto the Lord	13
Have ye no regard	14

This is, however, the only clue to the original copying scheme. The additions are made in at least six different hands, and the books appear to have been in use until the last decade of the seventeenth century. The Primus Contratenor Decani part contains lists of the vicars choral, including dates of death for some, including Mr East, probably the composer of the anthem 'Awake and stand up' and the evening service found in the manuscript additions, on 2nd June 1688. This is a different man to the rather better known Michael East whose funeral sentences are also in the manuscripts.

***WO* (Music MSS A7:11 – A7:14): Secundus Contratenor Cantoris; Tenor Cantoris; Primus Contratenor Decani; Bassus Decani**

The Treasury Books at Worcester show that their set of Barnard was purchased in 1661, and described as 'a set of printed song books' costing £12, 15 shillings and sixpence. This seems to be rather cheaper than those sets bought from Playford, and indeed, the bindings are less elaborate than those at

the other institutions known to have made their purchases from him. A description of these volumes is given in a letter to John Bumpus from 'C.B.C', now bound up with his copy of the *Primus Contratenor Cantoris* part at the British Library, which includes the information that 'The cover of 'IV' [Tenor Cantoris] seems the oldest of the four volumes, the other three show they have been rebound as the edges have been cut very close.' Cheverton disagreed with this, stating that 'the binding of [the Tenor Cantoris] copy in fact matches the others of the set and does not appear to be significantly older'.⁵⁰ This is incorrect, as the Tenor Cantoris book carries a different blind-stamped ornament on its cover, but the four books are of uniform size, measuring 328mm by 217mm. There are very few manuscript additions, these appearing only in the Tenor and Bass books, and on paper types not associated with that supplied by Playford.⁵¹ The Tenor part contains the following:

f.34 Jubilate to Mr Bevins in D

f.125 I was glad Purcell

f.125v Jubilate to Mr Bevins in D [initialled W[illiam] D[avis], crossed through and marked 'imperfect']

The Bassus book has similar additions:

f. 49v⁵²Jubilate to Mr Bevins Te Deum

f. 50v O be joyfull to Mr Bevins ['signed' Will: Davis]

f.127 Ps[alm] 150 Mr Loosemore

f.127v Jubilate to Mr Bevins Te Deum in D⁵³

On stylistic grounds it is difficult to ascribe this setting of the Jubilate to Elway Bevin.⁵⁴ There are in fact two versions, one perhaps representing a later reworking of the other, but both bear the hallmarks of late seventeenth

⁵⁰ *Op. cit.*, p. 439

⁵¹ The Worcester books make use of paper with foolscap and Pro Patria watermarks

⁵² This and the following page are both numbered '50'

⁵³ This is the Tenor Decani part

⁵⁴ As Cheverton did, *op. cit.* p. 439

century style, and are probably compositions by William Davis. The phrasing of the title ‘Jubilate to Mr Bevins service’ also raises some questions, rather than the usual ‘Mr Bevins jubilate’, as one would expect, indicating it was composed later to be used with Bevin’s Te Deum. The apparent signature of William Davis on f. 50v of the Bassus book further supports this.

The two Contratenor parts do not contain any manuscript additions, but the Secundus Cantoris has the note ‘Jubilate in the first Contra:’ on folio 17v. This presumably refers to the primus Contratenor Cantoris part, as the surviving Decani part at Worcester does not contain this addition.

Of all the surviving copies of the *First Book*, those at Worcester show the heaviest use, and many of the printed pages have been repaired in manuscript or completely replaced. Those missing, repaired and imperfect folios are shown in the following table:

Table V/10: Missing, imperfect and repaired folios – *WO* Music MSS

A7:11-14

Voice Part	Missing folios	Imperfect folios	Repaired folios
Primus Contratenor Decani [A 7:13]	3-6, ⁵⁵ 118-119	27, 102v, 103v	3-6, 103
Secundus Contratenor Cantoris [A 7:11]	103, 109	4-6, 33-4, 92v, 93v, 112v	4, 6, 92
Tenor Cantoris [A 7:12]	i-iv, 32-5	2, 7	2-7, 32-5 ⁵⁶
Bassus Decani [A 7:14]	6, 9-10, 27, 37-60, 110-116 ⁵⁷	1-6, 95-6	27, 37-50, 110-16

⁵⁵ Supplied in manuscript

⁵⁶ The beginning of Mundy’s Venite is not given in these MS pages

⁵⁷ 27, 27-60 and 110-116 in manuscript

The books evidently remained in use well into the eighteenth century, as shown by the annotation in the Contratenor Decani part, 'Robert Saulsbury His Book Octo: the 13th-1709', and the name 'John Hoddynott' on the same front paste-down. Hoddinott was Organist from 1724 to 1731.⁵⁸

The manuscript repairs and replacements to these books are testament not only to the longevity of these books, but also serve to shed light on the use of the books at Worcester. It seems that these books were not used as reference copies, like those at Canterbury, but that they saw continued use. The other surviving manuscripts at Worcester contain largely music of the post-Restoration period, although Music MS A3:1 contains much of the repertoire printed in the *First Book*, in the same hand that has repaired the printed books. Described as a book of 'Anthems and Services Bassus Cantoris' it is in fact a presentation manuscript containing parts for both Decani and Cantoris, and was therefore presumably not used in daily service. Indeed, it does not exhibit signs of use, as the printed books do. It contains all the services printed in the *First Book* up to the Creed of Parson's First Service, and also includes the Jubilate to Bevin's Short Service. No settings of the Venite are entered, and this is also the case with the replacement manuscript folios in the printed books. The singing of a polyphonic Venite had become redundant at the Restoration, with the 1662 version of the Book of Common Prayer; chants being universally preferred.⁵⁹ The majority of the anthems printed by Barnard are also included, but their presence in a presentation manuscript is not enough to conclude that this represents the Restoration repertoire at Worcester. The earlier repertoire may be gleaned from a table on

⁵⁸ Shaw, Watkins: *The Succession of Organists*.

⁵⁹ Wilson, Ruth: *Anglican Chant and Chanting*, pp. 29-30

the verso of the Primus Contratenor Decani book's flyleaf, shown below as Figure V/1.

Figure V/1: Table of current repertoire in WO A7:13

A m ^r Tomkins 3 ^d service	sing into ye hid. not than O Gird thank, etc.
B m ^r Kings evening service with an Anthem	
C m ^r Tomkins	Hosanna 122 Lift up ye head O Lord grant ye King - m ^r Woolley 122 sing Joyfully 120
D De Childs m ^r Tomkins 2 ^d m ^r Tallis m ^r Bird m ^r Strogan m ^r Mundy m ^r Berne m ^r Rogers short service m ^r Gibbons vest service m ^r Tomkins 4 th service & vest	Blessed be thy name o God 103 Pervent 27 Call to remembrance 100 Teach me thy way 99 O praise ye to all ye heathen 107 O Lord make ye 101 O God whom all offend 115 Behold now praise ye Lord while yet thou thy 99
De Childs vest service	O pray for ye peace Behold now praise ye Lord Behold now praise ye Lord 113 Sing ye o God
E De Childs m ^r Gibbons m ^r Parsons	No Gratias & 2 ^d v Almighty & everlasting God 105 O Lord grant ye King ye child Deliver me from mine enemies O Lord make ye Lord Charles 116 O praise God in his holiness
F De Childs Benedicite m ^r Patricks m ^r Woolley De Rogers vest service m ^r Tomkins 5 th service & vest	I call & cry 110 O Lord I bow ye knee O Lord we beseech thee 109 O Gird thanks - m ^r Tucker O to men thy will 118 See thine 118

This is more likely to represent what was being sung at Worcester, and shows the extent to which the *First Book* provided the basis for what went on. Of the anthems listed, all but 'Behold now praise the Lord', 'O pray for the peace', Child's 'O Lord grant the King', 'O praise God in his holiness' [Loosemore],

and Tucker's 'O give thanks' are from Barnard's *First Book*, while the services used from the printed books are the Short Services of Tallis, Byrd, Strogers, Mundy, Parsons and Bevin, and both services by Gibbons. This tallies with those copied into Ms A 3:1, and shows that at least in the earlier part of the Restoration period, the *First Book* formed a solid base from which to build up the repertoire. In addition, the final folio of the prefatory material in the *Primus Contratenor Decani* book bears the annotation '[Anthems] that are selldum sung in the Cathedrall Church of Worcester'. Various anthems in the Table of Contents are marked with a dot, and it may be these to which the note refers. The anthems in question are:

Hooper:	Teach me thy way
Shepherd:	Haste thee O God
Gibbons:	Deliver us O God
Gibbons:	Blessed be the Lord
Gibbons:	Almighty and merciful [everlasting]
Tye:	I will exalt thee
Tye:	O God be merciful
Mundy:	O Lord I bow the knees
Byrd:	Prevent us O Lord
Hooper:	Behold it is Christ
White:	The Lord bless us
Byrd:	O God whom
Tye:	I lift my heart to thee
Byrd:	O Lord turn thy wrath
Byrd:	Bow thine ear
Byrd:	Sing joyfully
Parsons:	Deliver me
Gibbons:	Hosanna to the Son
Gibbons:	Lift up your heads

However, the anthems listed above occur also in the manuscript table in this same volume, shown above as Figure V/1, and many have been marked throughout with barlines, underlay, corrections and annotations. It may be that the note regarding anthems 'selldum sung' dates from a time when the books

were reaching the end of their useful life, and many of the *First Book's* contents had fallen from the repertoire.

***Lbl* k.7.e.2: Medius Decani**

This is the most complete of the only two surviving copies of this part, lacking only the final page of the prefatory material. There are no manuscript additions, but some signs of use, with various slurs and cautionary accidentals being added.⁶⁰ There are, however, no annotations to provide a hint of its provenance. This lack of annotation and manuscript additions implicitly show that it may have been kept as a reference copy by a cathedral institution. The title page bears the stamp of 'J. Brotherton', but this name, whether that of bookseller or owner, has resisted attempts at identification. The last two leaves are discoloured, and the final folio has since been remounted. This implies that there were never any manuscript pages bound at the end of this volume.

***Lbl* k.7.e.2: Secundus Contratenor Decani**

This copy is missing folios 3-4, 16-19, 36 and all after 116. There are no manuscript additions, but several folios contain barlines, crossings out and annotations. The text of the Litany has been altered, with 'Charles' [our most gracious King and governour] replaced with 'georg', and the references to the

⁶⁰ See Appendix D. Cheverton states that 'there can be no doubt that this volume has been unused and a collector's item from an early stage' (*op.cit.* p. 365), but appears mistaken in this instance.

royal family crossed out. This may mean that this book was still being used well into the eighteenth century, but the overall condition of the book appears to contradict this longevity. Moreover, the only item which has been annotated is Morley's First Service, and such selectivity probably precludes use at the beginning of the Restoration. There are no clues to its provenance.

Lbl k.7.e.2: Bassus Cantoris

This was once the property of the antiquary Joseph Warren, and his name, along with the date '1845' is on the first printed folio. On the verso of the preceding page he has pencilled the note 'The rarest of Musical Books no perfect copy is known'. This was the copy used to supply the missing folios in the Bassus Cantoris book now at *Och*; that is to say Warren made copies of the missing folios, which were subsequently bound into the Hereford copy.

There are no manuscript additions, and there are few signs of use. Several folios still have deckel edges, and the decorative blocks on folios v, 15, 21v, 35v and 53v have B: C entered into them, the first of these also being filled with the date '[16]63', most probably indicating some use at this time.

The front flyleaf, as well as folio iii, are stamped in red ink with the name 'I. DAVIS'. Morehen, in his Introduction to the facsimile edition, suggests this may have been A. J. Davis, a secondhand bookseller at the Barbican in 1628, or John Davies, who was granted freedom as a Stationer on 5th September 1631, or that these two may be the one and the same.⁶¹ Beyond the matching of the surnames, however, there is no evidence to suggest this is

⁶¹ Morehen, 'Introduction', p. ix

the bookstamp of this particular John Davies, or even to prove that the date of the stamp is from the first half of the seventeenth century. This is the copy which has the reset final gathering, but as described in Chapter Three above, there is no evidence to suggest that this is a conflation of two editions. There are no indications of provenance to be found in the volume.

Lbl Add. MS 30478: Tenor Cantoris

This copy differs from the others under discussion in that it has been used to construct a, largely manuscript, collection of anthems, with a decorative title page reading ‘Tenor Cantoris. A Booke of Selected CHURCH MUSICK consisting of FULL ANTHEMS and ANTHEMS with VERSES Used in the CATHEDRAL CHURCH of DURHAM. Anno Domini 1664’. It is a presentation manuscript rather than one from a liturgically used set, and belonged to George Davenport, chaplain to Bishop Cosin, having been commissioned by Davenport in 1664 at a cost of £3/6/8d, judging by the annotation on its inside front cover. It contains only the anthems from the *First Book*, and the last gathering has been reset. The reasons for this not being a conflation of two editions are given in Chapter Three above. The manuscript as a whole represents a large part of the early Restoration repertoire at Durham, correlating strongly with the extant liturgical manuscripts. Divided into three sections of full anthems, verse anthems and verse anthems for holy days, the pages from the *First Book* begin the first two sections. The manuscript collection at Durham contains much duplication of the repertoire printed by Barnard, and indeed almost all the music in the *First*

Book was already in the Durham repertoire when it was published. There would have been no reason for Durham to purchase copies of the *First Book*, either on its publication in 1641 or at the Restoration, given the remarkable survival rate of its pre-Civil War liturgical manuscripts. Yet it is evident the copyist of *Lbl* Add. MS 30478 had access to a copy; it is unusual that it was used as the basis for a manuscript collection, however. It is possible that a set was purchased by the authorities at Durham, but that it was later found to be unnecessary due to the large duplication, or that *Lbl* Add. MS 30478 made use of a single copy, perhaps in poor condition, left from an institution's collection from before the Civil War. York Minster may have had copies, complaining in 1663 that 'wee have 10 books printed in folio of Services and anthems which are something rotted and decayed',⁶² and perhaps one of these found its way into the hands of the scribe of *Lbl* Add MS 30478. There is no evidence, besides its use in this manuscript, of Durham having access to copies of the *First Book*, and there are no other indications of provenance in the printed pages themselves.

***Mp* (Henry Watson Music and Arts Library): Bassus Cantoris**

The library at Manchester has no record of acquisition of this copy, which is missing folios iii, 2-6 and 94. It is a made-up copy, with folios 95-102 of smaller size and bearing annotations that show they have been inserted subsequently. This is most likely to have been done in the nineteenth century, when incomplete copies were readily used to fill gaps in more complete

⁶² Quoted, without reference, in Harrison: *Life in a Medieval College*, p.325. A search of the York Minster archive has not found the original record from which Harrison transcribed this.

ones.⁶³ These leaves are numbered differently also, as R3-7 and S1-3. This does not tally with the known quiring of the volumes, as described in Chapter Three above, but this may be a minor error. Folio 95 *is* the third of gathering R, but S begins one folio earlier than noted on these pages, on folio 99 rather than 100. It is not possible to date these collations, but these inserted leaves show far more use than the rest of the book, with corrections and repairs, similar to those at Worcester, although not in the same hand. The repairs to Gibbons' 'Almighty and everlasting' are distinctly post-Restoration, being in a round hand and giving the following readings:

[f. 97v, system 9] *f sb f c f c c m f sb c m f m e c f c g m G m c m* [the underlay is unaltered]

[f. 97v, system, 8] underlay by hand: 'stretch forth thy right hand to help us'

These readings do not correlate to any other surviving copies of this anthem. Similarities to the Worcester books are also shown with the repair to the last three systems of folio 97, which are repaired with manuscript paper but the missing text is not filled in. The verso is corrected as described above; this method of repair, correcting only the pieces still in the repertoire, appears to have been followed at Worcester, such as in the Tenor Cantoris book, folio 5, where the recto, containing the Sanctus of Tallis's Short Service is repaired, but the verso, where the Gloria is printed, remaining blank.

The rest of the book contains little more than printing shop corrections, and is in good condition. The verso of the endpaper, however, contains a

⁶³ Such as at Canterbury (see above); Bumpus's copy of the Secundus Contratenor Cantoris part (*Lbl* k.7.e.2) contains a letter from a Major Crawford, stating that 'Your [incomplete] copy might be very valuable in making good another one'.

manuscript list of anthems, along with the source of their texts, some of which are marked with symbols. The list is in three different hands, although all the symbols are in Hand 2:

Table V/11: Anthem list in *Mp* Bassus Cantoris

	Title	Psalms	
	[Hand 1]		
X	I waited patiently	40	+
X	Give the King thy Judgm[en]ts	72	+
X	O let my mouth	71 v.7	+
	O God wherefore art thou	74	
	My song shall be of mercy	101	
	The Lord is King	99	+
	O sing unto the Lord	98	
	O praise the Lord all ye heathen	117	+
	Out of the deep have	130	
	Behold now praise the Lord	134	+
	God be mercifull unto	67	
	O Lord grant the King	63. v. 6	+
X	Thou art my King O God	44. v. 5	+
X	Behold thou hast made	39. v. 6	+
	Call to remembrance	25. v. 5	+
	O Lord our Governour	8	+
X	This is the day	118. v. 24	+
X	Awake up my glory	97. v. 9	+
X	Wherewith all	119:	+
	Hast thee O God	70	+
	The Kings power	99 – v. 4	+
X	The waies of Sion	Lam: 1 – v. 4	+
X	Behold how good and	133	+
	[Hand 2]		
X	Turn thee unto me	25. v. 15	
	O give thanks unto our	10 6	
X	Prepare ye the way	Epistle St John Baptist day	
	[Hand 3]		
	O Lord thou hast heard my voice	Habi: 3 – ver: 2	
	Thy beauty O Israell	Kings 1: ver: 19	
	Lord how art they encreased	3	
	Open me the gates of righteousness	118 – ver: 19	
	I will love thee O Lord my strength	18	
	How amiable	84	
	God is our refuge	46	
	In jury [sic] is God knowne	76	
	Lord let me know mine end	Ver: 5 – 39	

It is unfortunate that composers' names are not given, as many of these settings are of commonly used texts, and therefore any attempts to ascertain the provenance of this volume become much more complicated. The only setting of the text 'In Jewry is God known' I have been able to locate is that by William Norris in *LI Music MSS 48-9*, Bassus Cantoris and Decani books respectively. In addition to this, almost two thirds of the anthem texts listed above (23 out of 35) are to be found in these Lincoln manuscripts. While this is not enough evidence to prove a connection between Lincoln and this copy of the *First Book*, the correlation between the listed anthems and those in Lincoln manuscripts is higher than with any other extant liturgical manuscripts of the seventeenth or eighteenth centuries.

Barnard and Stephen Bing: The *First Book* as an influence on the Bing-Gostling partbooks

So far, it can be shown that Canterbury, Gloucester, Hereford, Salisbury, Westminster Abbey, Worcester and possibly Durham, Ripon, York, St. John's or New College, Oxford and Lincoln owned sets of Barnard's *First Book*, either through direct references or by annotations, inferences or correlation of manuscript additions. The somewhat flimsy case for Lincoln owning copies, outlined above, can be strengthened by reference to an important copyist, who can be shown to have had close links with Barnard: Stephen Bing.

John Barnard and Stephen Bing have much in common, and were acquainted with each other for a large part of their lives. Although of different generations, the careers of both men followed similar paths, beginning at

Canterbury. When Barnard was a lay clerk at the cathedral, a Stephen Bing is listed as a choirboy,⁶⁴ and when his voice changed, he remained at the cathedral, attending the grammar school.⁶⁵ As a boy treble, it is probable that Bing would have received tuition on the viol, an instrument in which he later attained great proficiency,⁶⁶ and that he would have been taught, at least for one year, by John Barnard. This early acquaintance of the two men implies a student-teacher relationship, and Bing's respect for his former teacher and more senior colleague is manifested in his own copying activity. The two were also colleagues at St. Paul's after Bing's appointment as a minor canon in 1640/1,⁶⁷ and had probably collaborated on copying projects during the 1630s.⁶⁸ While it may, therefore, be surprising that Bing's hand does not appear in Barnard's own manuscript partbooks, it appears that all the copyists involved in compiling *Lcm* MSS 1045-51 were members of the musical establishment of St. Paul's before Bing's appointment.

The Bing-Gostling partbooks (*GB-Y* MSS M1/1-8 (S)), held at the library of York Minster, represent Stephen Bing's most important liturgical copying project. They share many characteristics with Barnard's set of manuscript partbooks,⁶⁹ not least in the fact that they form a reference collection rather than being performing parts. As in *Lcm* MSS 1045-51, the books comprise a corpus of what is generally a core repertoire of the time (although in this case the early Restoration period rather than that of the Laudian Counter-Reformation), along with compositions by less mainstream

⁶⁴ Boyer/Wainwright: 'From Barnard to Purcell: The copying activities of Stephen Bing'. *Early Music* 23 (1995), 621.

⁶⁵ His name appears in *CA-CCA/DCC/CA14* in a list of students of the Grammar School.

⁶⁶ Willetts: 'Stephen Bing – a forgotten violist'. *Chelys* 18 (1989), 3-17.

⁶⁷ Boyer/Wainwright: *op. cit* p.623

⁶⁸ Especially *Och Mus* MSS 732-5. See above, Chapter Two

⁶⁹ See above, Chapter Two

composers, and those who had some personal connection with the compiler. In Bing's case this is most apparent in the section devoted to anthems 'made at Lincoln in th^e years 68, 69 & 70',⁷⁰ including anthems by provincial Lincoln composers dating from his time there during the rebuilding of St. Paul's. It is most probable that Bing began the copying of these books while he was at Lincoln, and continued in London when he took up his position as minor canon of the newly rebuilt St. Paul's Cathedral.

When the Bing-Gostling manuscripts are examined, it becomes clear that Bing was copying directly from Barnard's *First Book*, using it to form the earliest pages in both the sections of his books devoted to services and anthems. The Services from the *First Book* copied by Bing are the Short Services by Tallis, Stogers, Byrd, Bevin and Gibbons, and Mundy's First Service. Uniquely among post-Restoration manuscripts, Bing includes the settings of the Venite. The section of Bing's partbooks headed 'Full Anthems' begins with Heardson's 'Almighty God, we beseech thee'; Heardson was a junior vicar at Lincoln, and his music did not otherwise receive a wide dissemination, this further supporting the supposition that Bing began his copying while there. This is immediately followed by all the four-part anthems printed by Barnard, with the exception of Shepherd's 'Haste thee O God' and Tye's *Deus Misereatur*, the order only slightly altered. The group of Barnard's anthems is interrupted only by Stogers's *Deus Misereatur* (printed by Barnard as part of the Service section) and Heardson's 'Keep we beseech thee'. The five-part anthems are similarly complete, wanting only Byrd's 'O God' and

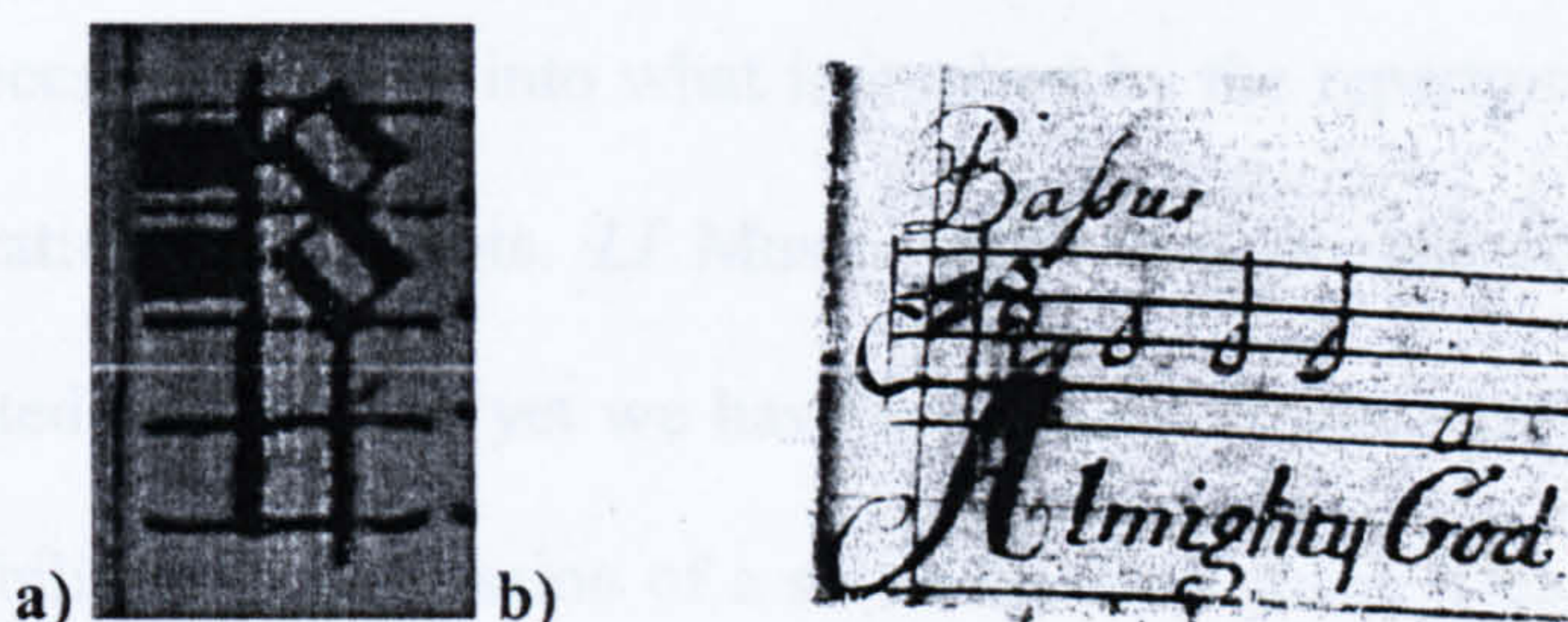
⁷⁰ This heading is in the *Medius Decani* partbook, f.83.

Tallis's 'Wipe away my sins', and of the other full anthems, only Weelkes's 'O Lord grant the King' is omitted.

Bing also not only transmits the repertoire of the *First Book*, but also its errors. For example, in Mundy's 'O Lord I bow', he transmits the erroneous underlay 'O Lord' instead of 'of thee' in the eighth bar (f. 105v, system 6, notes 8-9 in the printed Bassus Cantoris book), amending it later by crossing out. Also, he transmits the rather anachronistic setting of 'doers' to two syllables in Gibbons' 'Lift up you heads'. Having originally written 'doors', Bing has inserted the 'e' once he has noticed the number of notes do not fit the number of syllables (Contratenor Decani, f. 141; f. 122v, system 1, notes 9-10 in the printed 1CD book). Moreover, Barnard copies the style of Barnard's printed bass clefs – the copying of the style of the books he copied from was a not uncommon trait of Bing, and the improvised clef printed by Barnard evidently piqued Bing's curiosity enough for him to include it in his manuscripts.

Figure V/2: Bing and Barnard's Bass Clefs

a) as printed by Barnard; b) as copied by Bing, Y-MS M1/4(S) f. 50



It is clear, therefore, that Bing was copying from a set of Barnard's *First Book* when he began to put these manuscripts together at Lincoln towards the end of the 1660s. This may have been a personal set, but if Bing owned his own copies, it does not necessarily follow that he would copy their

contents into a set of manuscript partbooks. It is far more likely that the books he used were already at Lincoln when he arrived, and although no record survives of the purchase of a set, it may be that they were a gift, such as with the set at Lichfield.

The *First Book* at other institutions, and the shaping of the Restoration repertoire

No further records of purchase exist to confirm the presence of Barnard's *First Book* at any other cathedral, either direct or implied, and it is therefore most probable that it did not receive a wide dissemination at the Restoration. The picture is clouded further when the different ways the *First Book* was used are considered. Several institutions can be shown to have used the books in daily service, adding to and repairing them as the need arose. Others, meanwhile, kept them as reference copies and copied the relevant repertoire into manuscript partbooks; this accounts for the considerable number of partbooks showing few signs of damage. In the absence, therefore, of physical evidence, it is necessary to look into what is implied by the repertoire in the surviving Restoration manuscripts. *LI* Music MSS 48-9 do not contain a single piece printed by Barnard, yet we have seen that Lincoln were, on the balance of probabilities, in possession of a set of the *First Book*. This lack of duplication of what was standard repertoire before the Restoration implicitly confirms the presence of Barnard's books. Conversely, where Barnard's repertoire is duplicated in the surviving manuscripts, this confirms the same

circumstances, especially where the ordering of the pieces is similar and Barnard's numerous printing errors are carried across.

Keri Dexter has proved the probable existence of a set of the *First Book* at Windsor, by reference to *Lbl* Add. MS 17784, a presentation Bass manuscript which contains both Decani and Cantoris parts. This can be seen not only from the duplication and ordering of the repertoire but also because some of the idiosyncrasies of Barnard's print have found their way into this manuscript. For example, on occasion Barnard printed two minim rests where it would have been more obvious to use a semibreve rest,⁷¹ and some of these have been duplicated by the scribe of *Lbl* Add. MS 17784. There are also slight differences in underlay where Barnard's print is ambiguous in its placing of text and the scribe has also copied the *First Book's* inconsistent spelling, with 'Catholike', 'Catholicke' and 'Catholique' appearing as they do in the printed books.

Other post-Restoration manuscripts with a high correlation of repertoire from the *First Book* include the anthem books in the library of St. Paul's Cathedral, which transmit 24 of the full anthems, and *Lwa* Music MS Tc 5, which includes sections devoted to anthems from Barnard's print, divided into section for four and five voices. These pages are in the hand of Stephen Bing, and in the case of the five-part anthems, the ordering is exactly as printed in the *First Book*. We have established that Westminster Abbey bought a set of the printed books from Playford, and it is evidently these that were used as the basis for the manuscript collection. The selective inclusion of 22 anthems printed by Barnard probably represents the repertoire that had

⁷¹ i.e where the tactus does not necessitate the use of two minim rests.

continued to be used after the Restoration. Notably absent is Shepherd's rather archaic 'Haste thee O God'. Other extant manuscripts tend to contain repertoire from the *First Book* more sporadically, and this is no doubt due to their continuance in the repertoire regardless of their inclusion by Barnard; we have seen that he was largely consolidating an existing canon rather than creating a new one.

Nevertheless, Barnard's print, despite its apparent rarity even in 1660, did have an important effect on shaping the Restoration repertoire, mostly out of the necessity for a speedy reintroduction of music to divine service. John Clifford's Chapel Royal word books, printed in 1663 and enlarged in 1664, show a very conservative repertoire in which the supremacy of the Elizabethan composer is evident. Moreover, of the first 44 texts printed therein, 43 transmit the words of all the anthems printed by Barnard, and the rubric printed before Mundy's 'O Lord I bow the knees' corresponds exactly to that in the *First Book*, reading 'These words are taken out of the Prayer of *Manasses* King of Juda, when he was holden Captive in *Babilon*'.⁷² In the case of the Chapel Royal, then, the *First Book* doubtless formed the core repertoire at the Restoration, and as the pre-eminent musical establishment in England, other institutions were bound to follow this.

Without the *First Book*, therefore, the survival of the Elizabethan and Jacobean repertoire would surely have been less consolidated, and the existence of multiple printed copies of this repertoire without doubt had an influence on the canon of Anglican church music that would have been far less had it not been for the Civil War. In essence, political circumstance

⁷² This information refers to the 1663 edition.

transformed Barnard's *First Book* from something of a luxury in 1641 to almost a necessity twenty years later.

Chapter Six – Conclusions

The *First Book* in Tudway and Boyce's collections, and the eighteenth-century canon

It has been shown in the previous Chapter how Barnard's *First Book* provided a core for rebuilding the repertoire of the Anglican Church at the Restoration. During the succeeding years, this core repertoire developed into a canon of great vernacular liturgical music.¹ Joseph Kerman has distinguished between repertoire and canon, stating that repertoire is simply the performance of old works, as was seen with the use of the *First Book* at the Restoration, while canon is their critical reverence,² William Weber has illustrated the development of English church music from repertoire to canon, stating that this began to take hold in the eighteenth century.³ However, in Barnard's obvious selectivity, choosing the 'choycest Master-peeces' of 'Famous Composers in Church-Musick', he has demonstrated what is an informed critical choice. The *First Book* may have been an example of repertoire rather than canon, given the unusual circumstances surrounding its delayed dissemination and its necessity in rebuilding the music of the English Church, but Barnard's ideology in printing repertoire he deemed worthy of

¹ Weber has written extensively on the origins of the eighteenth-century musical canon, see especially 'The Eighteenth-Century Origins of the Musical Canon', *Proceedings of the Royal Musical Association*, 114 (1989), 6-17; *The Rise of Musical Classics in Eighteenth-Century England* (1992).

² Kerman: 'A Few Canonic Variations', *Critical Inquiry*, 10 (1983), 107-26.

³ *Rise of Musical Classics*

preservation is surely indicative of the beginnings of a musical canon. The same may not be said of copyists compiling manuscripts for use at a particular cathedral, as although selectivity was involved, this generally concerned the specific needs of a single institution. Barnard envisaged his publication being used in Cathedrals, Collegiate Churches, and in both public and private worship,⁴ and it is this consolidation of the existing repertoire that pushes the *First Book* into canonic territory.

Barnard's chosen works remained, on the whole, in the repertoire, and their veneration as great works by great composers became strengthened in the eighteenth century. This is best illustrated by looking at two important sources, Thomas Tudway's *Services and Anthems* (Lbl Harleian MSS 7337-42), copied for Edward, Lord Harley, and Boyce's *Cathedral Music*, printed in 1760, thus being the first printed collection of English liturgical music since the appearance of the *First Book* in 1641.

Tudway's collection was compiled between 1715 and 1720, and consists of six volumes, in score, of sacred music, each with a lengthy Preface giving biographical details of the composers and Tudway's often fluctuating opinion of their merits.⁵ Volumes I, III and IV contain music from before the Restoration, and as is to be expected, reproduce much of the repertoire printed by Barnard. This is most prevalent in the first volume, the aim of which was 'rescuing from the dust, & Oblivion, our Ancient compositions of Church

⁴ As Barnard states in his Dedication. However, the assertion that a ten volume set of partbooks in folio would be used in private worship is highly implausible.

⁵ These Prefaces are transcribed in Spink, *Restoration Cathedral Music*, pp. 434-449, and Tudway's historiography is discussed in Hogwood, 'Thomas Tudway's History of Music' in Hogwood, ed. *Music in Eighteenth-Century England* (1983), pp. 19-47.

Musick; at this time, so much mistaken, & dispis'd'.⁶ This echoes Barnard's own sentiments; both men were concerned with rescuing this repertoire, Barnard from careless copyists and Tudway from the dismissive attitude of his contemporaries. By the time Tudway had reached his fourth volume, he was able to confidently say that 'there is scarce a Cathedrall in England, from wch I have not drawn some Copys or Mss or hardly an Author, or Composer of Church Music, from the Reformation to the Restauration of King Charles the 2d Of whose works, I have not in these volumes, recorded, more or less of their Compositions'.⁷ Given Tudway's boast that he had taken source material from almost all the English Cathedrals, it is probable that he came into contact with copies of Barnard's *First Book*, which were probably in use at least at Hereford, Salisbury and Worcester at this time. The repertoire common to both collections is as follows:

⁶ Preface to Volume I (*Lbl* Harl. MS 7337), f. 3

⁷ Preface to Volume IV (*Lbl* Harl. MS 7340), f. 2

Table VI/1: Correlation between the *First Book* and Tudway's collection

Volume	Page ⁸	Composer	Title
I	1	Tallis	Short Service (T, B, K, C, M, N)
I	34	Tallis	Litany
I	41	Tallis	I Call and Cry
I	47	Tallis	Wipe away my sins
I	58	Tallis	With all our hearts
I	63	Tallis	O Lord give thy holy spirit
I	65	Byrd	Short Service (T, B, K, C, M, N)
I	93	Byrd	First Preces ⁹
I	98	Byrd	Sing joyfully
I	104	Byrd	O Lord turn / Bow thine ear
I	116	Byrd	O Lord make thy servant
I	120	Byrd	Save me O God
I	125	Byrd	Prevent us O Lord
I	152	Morley	First Service (M, N) ¹⁰
I	228	Mundy	O Lord I bow the knees
I	234	Gibbons	Short Service (V, T, B, K, C, M, N)
I	345	Giles	O give thanks
I	357	Hooper	Behold it is Christ
III	1	Mundy ¹¹	O Lord the maker
III	3	Bevin	Short Service (T, B, K, C, M, N)
III	61	White	The Lord bless us
III	65	Parsons	Deliver me
III	69	Weelkes	O Lord grant the King a long life
III	273	Gibbons	Hosanna to the Son of David
IV	49	Tye	O God be merciful
IV	56	Gibbons	Lift up your heads
IV	72	Shepherd ¹²	Haste thee O God

The first 126 folios of Volume I consists exclusively of music printed by Barnard. However, when the readings are examined, it becomes clear that Tudway was not using the *First Book* as a copy-source, with the greatest

⁸ Tudway's original pagination is used here.

⁹ Tudway includes the Responses also.

¹⁰ This does not have a full organ part; rather an occasional unfigured bass.

¹¹ Tudway attributes this to Henry VIII.

¹² Tudway gives Shepherd's first name as 'Tho:', presumably as a result of some careless copying, mistaking the 'J' for a 'T'.

differences being in terms of underlay. On not a single occasion does Tudway's underlay match that of the *First Book*, and in Gibbons's 'Lift up your heads', the text has been modified to include the words 'The Lord strong and mighty *in battle*', which was not the text set by Gibbons or printed by Barnard. Tallis's 'O Lord give thy holy spirit' disagrees with Barnard on the placing of many accidentals, as does Shepherd's 'Haste thee O God', while Byrd's 'O Lord make thy servant', despite being, as in the *First Book*, of just five parts, has a simplified 'Amen' and an added phrase in the Tenor to cover the bare harmonies created by Barnard's omission.¹³ Barnard's transposing of the Contratenor parts in Gibbons's 'Hosanna', stemming from poor proof-reading and discussed above in Chapter Three, is likewise not transmitted by Tudway. Although, therefore, the repertoire remains constant, the readings do not correlate, and it can be safely concluded that Tudway did not consult the *First Book* in preparing his manuscripts. It does show, however, that the repertoire printed by Barnard was still in use in the early eighteenth century, buoyed, perhaps, by its importance at the Restoration and the fact that Clifford's word books, and therefore the Chapel Royal repertoire, were based directly on Barnard's choices, as shown in Chapter Five above.

Boyce's *Cathedral Music* can be seen as a direct successor to the *First Book* in that it was an attempt at preservation of repertoire. In the Preface to the first volume of his collection, Boyce states his intention of 'conveying to our future composers for the church, these excellent specimens of what has

¹³ It may be that Tudway was copying from a manuscript based on Barnard's erroneous five-part version of this anthem, but with the extra Tenor phrase added by the original copyist.

hitherto been considered as the true style and standard of such compositions; and as this style in writing is at present but little studied, it is become necessary to publish some reputable models of it, lest it should be totally neglected and lost’.

This is much the same as both Barnard’s and Tudway’s intentions, and Boyce clearly saw himself as a successor to Barnard, in improving what he knew to be a flawed print, implied by his statement in the Preface to Volume Three that he has been able to convey the pieces printed by him ‘to Posterity in a more respectful and accurate manner than hath yet been experienced in any other musical publication whatever’. The lack of a reliable publication of Cathedral Music was a problem, which had persisted among the minds of musicians and antiquarians throughout the century, indeed since the time of Barnard himself, but it was at this time that further measures began to be taken to remedy it.

William Boyce published the first volume of his *Cathedral Music* in 1760, having been engaged on the project for several years. Volumes Two and Three were to follow in 1768 and 1773 respectively, and although the collection was funded by subscription, Boyce only just managed to cover his costs.¹⁴ Hawkins, in his *Memoirs of Dr. Boyce* mentions Maurice Greene’s role in preserving the canon of ancient church music, directly likening this to Barnard’s efforts:

¹⁴ Hawkins, ‘Memoirs of Dr. Boyce’, as part of the prefatory material to the 2nd edition of *Cathedral Music* (1788), p.viii

Dr. Greene, who was living at this time, but advanced in years, considering the corrupted state of our cathedral music, and the ignorance of transcribers, was become so incorrect as that many of the services and anthems of which it consisted were scarce fit for practice, set to reform and secure it from future injury. It is true that, in the year 1641, a like attempt was made by the publication, under the patronage of King Charles the First, of [*the First Book*].¹⁵

Hawkins is incorrect in his assertion that Barnard was patronized by Charles I, the dedication could be construed as a petition for patronage of a second volume, but there is little doubt Barnard created the *First Book* using his own capital.

Greene had collected numerous manuscripts in preparation for the 'reform and securing' of cathedral music, including, according to Hawkins, a complete set of Barnard's printed books. Greene's library of manuscript music was bequeathed to Boyce on his death in 1755, but the printed books were not, and Boyce could only locate a complete set at Hereford.¹⁶ Whether or not Greene owned a set of Barnard's books, or if he simply had access to them is unclear, but what is certain is that in his collecting of manuscripts and collating of various sources he undoubtedly used copies of the *First Book*. This is made clear in *Lbl Add. MS 31443*, which has been annotated by Greene, and comments made concerning Barnard's

¹⁵ Hawkins, 'Memoirs', pp. v-vi

¹⁶ Hawkins, 'Memoirs', p. vi

publication.¹⁷ These include ‘differs greatly from Barnard’ in Tallis’ ‘Blessed be thy name’ and ‘agrees with Barnard’ in Gibbons’ ‘Deliver us’ and Tallis’ ‘O Lord give thy holy spirit’. Greene has also added the subtitles ‘A Thanksgiving’ to Tallis’ ‘Blessed’; ‘A prayer’ to Tallis’ ‘O Lord’, Hooper’s ‘O thou God’ and Tye’s ‘I will exalt thee’; and ‘A hymn at Evening Prayer’ to Mundy’s ‘O Lord the world’s saviour’, all descriptions found in Barnard’s printed books. However, on closer inspection, it becomes clear that Greene’s statement that the readings here agree or otherwise with Barnard is not completely accurate. For example, Tallis’ ‘Blessed’ only differs greatly from the version printed by Barnard because of the changes Greene himself has made.¹⁸ There are also some differences in underlay, stemming both from Barnard’s lack of clarity in this regard and an apparent aversion of the original copyist to long melismatic passages, but the original musical text is largely consistent with the *First Book*. Greene’s amendments are shown in Figure VI/1.

¹⁷ See also Johnstone, H: ‘The Genesis of Boyce’s Cathedral Music’: *Music and Letters* 56 (1975), pp. 26–40.

¹⁸ These include liberal addition and deletion of accidentals and the alteration of several notes.

Figure VI/1: Greene's editing in *Lbl Add. MS 31443, f. 158v*

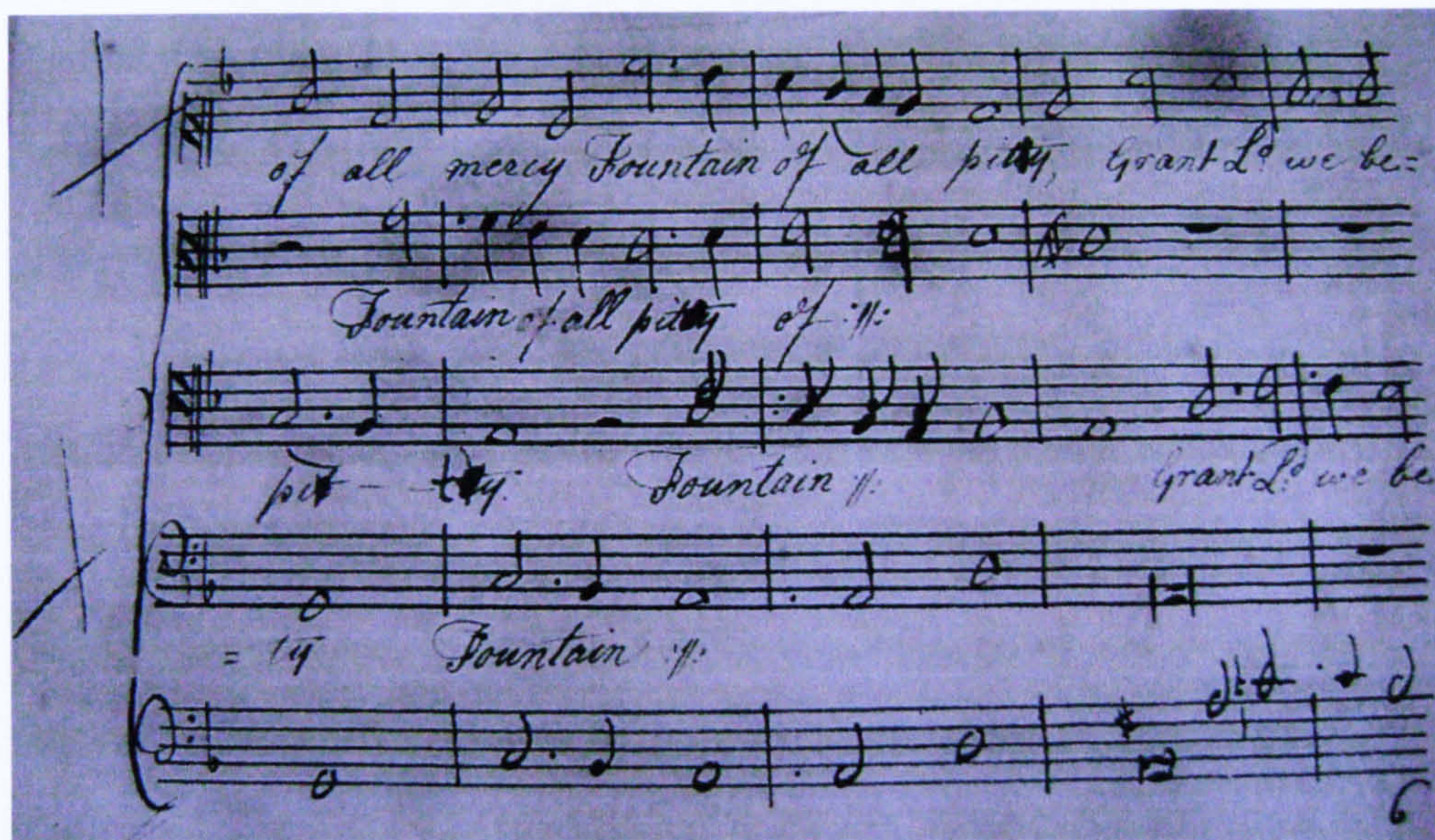
The image shows a page of handwritten musical notation on aged paper. At the top left, the number '12' is written. The title 'Blessed be thy Name & A Thanksgiving' is written in a large, flowing cursive hand. To the right of the title, 'M^o Tullio' is written. Below the title, there are several staves of music. The first staff is mostly empty with some notes. The second staff has the lyrics 'Blessed be thy Name O God of a. To.' written below it. The third staff has the lyrics 'Blessed be thy Name O'. The fourth staff has the lyrics 'Blessed be thy Name O God of a. To.' and 'then a'. The fifth staff has the lyrics 'Blessed be thy Name O God of a. To.' and 'then a'. The sixth staff has the lyrics 'Blessed be thy Name O God of a. To.' and 'then a'. There are several annotations in a smaller hand: 'differs greatly from Barnard' is written above the second staff, and 'Bless' is written above the third staff. At the bottom of the page, there are some numbers: '5, 6, 6, 6' and a sharp sign '#'. The paper shows signs of age, including some staining and discoloration.

Gibbons's anthem, which Greene states is in agreement with Barnard, has an entire bar of the printed Bass part omitted, leaving an unsatisfactory 6/4 chord, especially noticeable in score. This *lacuna* has been counterbalanced by the insertion of an extra breve four bars later. Perhaps more worryingly, Hooper's 'O thou god', printed by Barnard, is here given as a four-part anthem, Barnard Primus Contratenor Decani / Secundus Contratenor Cantoris part having been omitted, the original scribe probably having been working from partbooks. It is surprising that Greene has not noted this, especially given the fact that he was collating these readings with numerous manuscripts, as well as copies of the *First Book*. Greene has

made up for the loss of an entire part by altering the existing ones to fill out the texture in bare passages, and has even taken the time to change the original scribe's underlay from 'pit-ty' to 'pi-ty', which makes it all the more unusual that he failed to recognize the missing part.

Figure VI/2: Greene's alteration of parts to cover missing voice in *Lbl*

Add. MS 31443, f. 166v



Greene's editing hand is also found in *Ob* MS Don. c. 20, along with the later editing hand of Boyce himself. Greene has continued his adding of Barnard's inscriptions, inserting before Mundy's 'O Lord I bow the knees' that 'The words are taken out of the Prayer of Manasses King of Judah when he was holden Captive in Babylon', and stating that Byrd's 'Prevent us, O Lord' is 'The fourth Prayer after Communion'. Like *Lbl* Add. MS 31443, the scribe seems to have been working from partbooks,¹⁹

¹⁹ Probably not copies of Barnard's books, however, as the copyist has wrongly ascribed Farrant's 'Call to remembrance' to Tallis.

and again the basso continuo part is in Greene's hand.²⁰ Boyce has also used these manuscripts, in part, as preparation for his *Cathedral Music*, annotating Tye's 'I will exalt thee' and Farrant's 'Call to remembrance' and collating them with Barnard's books. Boyce has entered numerous textual variants in the blank staves of Tye's anthem, and has arranged Farrant's composition so that it more accurately reflects the version printed in the *First Book*, adding the inscription 'In Barnard's books likewise. They differed from this, but not now'.

The *First Book*, then, was perceived as an important publication, but not necessarily as an authoritative source when compared with contemporary manuscripts, and Greene, Boyce and others must have been aware of its textual shortcomings, on the whole down to printing errors and an apparent lack of supervision of the print by Barnard. Nevertheless, its bibliographical value was recognized, and the repertoire it contained was established as canon to some degree because of its appearance in the *First Book*, subsequently in Clifford's word books, and corroborated with reference to other manuscripts.

John Bishop and the *First Book*

Interest was renewed in the *First Book* during the nineteenth century, largely amongst antiquarians, and it was during this time that an attempt was made to republish it, in score. John Bishop, a Cheltenham vicar, devoted much of his life to the study of Barnard's publication, with the intention of eventually publishing what would have been something of a novelty – a

²⁰ Johnstone, 'Genesis', p. 36

critical edition of the *First Book*. Over a thirty-year period, he put the book's contents into score, adding organ parts where necessary, generally from *Ob* Tenbury Ms 791, at the time in the possession of his friend and fellow antiquarian, Joseph Warren. Bishop's three oblong folio score books are now deposited at the British Library as Add. Mss 30085-7, purchased from him on 22nd July 1876, with notes on his proposed project bound into the first volume.

There was no complete set of Barnard's publication available to Bishop, and a search was made of the cathedrals across the country in order to locate one. The most complete set was that at Hereford, which was lacking the Bassus Decani and Medius Cantoris parts, and suffered from damaged and missing leaves in many others.²¹ It was this 'set' that formed the basis for Bishop's project, and the books were lent to him for many years. The missing Bassus Decani book, damaged and with many folios missing, was purchased from Thomas Kerlake, a Bristol bookseller, for one pound in 1862. Kerlake also sold eight more volumes to the Sacred Harmonic Society, and these are now in the library of the Royal College of Music. The copy of the Medius Cantoris part at *Och* is a manuscript copy in Bishop's hand, transcribed from the *Lcm* copy and presented to the Dean and Chapter of Hereford on July 7th, 1863. Where parts were missing, Bishop had recourse to *Lcm* MSS 1045-51, which were also in the possession of the Sacred Harmonic Society, and he was well aware of their provenance, stating that the volumes 'bear internal

²¹ As described above, Chapter Five. The Hereford copies are now in the library of Christ Church, Oxford.

evidence of having formerly belonged to John Barnard himself and formed part of the materials used by him in the compilation of his great work'.²²

The reasons behind Bishop's project echo, again, Tudway and Boyce, and his prospectus for potential subscribers states that 'the value of this rare and noble work has been fully recognized by our most eminent musical authorities. From it were derived some of the choicest materials for the celebrated compilations of Boyce & Tudway; While a large portion of its contents, though long familiar to the best Choirs, have fallen into an undeserved oblivion'.²³ However, Bishop was more concerned with the historical value of the *First Book*, rather than simply rehabilitating lost repertoire, and mentions the polyphonic settings of the Venite, the festal psalms and the differently worded Preces as being of particular interest to both 'the Choralist and Ritualist'.²⁴ As well as specifying the importance of the *First Book* as a historical document, his score of it set out to be as faithful a reproduction as possible, rather than an 'improved' transcription of its contents, as had been the case with Boyce and Greene. To this end, Bishop retained all of Barnard's printing errors by means of marginal notes,²⁵ and Bishop had also proposed to write out another score in which all these were referred to by means of footnotes, for ease of use by the music engraver, 'if any Publisher could have been induced to venture on the reprint of the work or

²² Notes bound into *Lbl* Add. MS 30085

²³ *Lbl* Add. MS 30085

²⁴ *Ibid.*

²⁵ If the score were transcribed exactly, of course, it would have been unusable, and this was not Bishop's intention.

to undertake the time and labour of obtaining subscribers'.²⁶ Throughout his scores, Bishop has made notes of where annotations have been added to the printed books, and has remarked on the resultant variant readings between the Decani and Cantoris parts,²⁷ also noting where Barnard's manuscripts disagree with the print. This is of great interest to the bibliographer, as far as it goes, but Bishop did not consult all available copies of the *First Book*, including those at Lichfield, about which he was certainly aware, and has not noticed where printing-shop corrections have been made. He did take note of some 'turned sorts', particularly in the Bassus Decani part, but because he was working from a corrected version of the Bassus Cantoris part, did not note the numerous uncorrected errors, amended in the printing-shop in the copy from which he was transcribing. The uncorrected copy of this part, now *Lbl* k.7.e.2, was in the possession of Joseph Warren at the time of Bishop's project, but he did not consult it apart from where folios were missing from the Hereford copy. This represents something of a short cut on Bishop's part, especially considering the fact that he availed himself of Warren's extensive manuscript collection, particularly the 'Batten Organ Book' and an unspecified manuscript of Gibbons's Second Service, from which he transcribed the parts missing from Barnard's print. Bishop had evidently assumed that all copies of a printed book are the same, an error of judgment that is fatal when dealing with works printed from movable type, as this study has shown. Neither does he note the transposition of the Contratenor parts in Gibbons's 'Hosanna',

²⁶ *Ibid.*

²⁷ Bishop refers to the Sacred Harmonic Society books as 'Ex:[eter] Hall', the London base of the organization.

which is surprising, given the pains taken elsewhere to describe minute differences between the parts. Nevertheless, Bishop's score books represent important historical documents, and had they been published,²⁸ perhaps further bibliographical work on Barnard's books would have been carried out more readily.

Barnard's *First Book*: the facsimile edition, its editorial implications and the value of the *First Book* as a source

The facsimile edition of the *First Book*, published in 1972 by Gregg International, has without doubt greatly facilitated the present study. However, as with all facsimiles of early printed books, it does not tell the whole story, as has been outlined previously, and has various shortcomings which need to be highlighted.

Primarily, it is essential to realize that the facsimile is, of necessity, a composite, as a rule taking the most complete copy and supplementing the missing, damaged or illegible folios with examples from other copies. This is especially problematic with the Contratenor parts, as we have seen that the early parts of the books have an unusual distribution of different settings of type where the page headers do not expressly indicate either Primus or Secundus. This has led to the facsimile composites omitting variant settings of type and creating anomalies, such as folio 5v in the Primus Contratenor Decani book. This folio is the only one in the gathering from a different

²⁸ Unsurprisingly, no Publisher took up Bishop's proposal, probably due to the apparent lack of a market – it is not known how many subscribers Bishop obtained, but market conditions seem to have plagued Barnard's work once more.

setting of type, and thus creates a misleading composition of the leaves. Also, the reset final gatherings of the Tenor and Bassus Cantoris books are treated unsatisfactorily. The otherwise excellent Introduction by John Morehen does not mention these, only that in *Lbl* Add. MS 30478 ‘two issues or editions are used’. The facsimile of the Bassus Cantoris book, taken entirely from the British Library copy, actually reproduces, without comment, these reset leaves.

Secondly, the removal of what the editorial notes call ‘post-Restoration additions’ has caused unforeseen omissions, most notably in the case of the manuscript ending to Gibbons’s ‘Short’ Te Deum. It has been shown above that these are largely in the same hand, and thus identifiable as a printing shop correction rather than an addition by later users of the books. Had they been included in the facsimile, it is possible that this would have come to light sooner. It has also not been made clear where such removals have been effected, and thus none of the facsimile partbooks can claim to be an accurate depiction of what they claim to reproduce.

These shortcomings become especially pertinent when the *First Book* is used as a source by editors. As has been demonstrated in Chapter Three, every copy of every part of Barnard’s *First Book* is different and should be treated as an individual source. However, editors have in the past referred to either a single ‘set’, more often than not that held at *Och*, it being the most

complete.²⁹ The very idea of a 'set' is misleading in any case, as varying degrees of printing shop correction and distribution of the reset leaves and differently set Contratenor parts mean that a collection of all ten voice parts does not constitute a consistent version. This is compounded by the fact that most copies were sold after the Restoration, by which time Barnard, long since dead, could no longer claim any editorial control.³⁰ The editors of the Byrd Edition made the concession to completeness of consulting both the *Och* books and the facsimile edition, but this still resulted in various printing shop corrections and later amendments being missed, especially where the facsimile was a reproduction of the *Och* copies.³¹

Consultation of every copy of every part of the *First Book* might seem unnecessarily time consuming for modern editors, especially given the lack of availability on microfilm of many copies, but no edition can claim to be complete unless this has been the case. It is hoped that the Inventory of corrections and amendments to Barnard's print, together with the reproduction of missing settings of the Contratenor folios and other reset leaves and the distribution of these variant settings across the copies, given in Chapter Three and Appendices D and E of the present study, will be used in conjunction with the facsimile edition to facilitate editorial completeness.

²⁹ Certainly before the printing of the facsimile edition. Batten's 'Lord we beseech thee', ed. Percy Buck (*A Sixteenth Century Anthem Book*; OUP 1960) is a case in point, simply stating 'edited from Barnard's *First Book of Selected Church Music*'.

³⁰ The editorial control exercised by Barnard in any case has been shown to have been inadequate, most probably due to a rush to release the books for sale. See above, Chapter Three.

³¹ As it is in large parts of the Primus Contratenor Decani, Primus Contratenor Cantoris and Tenor Decani parts. The Medius Cantoris part at Christ Church is transcribed from the only extant copy, from which the facsimile is taken.

If the facsimile edition on its own is of little value as a reliable source, it is necessary to establish the value of Barnard's print as an authoritative source for any of the music it contains. Obviously for the *unica* contained within it, its value is unquestionable, but as Morehen has observed, the items which also appear in Barnard's manuscripts are undermined in terms of their authority by the shortcomings of Griffin's typography.³² He concludes that the *First Book* should not be relied upon when the compositions are also found in Barnard's manuscript collection, even suggesting that it might not be used at all in such circumstances.³³ This is to undervalue the *First Book*, however, and the readings contained therein are an interpretation of a source just as Barnard's manuscript copies are an interpretation of another source, and while they ought not to be the primary point of reference they are nevertheless important. We have also seen that the appearance of a piece in Barnard's manuscripts is not necessarily indicative of its having been used as printer's copy. The fact that the typographer may have been unmusical is not especially relevant, especially given that Barnard *did*, however unsatisfactorily, check the printed folios and enter corrections. The copyist of the Lambeth Palace Bass book, MS 764, for example, shows signs of unmusicality,³⁴ as does

³² This was illustrated by reference to three of Tallis' motets from the 1575 *Cantiones Sacrae*, where the lack of slurs in melismatic passages has created ambiguous readings in the *First Book*, compared to both Barnard's manuscripts and the original printed books by Vautrollier, which are a model of clarity in comparison with Barnard's print ('Sources', pp.301-2).

³³ *Op. cit.*, p.302

³⁴ See Morehen: 'Sources', pp. 408-16, esp. 416. As Morehen notes, the copyist has added # signs to cancel an already natural e; in fact he has mistakenly copied the flat sign to the earlier note as another crotchet e, unbalancing the entire part. This kind of mistake is surely unattributable to a professional copyist. It is extremely unlikely that this manuscript was ever used in performance due to the often bizarre errors in the musical text, and was most probably

copyist 3 in Barnard's own manuscripts, but an editor would, by nature, not consider disregarding such manuscript sources.

The *First Book's* authority is, however, undermined by a lack of clarity in the placing of the underlay throughout, and although Barnard claims to have saved his chosen music from manuscript corruption, new problems caused by the careless typesetting of the printers and rushed checking on Barnard's part have created more errors and obscurities, as demonstrated in Chapter Three above.

Print culture in English sacred music was in its infancy when Barnard published the *First Book*, and Boyce was still lamenting the fallibility of the manual copyist more than a hundred years later. Barnard's *First Book* was the only publication of its kind before or since, in terms of both scale and expense, and as he was largely duplicating already 'standard' repertoire, there was apparently little market interest. The manual copyist was deeply entrenched within the pervading culture of the English cathedrals, and a single publication, no matter how extensive and elaborate, would not bring about a revolution in the way music was provided for these institutions. The growth of music printing on the continent had not been matched in England, largely because of the patent system, discussed in detail by Krummel.³⁵ The royal patent granted to Tallis and Byrd in 1575 allowed them, for twenty-one years, to 'imprint any and so many as they will of set songe or songes in partes, either in English, Latine, French, Italian, or any other tongues that may serve

a personal manuscript of some kind, belonging perhaps to a priest or prebendary, rather than part of a performing set.

³⁵ *English Music Printing 1553-1700*, pp.10-33.

for music either in Church or chamber, or otherwise to be plaid or soonge'.³⁶ This heavily regulated music printing, and it is therefore little wonder that the cathedral repertoire remained subject to manuscript transmission. Although there was no patent at the time of Barnard's publication, the strictures music printing had suffered were not easily overcome.

While Barnard's publication may have been largely ignored in 1641 because of the supremacy of manuscript culture, it has subsequently been thrust into the limelight simply because it *is* printed. Chapter Five illustrated how the availability of copies of the *First Book* helped kick-start choral service at the Restoration, also having the effect of reinstating a core repertoire of Elizabethan repertoire. This had the dual effect of centering cathedral music, especially away from the Chapel Royal, on Renaissance polyphony, and consolidating a common repertoire to numerous cathedrals. This was compounded by the reliance on Barnard's publication for large parts of Clifford's word books, and therefore the early Chapel royal repertoire itself. Had Barnard not published the *First Book*, it is fair to say that the entire history of music in the English cathedrals would have been different, although in what way remains grounds for speculation.

Barnard's promise to release a second volume of *Selected Church Music*, devoted to 'our newest, and now living Composers'³⁷ was dependent on the success of the *First Book*, and therefore would probably never have materialized even if there had been no disruption of cathedral service. The

³⁶ Quoted in Krummel, *op. cit.*, p. 15

³⁷ 'Preface' to the *First Book*

market for Barnard's publication was negligible, and it is unlikely he would have recouped his costs. Obviously, a second volume would not have had to bear the costs of casting type, but an anthology of contemporary composers would have caused Barnard further problems, especially with the increasing popularity of the verse anthem. No organ book was printed with the *First Book*, but this was most probably because much of its contents were already in the established repertoire. Newer music would not have been, and the lack of an organ book may have been problematic.

What is clear, however, is that the production the *First Book of Selected Church Musick* was a labour of love for Barnard, who surely saw it as the culmination of his extensive collecting, copying and editing activity. The suspension of cathedral service a mere three years after its appearance must have been a severe blow to him, not only because of the failure of his project and the thwarting of his dreams of preserving a vanishing and corrupting repertoire, but due to the loss of his livelihood as a minor canon of St. Paul's. The bitter irony is that at the Restoration it was his publication that served in no small way to shape the subsequent cathedral repertoire – but it was Playford, rather than Barnard, who reaped the benefits of this turn of events. It may be foolish to speculate on what the status of Barnard's *First Book* would be had the Civil War not occurred, but it seems to me that it would be nowhere near as important a publication as it was made by extreme political circumstance.

APPENDICES:

Appendix A: Statutes of the Minor Canons of St. Paul's before the Civil War

Appendix B: Table of Contents – *Lcm* Mss 1045-51

Appendix C: Table of Contents – Barnard's *First Book*

Appendix D: Inventory of Corrections and Amendments to all surviving copies of the *First Book*

Appendix E: Images of variant settings of type not reproduced in the facsimile edition

Appendix A: Statutes of the minor canons of St. Paul's

These statutes are transcribed from *Lgc* MS 29419, which dates from the last quarter of the sixteenth century, and, due to entries being added until 1640, would have been the copy of the statutes known by Barnard and read upon his installation as a minor canon.

Editorial procedure has been to interfere as little as possible, by keeping the original capitalisation, punctuation and spellings, which are often wildly inconsistent. The missing letters from contractions are given in superscript, and where a word or words have been added to the statutes, as a marginal note or above the original text, this have been given in italics.

[f.1] The statute^s of the petiecanons colledge of the churche of St. paule in london.

1. Wheare there [are] ii or three gathered together in my name, sayth the lord, there am I in the middest of them.

Therefore all we the twelve petiecannons & prebendaries in the cathedrall churche of St. paule in london, being perpetually established, & gathered together into oon societie & fellowship, yea eveⁿ by the kynge^s authoritie, & others, who as touchinge this matter apeare most sertaynly to be lycensed. We I say beinge thus gathered together in o^{ur} com^mon haule the eyghtenth day of marche, in the yeare of ou^r lord a thousande three hundred nyntie & six, amongst whome there ys, as there ought to be, but oon hart, & oon mynde in god, have wⁱth oon uniforme consent & agreement, ordayned to be kepte & obsteined of us all, for eve^r, & that willingly, because dutie so byndeth us, the holsome rules, & invyolable decres, to the honour of the most highe trinitie, & the undivdyed unitie of the father, the sonn, & the holy goast. By the means of w^{ch} statute^s, that inordinate desyre of offendinge or hurtinge oon an other amonge us & o^{ur} successors might of riurght be restrayned, the devyne servis to amlightie god devoutly rendred, & brotherly charitie as reason would should be observed. this protestation being had before o^{ur} eyes, w^{ch} we wolde shold be accownted of in the makinge of all ow^r statute^s, that we meane not by any statute of lyke condicion to owrs, before mentioned, ether by the others heard by us geven, or by thos^e w^{ch} heare after shalbe geven by o^{ur} successors, to resist or hinder the deane & chapter byany means or any way of there [f. 1^v] obedience due unto them, but to serve god & the churche aforesaide as men ought and are wonte to doo, at due owers, accordinge to the manⁿer & forme

of the statute^s of the aforesaide churche, made for a longe tyme past to this effecte, unto w^{ch} we are bounde by solemne oth.

Of the manⁿer of clerkinge or chusinge the lesser prebendaries

2. Seinge that it ys recevede by a laudable custome tyme owte of mynde, we ordayne & decree that when any lesser prebende amonge the peticannons ys voyde, ether by death, resignation, or any other way, by an by the rest of the lesser prebendaries havinge had before deliberate consultation amonge themselves as touchinge this matter, shall chuse ii sufficient & fitt men to serve in that peticannonship or prebende, & thes shall nominate & p^resent unto the deane & chapter. And then the aforesaide deane & chapter shall admitt oon of thes ii persons so presented, & shall institute & inducte hy^m into that peticannonship or prebende then voyde. but lest that suche a nominacion or presentation sholde at any tyme be made ether for favor, carnall affection, or for laker & gayne (w^{ch} god forbid), we will & ordayne that at the death, or departure of any peticanⁿon, the rest of the peticannons shall take there othes beofre the master, or warden of the saide colledge that they shall not nominate or present to the deane & chapter any other persons than suche as are worthy, sufficient, & meke men; not only in readinge, & singinge, but also & especially in honesty of life, & godlynes of conversacion. And morover it ys required that they be sownde of body, & of power & abilitie to serve god & the churche [f. 2] aforsaide both day & night accordinge to the statute^s & ordinance^s of the saide churche, & as also there office & dutie requireth the conscience of every oon of the saide peticannons caling for at there hands the p^{er}formance of thes thinge^s, when they shall consider there saide conscience to be burdened wth an oth as ys aforsaide.

Of the oth w^{ch} ys geven to the petie cannons in there colledge.

3. And because that the most excellent prince Richarde the seconde somtyme Kinge of england by a godly aspect of charitie consideringe & beholdinge us heartofore to be devyded, & as it were scattered abroad every man to his severall house, & power, at the instante and earnestest suplication of the reverend fathers and lorde^s, Thlmas Arundell sumtyme archbishope of canterbury, & Robert Braybrook bishope of london, to erecte a haule & dwellinge place for a societie or company of equale power & autoritie, w^{ch} haule & edifice, we tearme a colledge, to the w^{ch}, as also unto us the said prince hath geven many revenues, & willingly hath bestowed sundry privilege^s, to the end that we takinge ow^r repast together, might tthus [sic] by a more o^{ft}en com^municatioⁿ, or impartinge of o^{ur} selves oon to an other, be burned as it were wth a more fervent flame of love & charitie amonge ow^r selves. Heare hence ys it therefore that we for us & all ow^r successors doo for ever determyn & decree wth oon uniforme consent & agrement that all & every of us & ow^r successors will sweare & so shall that we wilbe obedient to the

master or warden of the said [f. 2^v] colledge whosoev^{er} he be for his tyme, in all lawfull, just & honest causes. And that we will observe & kepe invyolably for ev^{er}, all & every of the statute^s, ordinance^s, & customes, of the said colledge, beinge lawfull & honest, by us don or to be don, allowed of us or to be allowed, upon *th^e* ppayne & forfayt limited or to be limited in this statute & ordinance. In lyke maner we ordayne & decree that of thes profite^s & comodities wherwth we have byn indowed in com^mon they only are made partakers w^{ch} have byn lawfully admitted into the degree of a peticanonship by ow^r election, nomination, & p^resentation to the deane & chapter as ys aforsaid. And they w^{ch} have dwelt were wth us quietly, taking there repast in o^{ur} common haule, & havinge also tasted of the holy word of god, they I say have corporally geven this same oth, & have byn admitted into ow^r colledge aforsaid accordinge to the manner & forme hearunder written. which forme of admission we doo will & ordayne to be kept & observed of us for ev^{er} hereafter. that ys to say that the petycanⁿon mow nuly to be receaved into o^{ur} colledge takinge unto hym selfe ether the clerke of the chapter or els some other notary, doo appeare before the master or warden, & his felowes, in the porche belonginge to the haule of the forsaide colledge, wheare the selfe same peticanⁿon now nuly to be admitted shall hym selfe in his owne person playnly reade this forme of words folowinge, & shall layinge his hande upon the holy evangeliste take his oth, that he will faythfully observe & kepe all & ev^{er}y particular thinge contayned in that forme, as longe as he contynueth peticanⁿon. Then shall he at his owne proper coste & charge, cause an instument or note to be made for a perpetuall memory of the thinge, to remayne upon re [f. 3] corde in the colledge aforsaid, lest that peradventure in tyme to come som^e one or other might falsly & maliciously accuse ether us or our successors of pernecie or of meglectinge the aforsaid oth.

The forme or maner of the words.

4. In the name of god amen. Before you discreete men N. master or warden of the colledge of the petie canⁿons in the cathedrall churche of sainen [sic] paule in london, & you the peticanⁿons of the same colledge, morover I, beinge a credible p^{er}son also, & we all heare witnesses to thes presente. I, I say by name K.B now elected to the aforsaid colledge howbeit not as yet admitted to the participation of com^munion of the profite^s & commodities of the said colledge, layinge myn hande upon the holy evangeliste doo wth a pure & not compelled will, swears, that I wilbe obedient to the master or warden whosoev^{er} he be for the tyme, in all honest, lawfull, & canonnical causis.

In lyke maner I doo protest that I will faythfully observe & kepe all & simyuler statute^s, ordinance^s, & costomes of this colledge beinge lawfull & honest, & will dutifully obey the same.

Also I doo take myn oth thus. I will kepe & mayntayne as farr forth as I am able to righte^s & com^modities of the said colledge, & will procure, & so earne^sly p^roferr the same, as I may possibly any way.

Moreover I doo sweare that as muche as lyeth in me, yea wth all possible diligence, I will cause, & effectually procure that whatsoever^f peticanⁿon ys to be admitted into the said colledg in my tyme, shall performe this same oth in his own person before he be receved into the societie & com^munion of the profites [f.3^v] & emolumente^s of the said colledge, & also that he shall cause whatsoever^{ef} peticanⁿon ys so to be receved or admitted in his tyme to doo the lyke in all respecte^s, & to geve this same oth, & so from thensforth for ev^{er} as god shall helpe me & this holy testament.

This protestation beinge presupposed, & adjoyned alwayes unto all the premissis, that I will & entend in all thinge^s & by all means to be ruled by o^{ur} masters the deane & chapter of the aforsaid churche, & them obey, accordinge to the observance^s, statute^s & customes of the said churche, touchinge, or concerninge the petie canⁿons any way.

The admission of a nue felowe to be done by the warden.

5. We doo admitt thee to be a fellowe of this howse, & make thee a partaker of all the profite^s & com^modities of the same house, with the wich we in com^mon have byn enriched.

Of the payments w^{ch} a peticanⁿon ys charged wth at his entrance, & of others that are beneficed.

6. In lyke man^{er} it ys set downe to be observed that every oon admitted aright into the degree of a petiecanⁿon, at his first entraⁿce shall pay to the said colledge towards the mayntenance of the napry [?], & other thinge of necessary use in the howse xi^s viii^d. And yf any man shall leave his peticanonship & afterwarde^s retorne, he shall pay agayne for his entrance, & be accounted as a nue comer, yea, even as he was at the tyme of his first admission. in lyke sorte [f. 4] also ys it decreed that every peticanon beinge beneficed ether with parsonage, vicarage, free chappell, or prebende, or any other benefice, of whatsoever^{ef} value it be, ether more or lesse, shall pay to the afore named colledge xxvi^s viii^d, whether he be beneficed ether afore the tyme of his admission, or a^{ft}er. wiche payment beinge once discharged, although he goe away & afterwarde come agayne beneficed, he shall nomore be charged with the observation of this statute. And we will that the payment of these sum^mes as are above named (especially that for the ingresse, or entraⁿce of a peticanon) be made within the yeare, accordinge to the discession of the warden; thereof he may make a reckninge in his accounte. Furthermore it ys ordayned that every peticanon once in his lyfe tyme by hym selfe, when it shall please hym, or els after his death by his executors, shall geve to this

colledge oon silver spoone to the value of fyve shilling^s or more, for to increase the treasure & publick utilitie of the said colledge for ev^{er}. {Farther there is a decree Made of it at th^e later end of the statute^s. A.}

Of the devyne servise due unto god, & unto hym to be rendred.

7. Morover we do ordayne & decree that all & every of the petie canons do wth greate indever, & a most vigilant care, studie to kepe the devyne servise of almightie god, & heerein to render unto hym his devyne prayes, even as the proper office & dutie of every oon of us requyreth & that wth humilitie & devocion for as sone as there is a signe geven, all the peticanons ought to come together unto the church, beinge more decently arayed or adorned, & with a more modeste or convenient gate or pase then other^s, into the [f. 4^v] wiche they shall not come statly, unhone^sly, or with a disjoyned pace but with grave reverence, & in the feare of god. And because that accordinge to the infalible judgment of god, his house ys an house of prayer, We will that havinge entred into the quyer, wth all feare & reverence, standinge before god, religiously, they doo chasten or refrayne there tonge^s, & ears from ether spekinge ydlely, or hearinge ydle & unprofitable talke. that w^hout any kynde of withdrawinge or alienation of the mynde, they might ether pray, singe, reade, or heare, even as every mans dutie in the quyer beinge done of hym as his course cometh requireth, whether it be in prayinge, singinge, readinge, or hearinge. And this they shall not only doo with voyce but also in there mynde & from the harte, accordinge to the mynd of the apostle, when he saith, I will pray in spirit & will singe, also in mynde. nether shall they bringe forth or once have in there mouthes ether filthy or unsemly worde^s tendinge to sedition or contention in so holy a place, nether yet shall suffer others to use the lyke as farr forth as they be able, but rather to render unto god in comon his prayes, wth devout prayers, most earnestly intreatinge hym as well for there owne offence as the peoples. {Allso yt is ordayned ever at th^e latter end of the statutes. B.}

Of the apparell & gesture of the peticanⁿons.

8. In lyke sorte it ys ordayned that yf the said paticanⁿons entringe into the quyer be founde in there apparell unsemly & in there gesture not comly, & that of custome, except the (beinge once) warned, do within short space after declare them selves to be reformed, as men trustable they shall in no wise escape unpunished, but be sharply [f. 5] restrayned, of what degree, office, or dignitie soev^{er} they be.

How the peticanons ought to behave them selves at the table.

9. Also it ys set downe as a statute to be kept that the said peticanons do come together every day in the yeare to dinner in the comon haule, but to supper at fyve of the cloke, there com^mon bell beinge before ronge, who

com^myng to the table, shall sitt honestly downe together, not preferringe oon seate above an other except it be that whiche is only appoyⁿted to the warden. but accordinge as every man first or last to the table so shall he take to hym selfe the first or last place, having alwayes a godly & brotherly compassion of thos w^{ch} are molested with sicknes, & oppressed with age. then the stuarde for his weke or some other at the table at his request, shall say grace & geve thanke^s as well afore diner & supper, as after, And noⁿ of them that sitt at the table shall departe thence untill thanke^s be dutifully rendred unto god, without a resonable cause, upon payne of losinge a halpeny. Nether shall any man despise, or esteme of lesse value thos meate^s & drinke^s which are sett upon the table ether without a notoriouse cause why, or in respecte of any hatred or displeasure construed agaynst the stuarde, wherby the rest may abhorre thos meate^s & drinke^s as noysom unto them, under the payne of forfaytinge a halpeny. And because that this word frater, for a brother, hath his beginnunge of sufferinge, or bearinge with an other, we will & ordayne that ow^r bretherne [f. 5^v] eatinge, drinkinge, & talkinge together shall behave them selves honestly oon towarde^s an other, & shall gently & patiently beare oon with an other, supportinge oon an other in love, beinge carfull to kepe the unities of the spirit in the bonde of peace, goinge oon before an other in givinge honor, as saith the apostle. and they shall refreshe them selves wth suche meate^s as are served to the table, cherfully, soberly, & as it becometh men of modestie, so takinge of the best & fynest of the meate, as that ev^{er}y oon at the table may have parte. nether shall any man at the table speake any thinge maliciously at any tyme ether under the p^retence of mirth or any other colore, that may be offensive to an other any way. Howbeit yf it shall happen at any tyme that any contencion or stryfe shalbe stirred up amonge the bretherne ether at the table or els wheare (which god forbid) straight way the warden shall com^maunde silence, unto whome, whosoev^{er} will not be obedient shall for the first tyme be punished in ii pence, for the seconde in three pence, & so as the falt doth encrease, even so shall the punishment.

Of the readinge of the byble

10. Furthermore it ys decreed that the aforenamede peticannons shall have dayly at dinner tyme as often as they may coⁿveniently oon lesson of the holy byble redd disticntly & playnly amonge them, unto the whiche, all, & every of them shall geve hede & harken diligently, that whylest the externall bodie ys filled, the internall *soule* might be refreshed, for because that men liveth not by breade only, but by every worde that [f. 6] procedeth out of the mouth of god, whosoever therefore shall maliciously ether wth sediciose worde^s or vayne brablinge^s distorte or hinder the readinge of the holy scripture, or the gevinge of thanke^s before mentioned, shalbe punished in ii pence as often as he ys taken offendinge in this poynt.

Of the stuarde & his office

11. In lyke manⁿer we ordayne & decree that every peticanon be stuard as his course com^meth, begininge at the senoirs & so by degrees descendinge to the minor, & that in his own p^{er}son, except he can fynde owt oon of his fellowes to supply his rowme for his weke, under the payne of forfeitinge xii^d, And this stuarde duringe the tyme of his weke shall so diligently, & profitably ordayne & dispose the victualle^s for the whole com^mons, & wth such discession, that they nether fare to sparingly, nor yet feade over dayntely, but accordinge to the ordinary & accostomed rate of the comons he shall honestly provyde to his power. But now yf it doo happen at any tyme that the stuard ether by his negligence, or by his own sunsualitie or voluptuousnes without a resonable cause, doo so farr excede the accustomed rate in expence^s, that the reste of the bretherne be greved: then shall he hym selfe pay for any such excesse, accordinge to the discession of the warden & the greater part of the canons of the said colledge what semeth good unto them. And the said stuard for his weke shall carfully & diligently provyde & prepare, that of the meate^s w^{ch} he hath provyded [f. 6^v] there be as equal distribution made at the table as ys possible, the election or choyce of every messe always reserved for the warden, or in his absence for hym that ys senior, & there present. In lyke maner we will that ev^{er}y man be contented wth his provision that ys *made by* the stuard for the tyme, w^{ch} whosoev^{er} ys not, but ether desyreth to eate els wheare, or to mende his fare, let hym cause thos thinge^s w^{ch} shall please hyme to be sought for & prepared at his owne proper coste & charge, lest that by hym the reste of the petie canons might be greved, & the comon utilitie impayred. But yf any man shall before, ether warne the stuard or comon servant that he canⁿot eate of suche & suche meate^s, then let there be bought for hym som other meat more convenient & agreable for his appetite, so that it excede not the said dyet of his.

Of the com^miners & halfe com^myners.

12. It ys also ordayned that every peticanon shall still be whole com^moner, except he be sicke, or gon farre owt of towne, then yf he will he may be out of com^mons, but he shall paye for this his absence by occasion of sicknes & busines abroade wikly iiiij^d toward the repast of three comon servante^s & the curate of St. Gregories, And yet notwthstandinge in thes three feastes that ys to say, Christmas, Easter, & Whitson weke, & also as often as he ys stuard in his owne course, every peticanon shall alwayes be whole cominer no cause to the contrary amitted as lawfull, under the payne of three shillinge^s fower pence to be applied to the use of the canons: & althoughe any of the said lesser prebendaries (cauled therunto of [f. 7] god) shalbe admitted to any office, that ys to say ether to be Aminer keeper of holy thinge^s, or Cha^mberlayne of the backhouse, or any other office whatsoev^{er}, by the means wherof he may eate els wheare, yet all *thes* thinge^s notwithstandinge he shalbe still whole cominer

in this ow^f colledge, except that throughe some lawfull cause allowed of by the warden & the greater parte of the company, he be other wise dispensed wthall, And farther yf that any man be disposed to goo abroade, let hym warne the stuarde or comon servant of his departure overnight yf he wilbe oute of comons, And whosoev^{er} shall continue at the table in o^{ur} comon haule by the space of fyve dayes in any oon weke shall in so doinge be alwayes whole cominer. And he that shall remayne fower dayes shalbe halfe cominer for three of them, & shall pay for the fowrth as the maner & custome ys.

Of Strangers that are brought unto o^{ur} table.

13. morover is ys enacted that no stranger of what degree state or order soev^{er} he be, shalbe at comons wth us in the aforesaid haule as ovr equale, but shall pay more then we doo, even as muche as shalbe agreed upon, betwene the warden & his fellowes. Nether may any foriner heare of the some of o^{ur} comons, or be made privie to the account therof, but shall geve place untill it be ended, And let hym that brought in this stranger, discharge the comons for hym. In lyke sorte yf any of the forsaid comoners shall bringe in any stranger into our comon haule, ether by the weke or by the day, or for to dine, [f. 7^v] & supe with us, let hym pay for his repaste even as shalbe thought expedient by the warden & his fellowes, the consideration of the tyme causinge them to take ether more or lesse, as the darth or plentie of victualles then requireth. And yf by this or the lyke invitinge or biddinge the expence shall increase or growe greather than the accustomed rate of the comons, he of the company that so inviteth or biddeth shall hym selfe paye the overplus, so that the profit & comoditie of the comons shall alwayes increase rather than decrease. In like sort it ys decreed for o^{ur} servaⁿte^s even them of o^{ur} *speciall* house holde & others pf that inferior begre sittinge with them at the seconde table, that they shall pay accordinge to there degree, a consideration being hadd of the tyme, as ys aforesaid: And whosoev^{er} of the said societie shall bringe in or cause to be brought in upon the soden any stranger to the table ether at diner or supper tyme not forewarninge the stuarde therof, shalbe punished in ii pence. Nether shall any man bringe in, or cause to be brought in, any stranger into out comon kitchen or buttree wthout a resonable cause & the same manifeste, under payne of losinge a halfpenny, yf he be a fellowe, but yf he be a servant, a peny. In lyke sort it ys agreed upon that no^{ne} of the aforesaid peticanons have a comon supper wthin the tyme of lent except it be upon the sondayes only, [] or upon any other dayes in the yeare in whiche we are bound ether by lawe or custome to faste.

Of lockinge the forsaid colledge gate, & of silence to be kept after a certayne howre.

14. [f. 8] Furthermore we ordayne that every day thouroughe the yeare, when we dyne or suppe in o^{ur} comon haule, oon of ow^f comon servante^s shall

shutt faste both the gate^s of o^{ur} colledge. And whosoev^{er} of us cominge in shutteth not shurly agter hym thos gate^s, especially in the wintertyme at supper, shalbe punished by the losse of a peny. In lyke maner it ys decreed that no man ether by hym selfe or by any other shall raise any braule, tumult, or noyse within the gate of the said colledge *at any time* from the feaste of Easter untill the feaste of St. Michaell but ev^{er}y man to be come in by nyne of the cloke at night, & from the feaste of St. Michaell untill the feaste of Easter also no^{ne} to offende as ys above said, but to be come in by eyght of the colcke, wherby the said petie canons might be hindred of there naturall reste, or become unapt to serve god, under the payne of the losse of ii pence.

Of honestie & clenlines to be kept wthin the gate of the said colledge.

15. Morover it ys ordayned that no^{ne} of the said peticanons ether by hym selfe or by any other, do caste filth or any vyle and dishonest thinge, nether may make water wthin the gate of the said colledge, *except it is in the place appoynted f^r that purp^{ose}*, under the payne of losinge a halfpenny as often as he shalbe taken doinge the contrary, And yf it do happen any of the said com^mons to have there ether stones, mortor, sand, tyles, or timber, for rep^{ar}acions to be done, immediately upon the finishinge of any suche worke, he that hath made suche rep^{ar}acion shall remove out of the said comone place, that w^{ch} remayneth of the mortar, tyles, & the reste, as ys aforesaid, And yf a tyme be limited unto hym by the warden [f. 8^v] within the whiche he shall neglecte this to doo, let hym be punished for the brette of his firste limit aforesaid, ii^d. & so as the falt increseth, in lyke sorte let the punishmente.

Of suspecte women, & of dishonest playes & sighte^s to be shunnede.

16. In lyke maner it ys decreed that no^{ne} of the said peticannons shall have any talke or communication in the churche or churche yarde in his habit or wthout it wth my suspecte woman, wherby any offence or suspicion of evell may aryse to the churche, to hym selfe, or to his company, under the payne of fower pence losse. In lyke maner it ys ordayned that non of the aforesaid colledge shall wittingly bringe in, or cause to be brought in, or suffer to come in, ether by day or night any wemen vehemently suspected, or notorios for evell lyfe into o^{ur} howses, or wthin the cumpase of the colledge aforesaide, or into any other howse w^{ch} he shall make his abode, as longe as he shalbe petiecanon, upon payne of losinge three shillinge^s fower pence as often as it shalbe proved agaynst hym for the first tyme. Yf he shalbe taken in the same falt the seconde tyme, he shalbe punished in six shillinge^s eight pence, yf the thirde tyme let hym be expelled owt of the comone haule & excluded from all profite^s & comodities of the said colledge untill he may be reconsiled. In lyke sorte it ys also concluded, that as often as any of the said petiecanons doo

frequent or haunt the stues, or taverns publickly with harlotte^s; or may other unhoneste playes & spectacles prohibited to clerke^s, wherby an offence may growe [f. 9] of the state of the peticanons, & of o^{ur} said colledge, except they, beinge oonce warned, do shewe them selves to be reclaymed, they shall incurr the lyke punishment as hath byn before declared.

That no man backbyte or speake evell of an other, nether yet revele worde^s
unadvysedly spoken to any man.

17. Furthermore it ys ordayned that no^{ne} of the forsaid paticanons shall backbyte his fellowe in any howse of his masters or in any other place, nether shall speake any sinister thinge of hym maliciously, wherby the same felowe sholde be hindered or disadvantaged any way, w^{ch} thinge yf any shall doo, notwithstandinge, & therof shalbe convicte (which god forbid) let hym be punished the first tyme in six pence, the seconde tyme in twelve pence & even as the falt doth increase, so let the punishment. Even after the same maner yt is ordayned, that yf any sinister or odious worde^s shall at any tyme passe any mans mouthe undescretly in o^{ur} brotherly societie, or unwysly escape from hym ether at the table or els wheare, no^{ne} of us, to the sowinge of further discorde shall presume to reveale the same to any man upon payne of the same punishment mentioned before in this chapter.

Of conceling or kepinge to o^{ur} selves the councelle^s & secrete^s of the
colledge.

18. Furthermore it ys decreed that non of the said peticanons [f. 9^v] shall presume to deteste or disclose the aforsaid secrete^s of the colledge in the houses of there masters the greater canons or of any other, ether privily, or openly, wherby any offence may arise, or wherby ether oon or other of the peticanons or all of them may incurre the displeasure of there masters aforsaide or of any of them, But yf any so doo, (w^{ch} god forbide) & that it be manifeste, thorough sufficient profe made therof, he shalbe punishede for the first tyme in six shillinge^s viii^d for the sconde tyme so offendinge in xiii^s iiiii^d for the thirde tyme in xx^s, & then let hy^m be prohibited from cominge into the haule, or beinge a partaker of the goode^s & profite^s of the said colledge or of thos thinge^s therunto appertayninge, untill he be reconsiled to his said bretherne of the aforenamed colledge.

Of anger, braulinge, & contention, & howe to --- every of them, & there
occation.

19. In lyke maner it ys ordayned & appoynted that non of the said felowshipe do speake untowardly, or maliciously of any of his bretherne, the partie beinge present or absent, nether shall stir up ether brawles, contentions, or discorde^s amonge his fellowes, nether p^{ro}voke any of them ether to anger or discorde, nor yet by any means to geve occation of displeasure to any man

upon payne of losinge iiiii^d for the first tyme & even as the falt increasith, so let the punishment. And further yf any dissention do arise amonge the bretherne, (which god forbid) owt of hande ether by the warden, or in his absence [f. 10] by the senior then p^{re}sent wth the rest of his company shall peace be procured, & to thos then at discorde, sylence commaunded. unto whome immediately yf any obay not, but shall obstinatly persist & continue in his malice & contencioⁿ he shalbe punished the first tyme in ii^d the second tyme in iiiii^d & so dublinge the punishment untill he humbly submit hym selfe, & obediently desiste or leave of from farther contention & especially from comparisons w^{ch} are odiose, & oftentimes the causes & occasions of many incommodities: nether that any man at any tyme be fownde to be an enemy to the comon utilitie of owr colledge to the detriment or impoverishinge therof upon the payne above specified in the chapter. and yf any man at any tyme ether by the warden, the senior, or fellowes shalbe condemned & punished in any sorte by the reason & occation of any offence, & shall say that he ys falsly adiudged, & uniuistly punished, or affirme that they are uniuiste in dealinge, he shalbe punished in ii^s as often as he shalbe taken offendinge in this poynte.

Of violent layinge on of hande^s

20. After the same sorte it ys decreed & ordayned that yf any of the said peticanons shall maliciously threaten to beate or to stryke his fellowe, he shall for so doinge be punished in xii^d. But yf any man by the instigation of satan shal lay violent hande upon his felowe, althoughe he doo not stryke hym yet he shalbe punished in iii^s iiiii^d & whosoev^{er} but with his hande only shall stryke an other, shalbe punished in vi^s viii^d [f. 10^v] & whosoev^{er} shall drawe owt ether sword or knyfe, or shall take into his hand any other wepon to invade wth althoughe he stryke not, he shalbe punished in vi^s viii^d. But yf he shall wounde, or stryke any man wth ether of thos wepons, he shalbe punished in xx^s, & for that facte, be excluded & expelled the haule & all comodities therof, & yet notwthstandinge shall make sufficient recompence to the partie by hym hurte, eveⁿ accordinge to the discrecion of the warden & his fellowes. Moreover yf any do bringe in, or cause to be brought in his servant or any other stranger to threaten, beate, or stryke, or els to threaten to be beaten any of his fellowes, although he do not stryke that ys brought in, yet he that brought hym shalbe punished in vi^s viii^d. & yf any suche servant, or stranger, or even the felowe hymselfe shall happen to stryke any other, or drawe wepon upon any of the said colledge to stryke, althoughe he bringe not to passe this his wicked enterprise, yet he shalbe punished in xx^s & nev^{er} the lesse be expelled the haule & the entranse therinto for ev^{er}.

Of brotherly reconciliation & mutuall amitie & peace to be had amonge us.

21. And for as muche as it ys apparent, that by concorde & peace small thinge^s doo encrease, as also by dissention & discorde, great thinge^s come to

ruin, we will & ordayne that above all thinge^s (as it ys written) we have continually amonge ovr selves mutuall love & amitie, not in woorde & in tonge only, but in dede & in veritie, lovinge oon an other, [f. 11] & as muche as lyeth in us (as saith the apostle) havinge peace with all men. by the meanes wherof anger or wrath might *not* engender hate, but that concorde might norishe peace & mutuall love emonge [*sic*] us, we ordayne & decree ioyntly, that whensoever^{er} any malice or envye of mynde procedinge of any cause, ys declared to be sprunge up amonge any of o^{ur} bretheren: straightway the master or warden of o^{ur} colledge wth ii or iii of the seniors or wyser sorte of the whole company unto hym associat, shall labor as muche as lyeth in them to reconsyle thos bretherne att variance amonge them selves, to the concorde & unities of peace. accordinge to that sayinge of the apostle, let not the sonn goo downe upon yo^{ur} wrath. And straightway they w^{ch} are to be reconsyled, wthout any tedious disputation, shall m^{er}cyfully forgeve that mutuall offence com^mitted amonge the^m, forgevinge oon an other even as christ hath forgiven us. And yf nether of them both wilbe brought to agreement, but will proudly stand agaynst it, or yf oon of them doo stobberly & insolently resiste, then that parte in w^{ch} the cause, & occation of the discorde ys fownde, shalbe punished for the first tyme in ii^d, for the seconde in iii^d. for the third in viii^d, & so to double the punishment untill the parties be pacified.

OF [*sic*] the master or wardens eleccion, & of his office.

22. in lyke sorte it ys ordayned & decreed that every yeare upon St Barnabes day in the moⁿth of June yf it may be conveniently, & also as often as the office of the warden of the said colledge shall happen to be voyde, whether it be by his departure, or by the *reson that he ys discharged upon occation* or by death, the reste of the peticanons beinge [f. 11^v] admonished by the pitensary or some other, appoynted by the warden or senior, for this purpose, shall come together into there comon haule, at a certayne day & howre assigned unto the theare, & then *shall* procede to the eleccion of a nue master or warden of the said colledge. And by vertue of there oth shall choose a fitte man for themselves to be warden, & suche an oon as shalbe meeke, bothe in respecte of spirituall & temporall thinge^s. And the choyce of procedinge to this eleccioⁿ, *to be* by any of thos wayes, as namly, ether by the way of scrutini, or by the way of compromissary, or by the way of the holy goaste, shall belonge to the greater, & wyser sort of the company. And yf they will procede accordinge to a scrutini, then shall there be ii or iii of the followes appoynted, w^{ch} first of all shall searche & *take* there own vowes, then orderly & separatly, the others voyce^s, the whiche beinge published, he whiche hath both the wiser, & greater number, shall forthwith be made master or warden of the said colledge wthout havinge any other solemnitie in the matter. & the the [*sic*] said master or warden shall effectually be united or knit to the said office, & shall beare the burthen therof, any excuse of his to the contrary beinge

neglected *obiected*, except it be suche an oon as shall apeare to the fellowes to be both lawfull & manifeste. the w^{ch} warden beinge so elected, & havinge god before his eyes, shall diligently endeveer to ordayne, provyde & performe, all & ev^{ry} of thos thinge^s that pertayne to the com^moⁿ utilitie & comoditie of the said colledge. Yet notwthstandinge immediately after his election he shall geve his faith to his said bretherne beinge then & theare present, that he will for [f. 12] his tyme thoroughly kepe & cause to be kept the approved statute^s, & laudable customes of the said colledge, & so shall take an accounte *publickly* & playnly of all & ev^{ry} thinge received, & to be received, 7 shall faythfully & withoute gyle make his accounte to the aforsaide colledge of thos thinge^s so received beginninge within three dayes next & imediatly folowinge, & so wthout any delayinge of his accounte to coⁿtinue it even unto the ende: accordinge to the comon consent of his brethren, or the greater & discreter parte of them. And he shall receive yearly for his labor of the said colledge vi^s viii^d.

Of the election of the pitansary, & of his office

23. Morover it is ordayned that oon of the said colledge beinge a peticanon shalbe elected by the warden & the wiser sorte of his bretherne to be pitansary, w^{ch} shall geve a corporall othe to the said colledge of his faythfull distribution to be made of his thinge^s to be distributed, & n other thinge^s belonginge to his office, that ys to say, in funerals, stagiaries & in other parseles due unto us, as farr forth as he may possibly. And also that he shal iustly distribute thos portions to ev^{ry} man accordinge to equitie & right. He shall also be a helpe unto o^{ur} warden in lokinge to the paymente^s to o^{ur} comon servante^s by the said warden, for the procu [f. 12^v] ringe of fuell to the comon use of o^{ur} howse, & for the discharginge of all other paymente^s to the workmen, brought in & hyred for the reparinge of ow^r tenemente^s. And he shall faythfully kepe in his owne custodie oon of the greate regesters of all o^{ur} goods in com^mon, with a certayne litle indenture of the parte, & name, & in the behalfe of the whole company. recevinge of us yealy [sic] for his labor iii^s iiiii^d & of the chamber of the churche, as muche.

Of the punishment of hym that refuseth an office when it ys geven hy^m by eleccioⁿ.

24. It ys decreed in lyke sorte, that yf any of the said peticanons after he shalbe admitted as elected to the office of Mr, or warden, or to be collector of the rente^s, or pitansary, he doo wthout resonable cause refuse the same office, & will not take upon hym the charge therof, he shalbe punished in vi^s viii^d.

Of the levyinge of forfeite^s to be payed

25. Furthermore it ys agreed upon, that the warden & pitansiarie with the stuarde, or oon of them shall levye or nay, shall raise or nay thos aforsaid forfeite^s of whosoev^{er} offendeth, & thos forfeite^s we will shalbe imployed to comons of that weke, in w^{ch} the offence ys comitted, yf the some of that forfeite excede not iii^s iiii^d but yf [f. 13] it doo excede that some, we will & ordayne then, that the warden receve that forfeiture, & make therof a reckninge in his account. W^{ch} forfeiture aforsaid we will shalbe raised by the hande^s of the pitansiary, of the obette^s and other distributions payed by hym whatsoev^{er} they be: And yf thos distributions to be receved by the pitansiary be not sufficient to answeere the forfayte, then we will that recourse be had by the forsaide warden to his owne benefit. Moreover we ordayne that whosoev^{er} so offendinge doo shewe hymselfe rebellious, unwillinge, or obstinate, in the payment of this forfeite, shall for the first weke (after that it apeareth playnly that he ys froward what tyme payment ys to be made) be punished in vi^d, for the seconde in xii^d, & for the thirde in xx^d.

Of the calinge together of the peticanons *and of the forfeitures for not coming*

26. Also it ys sett downe to be observed, that all & every of the petiecanons shall come together at a certayne houre into the comon haule, or into sum other comon & honest place appoynted unto them by the warden, or by the pitansiary in his name, to a generale councell, as touchinge certayn businesses coⁿcerninge the forsaid colledge as often as nede shall requyre under the payne of loosinge iiii^d for the first tyme, for the second disobedience viii^d for the thirde xii^d & as the falte increaseth, so let the punishment, untill a lawfull & probable impediment do make a stay therof.

[f. 13^v] Of the readinge of the statute^s

27. Also it ys ordayned that all & singular the peticanons aforsaide shall come together fower tymes, or els twyce, or at the least oonce in ev^{er}y yeare at suche tym as the warden shall appoynt to heare the statute^s and ordinance^s redd in the comon haule of there said colledge, lest that they excuse them selves by the ignorance of the statute^s aforsaide: & there they shalbe redd distinctly & playnly by som^e oon of the said colledge appoynted therunto by the warden, unto the w^{ch} statute^s ev^{er}y maⁿ shall geve diligent heede, abstayninge them selves from dissolutnes in behaviour, as shoflinge with there feete upon payne of the losse of ii^d.

Of the lending of booke^s to the said brethren

28. In lyke maner it ys agreed upon that yf any of the saide peticanons will borowe oon booke out of the com^mon librarie, the said borrower shall come unto the master or warden of the said peticanons, & deliv^{er} unto hym a bill

sealed wth his own seale, contayninge both the proper name of the booke, & his name also that borroweth it, with the tyme therin of the lone therof limited by the warden, for a testimony of the receipt of this booke or booke^s in such sorte: And yf he neglecte this to doo, & will refuse the obser [f. 14] vation of this statute in this forme, he shalbe punished for the first brette of tyme in iiij^d, & as the falt increseth even so let the punishment.

That no man take any necessary implemente^s of ow^r howse to his use, wth ow^t leave

29. Moreover it ys ordayned that no^{ne} of the aforenamed paticanons of his own auctoritie, & wthout leave of the warden *or of hym that occupieth his place* may take into his chamber, or into any other place, for what cause soev^{er} it be, any silver cuppe, maser, spone, napkins towelle^s, nor any other of the movebles, or may alienate & take them to his owne use, under payne of losinge a peny. In lyke sorte it ys apoynted, that the said warden shall assigne unto the borower a tyme to bringe agayne the thinge or thinge^s borrowed, which *tym* yf he shall not observe, let hym be punished in iiij^d. Furthermore it ys also provyded, that no vessell of necessary use be deliv^{er}ed by the warden to any of the said societie, or receved of any of them, but under a certayne signe or pledge had betwene the warden or comune servant & hym that hath borrowed the thinge, because of forgettinge or losinge the same, under the payne of forfeitinge the value of them even in that case as yf they were lost.

Of the restoringe of priviat mens fuell to the comon kitchin [f. 14^v]

30. Also it ys agreed upon that yf any of the aforenamed colledge, will have ether fleshe, fishe, or any other meate^s to be sodd, rosted, or baked, in o^{ur} comon kitchin for hym selfe or his frende^s besyde the comon course or usuall service into ow^r haule, whether the same be brought into his house, or els wheare: he shall finde fuell of his owne coste, or els pay the same weke to the said warden for suche fuell after this sorte employed, accordinge to the good & discrete estimation of the warden & colledge servante aforsaid.

Of o^{ur} comon servante^s

31. Further it ys sett downe to be observed, that no^{ne} of the said peticanons do p^{re}sume ether to stryke or to beate the comon servante^s, nether to raise up agaynst them often & unjust thretninge^s, or injurious worde^s tendinge to stryfe & contention wherby they, or any of them might be caused to leave his office of s^{er}vinge, & so by this meanes o^{ur}comons to be lefte destitut of suitors, under payne of losing xii^d. but let hym complayne of them to the warden of the said colledge, yf they shall happen to displease hym anyway.

Of the faythfulnesse & charge of our comon servante^s

32. In lyke sorte it ys decreed that o^{ur} comon servante^s in ther first admission by the warden of ow^r colledge, be straightly bownde & charged, & do promise upon there fidelitie that before all other service^s to be rendred to any other man, they will faithfully serve o^{ur} societie, & shall pro [f. 15] fitably & faithfully kepe & p^{re}serve o^{ur} goode^s that are in there custodie to ow^r comon profite & utilitie, they shall also at no tyme revele ow^r secrette^s to any man, they shall procure as much as lyeth in them the profit & comoditie of us all in com^mon, & of ev^{er}y man pryvatly; & whatsoev^{er} evell or perrill they shall know to drawe neare us all, or any oon, they shall owt of hande forwarne us therof: Nether shall they violently ryse agaynst any of o^{ur} fellowes, nor lay hande nweapon to any suche end. No, they shall not shute forth any uncumly or unsemly word agaynst any of us, under the payne of losinge there service, & *there* waxis then due unto them, as often as they shalbe fownde culpable hearin.

Of the tresure howse, the chest, and the box for th^e two seales, and the keyes therof, & *to whome they are to be delivered*

33. Morov^{er} it ys determined that that chamber next adjoynge to the west end of o^{ur} comon haule be taken, & accounted for the tresure house of the said colledge, the kay [sic] of w^{ch} the master of the said colledge, (whosoev^{er} he be for the tyme) shall kepe; And in the same chamber there shalbe oon chest, locked with three kayes. wherin the tresure of the said colledge whatsoev^{er} shalbe layed up, & oon box in which the comon seale of the said colledge shalbe kepte; And of this chest the pitansarie shall have oon key, & ii other of greater credit & longer continuence in this fellowship beinge hearunto apoynted by the warden, shall kepe ii other kayes; And also to this box shall be three kayes of the w^{ch} the warden shall kepe oon, & ii other peticanons of trust, chosen hearunto by the warden, shall kepe the other [f. 15^v] ii. Nether shall any man of them geve, or deliv^{er} kis key to an other without greate cause, but shall faithfully kepe the same hym selfe, nether shall the chest or box be opened at any tyme but in the p^{re}sence of all the said company.

Of doute nuly arysinge

34. Furthermore it ys to be observed that when any sinister or doutfull thinge sgall arise, wherof mo mention ys made in the statute^s, then shall that be determined & ended alway by the warden, & by the greater & wiser sorte of the company, as often as it shalbe nedfull in this matter.

Of the iunior cardinale

35. Note that it ys & hath byn a custome alway, yea, even tyme oute of mynde, that the iunior cardinale in the cathedrale church of St. Paule in

london for that tyme beinge doo continually visit the sicke as the maner ys, & minister the sacramente^s unto them, as often as shalbe nedful, whether it be in his weke or no.

Of the disspsacion wth the Amner

36. In lyke maner it ys to be noted that in the yeare of o^{ur} Lorde. 1571. John Palmer Mr or warden, & all the reste of the fellowes of this colledge the beinge, wth oon consente for them selves & there successors have dispenste with Thomas Hikeman peticanon & Amner, that he beinge heare whole cominer, shall have oon honest prest althoughe a stranger [f. 16] (beinge allowed, or approved of the warden, & greater part of the company) heare emonge the peticanons dayly at ther table as a cominer, in his absence, & that for ev^{er}, even as long as he shalbe Amner, & to his comoditie as mache as may be agreed upon emonge them, And it ys graunted & concluded in the same councell, that all & every peticanon w^{ch} shalbe Aminour hereafter, shall have & enjoy the same privilege & disspsacion, no statute^s & ordinance^s of this colledge whatsoev^{er} they be, made to the contrary hinderinge.

Of rente^s, or revenues geveⁿ unto us by *Mr Gotham*

37. Also it ys to be remembred, & noted, that in the yeare of ow^r lord. 1519. John Gotham somtyme peticanon & senior cardinale gave to this colledge ii yearly rente^s, to be quietly enjoyed for ev^{er}, the oon of xxvi^s viii^d to be payed yerely by the master & wardens of the crafte of pewterrers in london at iiii tearmes of the yeare; & an other of xx^s payed yerely by the master & wardens of the crafte of habberdasshers att ii feaste^s of the yeare, as apereth more largely in ii rowles made for the same purpose, & sealed with the comon seales of thos crafte^s or arte^s, & morover layed up & kept in the tresury of this colledge; & many other good gifte^s hath he godlyly bestowed upon this colledge as apereth in a certayne table hanginge in the buttry made therefore.

Of nue furniture for the haule

38. in lyke sorte it ys to be noted that in the yeare of ow^r [f. 16^v] lord. 1520. Roberte Astyn peticanon & Subdeane, at his owne proper coste^s and charge^s hath bought & geven to this colledge that nue furniture whiche hange^s and shold hange for the former tyme in o^{ur} comon haule, beinge woven of tapistry worke distinguished wth spacis of redd & whyte, wth flowers, beaste^s, & birde^s.

[These statutes are followed by later notes and additions, in a different hand]

[f.16^v]

A.B. A decree made by the hole Colledge of peticannons of the Cathedrall Church of St. poll in london. As towchinge the Commyng in heere after old & nue pettye Cannon in to the felowshipe afore sayde shall geve the sayde Felowshipe wth in one quarter after his Comminge in vi^s viii^d towarde^s a dynner unto the sayde petty cannons, & for defaulte in so refusinge, to pay unto the sayd Company of the petticannons the som of xiii^s iiii^d to be levyed the next quarter after the sayde Refusall, by the warden of the same Fellowshipe owte of the lyvinge of the sayde petty cannon so refusinge. Ut sup[ra] th^e 7.

B. Also it is ordayned For all & every of us in ou^r course to execut to be Firste in the quiere he or his lawfull substitut to begyne servis under payne of to pence halfe to hym that executeth the other halfe to the Comons. All so yffe he be not in the quier at the quarter beffore eyght he or his lawfull substitut to begyne the psalme For the lecture and lykewyse after the lecture as ofteⁿ as his Course shall haypen shall pay For every [f. 17] tyme so missinge iiii^d halfe to hym that doth yt, & the other halfe to the Comons. The lyke for Mornyng prayer as sone as the bell ceaseth sub pena i^d. Also it ys agreed that none of us shall departe out of the quyere uppon sonndayes or holy dayes at nyght From the sermond wthout leave of the Subdeane beyng present, or of the Chanter or one of the seniors upon Reasonable Causes to be graunted undre payne For Every tyme so doynge to the Contrary to pay to the Comons i^d. Ut sup^{ra} th^e 8th.

[There then follow records of gifts to the College, various rents not covered above and new regulations, dated January 9th 1590/1, outlining a fine of ten shillings for abusing the warden, and March 19th 1595/6, concerning the erecting of clothes lines outside the college and disposing of 'filth' in the garden.]

[A record of a new rental income added on September 12th 1640 is signed by Barnard's colleagues John Fox (warden), Rowland Jennings (subdean), John Thurgood (senior cardinal), Thomas Maycock (junior cardinal) and Nathaniel Pownall, but not by Barnard himself.]

Appendix B: *Lcm* MSS 1045-51: Table of Contents

The following Table gives the contents of the ‘Barnard’ manuscripts, *Lcm* MSS 1045-51. A similar Index was prepared by J. Bunker Clark in ‘Adrian Batten and John Barnard: Colleagues and Collaborators’, *Musica Disciplina* 22 (1968), 207-29, but this was deficient in many respects. Firstly, the music was listed in alphabetical order of composer rather than its place in the manuscripts, and secondly, Bunker Clark used the modern foliation of the ‘Barnard’ manuscripts rather than the original. This is all the more surprising when one considers his inclusion of the Index to the missing Bassus Decani part, given in *Ob* Tenbury MS 791, as described above, in Chapter Two. This led to the correlation across the set of manuscripts being clouded in its extent. The present Table of Contents intends to remedy this, by retaining Barnard’s original foliation scheme.

The Reference numbers are my own, and are used throughout the body of the thesis to identify pieces. Composers’ names are given as they appear in the manuscripts, and are in square brackets when the name only appears in the Indexes to the partbooks. Every variation of spelling across the partbooks is not given for reasons of practicality and space; those spellings given in the Table are those most commonly employed by the copyist. Titles of pieces are dealt with likewise. The various symbols used are described below:

- + Used where a piece appears in the Indexes to the partbooks, but has not been copied into them
- * Where the Index entry in *Ob* Tenbury 791 is incomplete, giving the title but no folio number
- ~ Where the particular Index entry is not present due to missing folios, but apparent by implication – in the case of services this means that at least one movement is present in the Index to that particular partbook

Any other information is given as footnotes.

Reference	Composer	Title	MD [1045]	CtD [1046]	TD [1047]	BD [from Ten 791]	MC [1048]	CtC [1049]	TC [1050]	BC [1051]	Notes
1	Mr Oker	[Grant we beseech thee]	1	1	1	1	1	1	1	1	<i>unica</i>
2	Mr William Cranford	O Lord make thy servant	1v	1v	1v-2	*	1v	1v-2	1v	1v-2	
3	Mr Cranford	How long		2-3							
4	[Mundy]	O Lord the maker		3v	2v	2					First Book
5	[Mundy]	O lord the worlds saviour	3	4	3	3					First Book
6	[Tye]	I will exalt thee			3v-4	4		3v-4 [no text]		+	First Book
7	Thomas Tallis	With all our hearts and mouths	3v	4v-5	4v	3		2v			First Book
8	Thomas Tallis	Blessed be thy name	3v-4		4v-5	3		2v-3		+	First Book
9	Edmond Hoopper	O thou God almighty	4	5	5	4		3		+	First Book
10	[Tallis]	Wipe away my sins	4v-5	5v-6	5-6	5		4v-5			First Book
11	[Byrd]	O god, whom our offences	15v	6-6v	6-6v	6 & 266		5-6		+	First Book
12	[White]	[The Lord bless us]				289				2v	First Book
13	Adrian Batten	Out of the deep	219v	18v	16v-17					3	First Book

Reference	Composer	Title	MD [1045]	CtD [1046]	TD [1047]	BD [from Ten 791]	MC [1048]	CtC [1049]	TC [1050]	BC [1051]	Notes
14	Bird	Christ rising	5-6v	19-20	17v-18		4v-6			3v-4	First Book
15a	[Barnard]	[Preces for 27/03 & 05/11] in A re					1v [no Gloria]	2[no Gloria]	1v [no Gloria]	4 [no Gloria]	<i>unica</i>
15b	[Barnard]	[Responses for 27/03 & 05/11]					16-16v	16v-17	3-3v	4v-5	<i>unica</i>
16	[Edmund Tucker]	[Christ rising]					16v-17	17v-18	4-4v	5-5v	
17	Edward Bevin	[Praise the Lord]					17v	18-18v	4v-5	6	<i>unica</i>
18	[Mundy]	[Bow down thine eye]					17v- [18 missing]	18v-19	5	6-6v	
19	[Mat: White]	[Zache stood forth]						19	5v	6v	
20a	Mr Marsons	Second Service. Venite	7-7v	7-7v	7-7v		[7 missing]	7-7v	7-7v	7-7v	<i>unica</i>
20b		Te Deum	8-9	8-9	8-9		8-9	8-9	8-9	8-9	<i>unica</i>
20c		Jubilate Deo	9v	9v	9v		9v	9v	9v	9v	<i>unica</i>
20d		Kirryes	10	10	10		10	10	10	10	<i>unica</i>
20e		Creed	10-11	10-11	10-11		10-11	10-11	10-11	10-11	<i>unica</i>
20f		Magnificate	11-12	11-12	11-12		11-11v	11-11v	11-11v	11-11v	<i>unica</i>
20g		Nunc Dimittis	12-12v	12-12v	12-12v		12	12	12	12	<i>unica</i>
21	[Marson]	[O gracious god]	13-13v	13-13v	13-13v		12v-13	12v-13	12v-13	12v-13	<i>unica</i>
22	Mr Marson	Creed made for Docter Hunt	13v-14v	13v-14v	13v-14v		13-13v	13-14	13-14	13-14	<i>unica</i>
23a	Mr Marson	Preces &	14v		14v		14	14	14-14v	14	<i>unica</i>
23b		Psalms	14v-15		15		14-14v	14v	14v	14-14v	<i>unica</i>

Reference	Composer	Title	MD [1045]	CtD [1046]	TD [1047]	BD [from Ten 791]	MC [1048]	CtC [1049]	TC [1050]	BC [1051]	Notes
24	Bird	[O Lord turn] & [Bow thine ear]			15v-16	265				+	First Book
25	[Byrd]	O Lord make thy servant Charles	16	15	6v	6	2	5v-6		+	First Book
26	[Morley]	Out of the deep		15v-16 & 18			3-3v		2v-3		First Book
27	William Birde	O Lord rebuke me not	150v-151	16-16v				6-6v	2		First Book
28	[-]	[Come Holy Ghost]							2 ¹		
29	Bird	Hear my prayer O God	151-151v	16v-17		15		6v	2v		First Book
30	Mundy	Ah helpless wretch		17-17v			2v-3				First Book
31	Bird	Thou god that guid'st		19			3v-4v				First Book
32	Tho: Morly	O Jesu meeke								15	
33	Bird	A lack					6v			15v	
34	Robert Parsons	Ah helples wretch ²								15v-16	
35	Dr Bull	Deliver me o God					6-6v			16-16v	First Book
36	Dr Bull	In thee o Lord								16v-17	

¹ This is a countertenor part, and is a psalm tune rather than an anthem.

² This is a misattribution in the Bassus Cantoris partbook. The anthem is by Mundy [see number 30].

Reference	Composer	Title	MD [1045]	CtD [1046]	TD [1047]	BD [from Ten 791]	MC [1048]	CtC [1049]	TC [1050]	BC [1051]	Notes
37	Tho: Morly	How long								17v-18	
38	Tho: Tomkins	[Thou art my king O God]								18-18v	
38a	Tho: Tomkins	[Thou art my king O God] for two basses ³								18v-19v	
39	John Ward	[Let God arise]								19v-20	First Book
40	Stonard	[Sing unto God]					19			20-21	
41	Salomon Tozar	O Lord let me know mine end					20			21-21v	
42	[Hooper]	[Sing, o sing unto the Lord]	120-120v							21v-22v [Primus] 22v-23 [2us] 23v-24	
43	[-] ⁴	[Here my prayer]									
44	[-]	[O sing unto the Lord]								24	
45	[Marson]	O sing unto the Lord	21-21v	21-22	21-21v			15-15v	15-15v		<i>unica</i>
46	[Marson]	[O Lord w ^{ch} still dost guide]	21v-22	22	21v-22		14v	15	15v		<i>unica</i>

³ This is an arrangement of no.38 with a second bass verse part.

⁴ This may be by either William Cranford or George Bath.

Reference	Composer	Title	MD [1045]	CtD [1046]	TD [1047]	BD [from Ten 791]	MC [1048]	CtC [1049]	TC [1050]	BC [1051]	Notes
47	[Marson]	God is our hope and strength	22	22v	22		15	15v-16v	16		<i>unica</i>
48a	Mr Heathes	Evening Service for verses. Magnificat	25-25v	25-26	25-25v		25-25v	25-25v	25-25v	25-25v	
48b		Nunc Dimittis	26	26	25v-26		25v-26	25v-26	25v	25v-26	
49	[White]	[Praise the Lord o my soule]					15v-16 [two parts]	4	16	26	
50	[Gibbs]	[If the Lord himselfe]								26v	
51	Mr Heath	When Israell came out of Egypt	27-27v	27	27	*	27	27	27	27	
52	Tho: Tomkins	O Lord lett me know mine end		369-370						27v	
53	[Fido]	[Heare mee O god]								27v-28	
54	[Giles]	[O give thankes unto the Lord]						+		28v	
55	[(John) Tomkins]	[The king shall rejoyce]								29	
56	[Tomkins]	[Praise the Lord o my soule]								29v	
57	[Tomkins]	[Almighty and everlasting god]								29v-30	

Reference	Composer	Title	MD [1045]	CtD [1046]	TD [1047]	BD [from Ten 791]	MC [1048]	CtC [1049]	TC [1050]	BC [1051]	Notes
58	[Tomkins	[O pray for the peace of Jerusalem]								30	
59	John Tomkins	Holy								30v	
60	[West]	[Save me O God]	31-31v	31-31v	31-31v	31	31-31v	31-31v	31-31v	31-31v	<i>unica</i>
61a	Mr West	Sharpe Service. Te Deum	31v-32	31v-32	31v-32		31v-32	31v-32	31v-32	31v-32	<i>unica</i>
61b		Kirries	32	32	32		32	32	32	32	<i>unica</i>
61c		Creed	32-32v	32v-33	32v		32-32v	32-32v	32-32v	32-32v	<i>unica</i>
61d		Magnificat	33	33	33		32v-33	32v-33	32v-33	32v-33	<i>unica</i>
61e		Nunc Dimittis	33-33v	33v	33-33v		33	33	33	33	<i>unica</i>
62	Mr West	Have mercy Lord	33v-34	33v-34	33v		33v	33v-34	33v	33v	<i>unica</i>
63	Rich: Browne	I have declared								33v-34v	
64	Richard Browne	O Lord rebuke me not								34v-35	
65	Rich: Browne	My God								35v-36	
66	Richard Browne	Christ rising								36-36v	
67a	Rich: Browne	First Evening Service. Magnificat								36v-37	
67b		Nunc Demittis								37-37v	

Reference	Composer	Title	MD [1045]	CtD [1046]	TD [1047]	BD [from Ten 791]	MC [1048]	CtC [1049]	TC [1050]	BC [1051]	Notes
68	Bird/Giles	Thou God								37v-38	
69	Jo: Holmes	I will Give Laud								38	
70	Jo: Mundy	Blessed art thou that fearest God								38v	
71	[Mace]	[Let thy mercifull ears O Lord]								39	
72	[Oker]	[God shall send forth]								39-40	
73	[Oker]	[the king shall rejoyce]								40-41	
74	Tho: Hunt	Put me not to rebuke								41	
75	[-]	[Come hearken unto me]								41v-42	
76	Tomkins	Yee people all								42-42v	
77	Rich: Portman	Lord who shall dwell								42v-43 ^s	
78	[-]	O Lord our Governour								43-44v	
79	[R:W]	O sing yee now unto the Lord								44v	
80	[-]	O Lord to thee I make my moane								44v-45	

^s Marked Decani

Reference	Composer	Title	MD [1045]	CtD [1046]	TD [1047]	BD [from Ten 791]	MC [1048]	CtC [1049]	TC [1050]	BC [1051]	Notes
81	Gibbons	Blessed are they that fear God ⁶	51	51-51v	51-51v	51	51-51v	51-51v	51	51	
82	Or: Gibbons	Glorious & powerfull God	51v- [52 missing]	51v-52v	51v-52	51	51v-52	51v-52	51v-52	51v-52v	
83	Mr. Or: Gibbons	If ye be risen again w th Christ	-53	52v-53	52-52v	52	52v-53	52v	52-52v	53	
84	Mr. Or: Gibbons	Behould [thou hast made]	53v	53v	52v-53	52	53v	53-54	52v	53v ⁷	First Book
85	Mr. Gibbons	Behould I bring you glad tidings	54	54-54v	53-53v	53	54	54-54v	53 ⁸	54	
86	Mr Orlando Gibbons	[Deliver us O Lord our God]	54v	54v-55	53v-54	53	54v	54v-55	53v	54v	First Book
87	Mr Orlando Gibbons	[O Lord in thy wrath]	55	55	54-54v	54	55	55-55v	54	55	
88a	Or. Gibbons	Short Ser: [Venite]	55v	55v	55		55v	56	54v	55v	First Book
88b		[Te Deum]	55v-56v	55v-56v	55-55v		55v-56	56-57	54v-55v	55v-56	First Book
88c		[Benedictus]	56v-57	56v	55v-56		56-56v	57-57v	55v-56	56-56v	First Book

⁶ All parts have voice names as headers

⁷ 'singinge p^{te}'

⁸ Cho: marking have been added in pencil. Not original and also unnecessary.

Reference	Composer	Title	MD [1045]	CtD [1046]	TD [1047]	BD [from Ten 791]	MC [1048]	CtC [1049]	TC [1050]	BC [1051]	Notes
88d		[Kyries]	57	57	56		57	57v	56	56v-57	First Book
88e		[Creed]	57-57v	57-57v	55-56v		57-57v	57v-58	56-56v	57-57v	First Book
88f		[Magnificat]	57v	57v	56v-57		57v-58	58-58v	56v-57	57v-58	First Book
88g		[Nunc Dimittis]	58	57v-58	57		58-58v	58v-59	57-57v	58	First Book
89	[Gibbons]	Almighty and everlasting God	58v	58	54v			+		+	First Book
90a	Bird	Short Ser: [Venite]	243	241v	217		58v-59	63	57v-58	58v	First Book
90b		[Te Deum]	243-243v	241v-242	217v		59-59v	63v-64	58-58v	59-59v	First Book
90c		[Benedictus]	243v-244	242v	218		59v-60	64-64v	58v-59	59v-60	First Book
90d		[Kyries]	244	243	218		60	64v	59	60	First Book
90e		[Creed]	244v-245	243-243v	218-219		60-60v	64v-65	59-59v	60-60v	First Book
90f		[Magnificat]	245-245v	243v-244	219		61-61v	65v-66	60-60v	61-61v	First Book
90g		[Nunc Dimittis]	245v	244	219v		61v	66	60v	61v	First Book
91a	Elway Bevin	Short Ser: [Venite]	240	238v	214v		62	59-59v	61	62	First Book

Reference	Composer	Title	MD [1045]	C1D [1046]	TD [1047]	BD [from Ten 791]	MC [1048]	C1C [1049]	TC [1050]	BC [1051]	Notes
91b		[Te Deum]	240-241	238v- 239v	214v-215		62v-63	59v-60	61v-62	62v-63	First Book
91c		[Benedictus]	241-241v	239v-240	215-215v		63-63v	60v-61	62-62v	63-63v	First Book
91d		[Kyries]	241v	240	215v		63v	61	62v	63v	First Book
91e		[Creed]	241v-242	240-240v	215v-216		63v-64	61-61v	62v-64v ⁹	63v-64v	First Book
91f		[Magnificat]	242-242v	240v-241	216v		64v-65	62-62v	64v-65	64v-65	First Book
91g		[Nunc Dimittis]	242v	241	216v-217		65	62v	65	65	First Book
92	L.W [Woodson]	Arise O Lord God ¹⁰	67	67	63	69	67	67	63-63v	67-68	
93	[Woodson]	[Heare o Lord]								68v-69	
94	[Giles]	Except th ^e Lord	73-73v	73		73	73	73-73v	69	73	
95	[Giles]	What Child was hee	73v-74v	73v-74		*	73v-74	73v74v	69v-70	73v-74	
96	Dr Giles	Out of th ^e deepe	74v-75	74-74v		*	74-74v	74v	70	74-74v	
97	Docter Giles	O Lord my god in all distresse	75-76	75-75v		*	74v-75v	75-75v	70v	75	
98	Docter Giles	O Lord turne not away thy face	76-76v	75v-76		*	75v-76	75v-76	71-71v	75v	

⁹ This item is copied either side of Woodson's 'Arise O Lord'.

¹⁰ 'The second copies' as header; 'Made for Mr Barnard' at end of each.

Reference	Composer	Title	MD [1045]	CtD [1046]	TD [1047]	BD [from Ten 791]	MC [1048]	CtC [1049]	TC [1050]	BC [1051]	Notes
99	[Giles]	Lord in thy wrath	77-77v	76v		75	76v-77	76v	71v-72	75v-76	
100	Mr Tallis	Te Deum. 5 p ^{ar} ts		97-98	88-89			97-8	87-88	97-98	
101a	Tallis	Preces	missing	98v	89v		103v	103v	88v	98v-100	First Book
101b		Psalmes	-104v	98v-99v	89v-90v		103v- 104v	103v- 104v	88v-89v		First Book
101c		Response	104v-105	99v-100	90v-91		104v-105	104v-105	89v-90		First Book
102	Tallis	[I call & cry]	[103]	103-103v	94-94v	103	103	103-103v	93-93v	103-103v	First Book
103	[Tallis]	[O prayse the Lord]				103		+		103v	
104a	Mr Tallis	Short. Ser: [Venite]	105v	104	95		106	105v	93v-94	104	First Book
104b		[Te Deum]	105v-106	104-104v	95-95v		106v-107	106-106v	94-94v	104v-105	First Book
104c		[Benedictus]	106-106v	104v-105	95v-96		107-107v	106v-107	94v-95	105-105v	First Book
104d		[Kyries]	106v	105	96		107v	107	95	105v	First Book
104e		[Creed]	107	105v	96-96v		107v-108	107-107v	95-95v	105v-106	First Book
104f		[Magnificat]	107v-108	106-106v	97		108-108v	107v-108	96-96v	106-106v	First Book
104g		[Nunc Dimittis]	108	106v	97-97v		108v	108-108v	96v-97	106v	First Book

Reference	Composer	Title	MD [1045]	CtD [1046]	TD [1047]	BD [from Ten 791]	MC [1048]	CtC [1049]	TC [1050]	BC [1051]	Notes
104h		[Sanctus]	107-107v	105v-106	96v		109	108v	95v	107	First Book
104i		[Gloria]	107v	106	96v		109	108v-109	95v-96	107[?]	First Book
105	Mr Hoopper	O Lord turne not away thy face	115-116v	115-115v	105-105v	*	115-116v	115-115v	105-105v	115-115v	
106	[Hoopper]	Harken yee nations	117-118	115v-117	105v- 106v	122	116v-118	116-117	105v-106	116-116v	
107	Mr Hooper	O god of gods	118v- 119v	117-118	106v-107	*	118v- 119v	117-118	106v-107	117-117v	
108	Hooper	O Lord in thee is all my trust					119v-120			117v-[inc]	
110a	[Hooper]	[Preces]								118v	
110b		[Psalm]								118v-119	
110c	Hooper	Response								119v	
111	[Hooper]	[A fruitful branch of Jesse]								120	
112	[Weelkes]	If King Manasses	145-145v	145-145v	130-130v	145	145-145v	145- 145v ¹¹	129-129v	145-145v	
113	[Weelkes]	[Deliver us] ¹²	145v-146	146	130v	145	146	145v-146	129v-130	146	
114	Weelkes	O Lord arise	146	146v	131	146	146v	146	130	146v	

¹¹ The gathering comprising folios 114-120 is bound between folios 150 and 151

¹² Entitled 'M' Will: Cox his Anthem'

Reference	Composer	Title	MD [1045]	CtD [1046]	TD [1047]	BD [from Ten 791]	MC [1048]	CtC [1049]	TC [1050]	BC [1051]	Notes
115	Weelkes	What joy soe true	146v-147	147	131-131v	*	146v- 147v	146v-147	130v	147	
116	Weelkes	Give th ^e king thy judgments	147v-148	147v	131v-132	147	147v-148	147-147v	131	147v	
117	Weelkes	O Lord grant the king a long life	148-148v	147v-148	132-132v	148	148-148v	148	131-131v	148	First Book
118	Weelkes	O mortall man	148v-149	148-148v	133-133v	148	148v-149	148v-149	132-132v	148v-149	
119	Weelkes	Lord to thee I make my mone	149	149	133v-134	149	149-149v	149-149v	132v-133	149-149v	
120	Weelkes	All laud and prayse	149v-150	149-149v	134	149	149v-150	149v-150	133-133v	149v	
121	Weelkes	Plead thou my cause o Lord	150-150v	150-150v	134v-135	*	150-150v	150v- 151 ¹³	133v-134	150	
122	[Weelkes]	I lift my heart to thee								150v	
123	[Weelkes]	[Alleluia]								150v-151	
126b	Batten	Full. [Kyries]	167v	167v	143v		167v	167v	145v	167v	
126c		[Creed]	167v-168	167v-168	143v- 144v		167v- 168v	167v- 168v	145v- 146v	167v- 168v	
124a	Mr Batten	Short Service. Venite	169-169v	169-169v	145-145v		169-169v	169-169v	147-147v	169-169v	
124b		Te Deum	169v-171	169v-171	146-147		169v-171	169v-171	148-149	170-171	
124c		Benedictus	171-172	171-172	147-148		171-172	171-172	149-150	171-172	
124d		Comaundements	172	172-172v	148-148v		172	172	150	172	

¹³ The opening and conclusion of this anthem has been split as a result of the insertion of folios 114-120.

Reference	Composer	Title	MD [1045]	CtD [1046]	TD [1047]	BD [from Ten 791]	MC [1048]	CtC [1049]	TC [1050]	BC [1051]	Notes
124e		Creede	172v-173	172v-173	148v-149		172v-173	172v-173	150v-151	172v-173	
124f/g		Offertory [Sanctus & Gloria]	173v-	173v-174	149v-150		173v-174	173v-174	151v-152	173v-174	
124h		Magnificate	[174 missing]	174-174v	150-150v		174-174v	174-174v	152-152v	174-174v	
124i		Nunc Dimittis	175	174	151		175	175	153	175	
125a	Mr Batten	Short Service for men. Benedicite	175v-176	175v-176	151v-152		175v-176	175v-176	153v-154	175v-176	
125b		Laetany	176-177	176-177	152-153		176-177	176-177	154-155	176-177	
125c		Kirryes	177	177	153		177	177	155	177	
125d		Creed for men	177v-178	177v-178	153v-154		177v-178	177v-178	155v-156	177v [inc] ¹⁴	
125e		Magnificat	178-179	178-179	154-155		178-179	178-179	156-157		
125f		Nunc dimittis	179-179v	179-179v	155v		179-179v	179-179v	157-157v		
126a	Mr Batten	Full. Te Deum	180-182	180-182v	156-158		180-182	180-182	158-160	180-182	
126d		Magnificat	182v-184	182v-184	158v-160		182-183v	182-184	160-161v	182-183v	
126e		Nunc Dimittis	184-185	184v-185	160-160v		183v-184	184-185	161v- 162v	183v-184	
127a	Mr Batten	First verse service. Venite	185v-186	185v-186	161-161v		+	+	+	+	
127b		Te Deum	186v-188	186-187v	161v-162 [incomplete te] ¹⁵		+	+	+	~	

¹⁴ two leaves have been torn out here, stubs remain.

Reference	Composer	Title	MD [1045]	CtD [1046]	TD [1047]	BD [from Ten 791]	MC [1048]	CtC [1049]	TC [1050]	BC [1051]	Notes
127c		Jubilate	188-188v	187v-188	+		+	+	+		
127d		Kyries	188v	188v	+		+	~	+	+	
127e		Creed	189-189v	188v-189	+		+	+	+	+	
127f		Magnificat	189v- 190v	189-190	+		+	~	~	+	
127g		Nunc Dimittis	190v-191	190-190v	+		+	+	+	+	
128a	Mr Batten	Second verse service. Venite	191-192	190v-191	+		+	+	+	+	
128b		Te Deum	192-193	191v- 192v	+		+	+	+	~	
128c		Jubilate	193v-194	192v-193	+		+	+	+		
128d		Kyries	194	193v	+		+	~	+	+	
128e		Creed	194-194v	193v-194	+		+	+	+	+	
128f		Preces	195	194-194v	+		+	+	+		
128g		Psalms	195-195v	194v-195	+		+	+	+	+	
128h		Response								+	
128i		Magnificat	196-197	195-196	+		+	~	~	+	
128j		Nunc Dimittis	197-197v	196-196v	+		+	+	+	+	
129	Mr Batten	[O praise the Lord]	199	199	175	201	199	199	177	199	First Book
130	Mr Batten	[Christ our paschal lamb]	199-199v	199-199v	175-175v	201	199-199v	199-199v	177-177v	199-199v	
131	Mr Batten	[When the lord turned again]	199v-200	199v-200	175v-176	201	199v-200	199v-200	177v-178	199v-200	First Book
132	Mr Batten	[Lord wee beseech thee]	200v	200v	176v	202	200v	200v	178v	200v	First Book

¹⁵ the verso of this leaf is blank, and the piece ends at 'when thou hadst overcome the'

Reference	Composer	Title	MD [1045]	CtD [1046]	TD [1047]	BD [from Ten 791]	MC [1048]	CtC [1049]	TC [1050]	BC [1051]	Notes
133	Mr Batten	[Haste th ^{ce} o god]	201	201	177	203	201	201	179	201	First Book
134	[Batten]	[O praise the Lord] the second	201v	201v	177v	203	201	201v	179v	201v	
135	Mr Batten	[Wee beseech thee]	205	205	181	207	205	205	183	205	
136	Mr Batten	[Godlynes is great riches]	205v	205v	181v	207	205v	205v	183v	205v	
137	[Batten]	[Heare the prayers O our god]	206	206	182	208	206	206	184	206	
138	[Batten]	[Heare my prayer O God]	206v	206v	182v	208	206v	206v	184v ¹⁶	206v	
139	[Batten]	[Lord I am not high minded]	207	207	183	209	207	207	185	207	
140	[Batten]	[Praise the Lord o my soule]	207v	207v	183v	209	207v	207v	185v	207v	
141	[Batten]	[Have mercy upon me o god]	208	208	184	210	208	208	186	208	
142	[Batten]	[Lord who shall dwell in thy tabe]	210v [wds only] & 211	211	187	213	211	211	189	211	
143	[Batten]	[O clap your hands]	212	212	188	214	211v	212	190	212	

¹⁶ marked 'Tenor Decany'

Reference	Composer	Title	MD [1045]	CtD [1046]	TD [1047]	BD [from Ten 791]	MC [1048]	CtC [1049]	TC [1050]	BC [1051]	Notes
144	Mr Batten	[Singe wee merely]	213 ¹⁷	213	189	215	213	213	191	213	
145	Batten	O how happy a thinge it is	217-217v	217	193-193v	*	217- 217v ¹⁸	217-217v	195	217	
146	Adrian Batten	[Almighty God <small>tempore plague</small>]	218-218v	217v-218	193v-194	219	217v-218	218-218v	195v	217v	
147	Batten	Anthem for Ash Wensday	218v-219	218-218v	194-194v	*	218v-219	218v- 219v	195v-196	218	
148	[Batten]	I heard a voice								218v-219	
149	[Batten]	Almighty God								219	
150	[Batten]	I will give thankes unto thee o Lord								219v	
151	Adrian Batten	[O God the king of glory]								219v-220	
152	[Batten]	[O praise God in his holiness]								220-220v	
153	Ad. Batten	O God that art my righteousnes								220v-221	
154	[Batten]	Ye righteous in the Lord reioyce								221	
155	[Batten]	I will allwayes give thankes unto the lord								221v	

¹⁷ All parts marked 'singing p^r'ts'

¹⁸ Erroneously entitled 'Behold how good and joyfull'.

Reference	Composer	Title	MD [1045]	CtD [1046]	TD [1047]	BD [from Ten 791]	MC [1048]	CtC [1049]	TC [1050]	BC [1051]	Notes
156	[Barnard]	[Preces] for trebles	223v				223	223v	199v	221v	
157	Juxon	[Christ rising] for trebles	224	+			223v & 224 ¹⁹	224	200	222	
158	Davis	Have mercy upon me o god	224v	224v	202v	223	224v	224v	200v-201	222v	
159	Jefferies	My song shall be always of th ^e loveing kindness of th ^e lord	[225 missing] - 226	225-226	202v- 203v	22-	225-226	224v-226	201-202	222v- 223v	
160	Jones	I will give thanks	226-226v	226-226v	203v-204	224	226-226v	226-226v	202-202v	223v-224	<i>unica</i>
161	Mr Deeringe	Unto thee o Lord	227-227v	227-227v	204-204v	*	226v- 227v	226v- 227v	202v-203	224-224v	
162	Mr Mundy	O give thanks unto th ^e Lord	227v-228	227v-228	204v- 205v	225	227v- 228v	227v-228	203-203v	224v-225	
163	Ward	Prayse th ^e lord	228v-229	228v-229	205v-206		228v-229	228v-229	203v-204	225v-226	
164	Ward	I will prayse th ^e lord	229-229v	229v	206-206v	227	229v	229v	204v ²⁰	226-227	First Book
165	Pisinge	I will magnifie thee o god	230-230v	230	206v-207	227	230-230v	230	205	227-227v	<i>unica</i>
166	Cobbold	In Bethlehem towne	230v-231	230-231	207-207v	228	230v- 231v	230-231	205-205v & 206	227v-228	

¹⁹ folio 223v has a Treble part; 224 a Medius part with C-2 clef.

²⁰ This is the 1CtD part – the copyist has noted ‘Change this booke for this anthem wth primus Count: Decany:’

Reference	Composer	Title	MD [1045]	CtD [1046]	TD [1047]	BD [from Ten 791]	MC [1048]	CtC [1049]	TC [1050]	BC [1051]	Notes
167	Bennet	O god of gods	231-232v	231-231v	207v-208		231v- 233 ²¹	231-231v	205v-206	228-228v	
168a	Mr Morlies	Verses. [First Service] Venite	233-234	232-233	208v-209		233-234	232- 232v ²²	223-223v	229-229v	First Book
168b		Te Deum	234-235v	233-234v	209-210v		234-235v	233-234	223v- 224v	229v-231	First Book
168c		Benedictus	235v- 236v	234v- 235v	210v- 211v		235v- 236v	234-235	225-225v	231-231v	First Book
168d		[Kyries]	236v-237	235v	211v		237	235	225v	231v	First Book
168e		Creed	237-238	236-237	211v- 212v		237-238	235-236	226-226v	232-232v	First Book
168f		Magnificat	238-239	237-237v	213-213v		238-239	236-237	227-227v	232v- 233v	First Book
168g		Nunc Dimittis	239v	238	214		239-239v	237v	227v-228	233v	First Book
169a	Mr Mundies	first Service [Venite]	246-247	244-245v	219v- 220v		240-241	238-239	206v-207	234-235	First Book
169b		Te Deum		+	+		241-	239-240v	207-208v	235-236v	First Book
169c		[Benedictus]		+	+		-244 ²³	240v-242	209-210	236v- 237v	First Book

²¹ folio 232 is missing – a stub remains where it has been torn out.

²² The second contratenor part is written alongside in pencil. This seems to have been added later, at least by a different hand. This continues until the verse entry at 'the sea is his'.

²³ folio 242 is missing – a stub remains where it has been torn out.

Reference	Composer	Title	MD [1045]	CtD [1046]	TD [1047]	BD [from Ten 791]	MC [1048]	CtC [1049]	TC [1050]	BC [1051]	Notes
169d		[Kyries]		+	+		244-244v	242	210	237v	First Book
169e		[Creed]	+	+			244v- 245v	242-243v	210-211	238-239	First Book
169f		[Magnificat]	+	+	+		245v- 246v	243v- 244v	211-212	239-240	First Book
169g		[Nunc Dimittis]		+	+		246v-247	244v-245	212-212v	240-240v	First Book
170a	Mr Mundies	Second service [Venite]	247-248	245v- 246v	220v- 221v		247v-248	245-245v	212v-213	240v-241	
170b		[Te Deum]	248-249v	246v-248	221v-223		248-249	245v-247	213-214v	241v- 242v	
170c		[Benedictus]	249v- 250v	248-249v	223-224		249v- 250v	247-248v	214v- 215v	243-244	
171a	Mr Shepherds	first Ser: T: [Venite]	251-251v	249v- 250v	224v-225		250v-251	248v-249	216-216v	244v-245	
171b		[Te Deum]	251v-253	250v-252	225-226v		251-252v	249-250v	216v-218	245-246v	
171c		[Benedictus]	253-254	252-3	226v- 227v		252v- 253v	250v- 251v	218-219	246v- 247v	
171d		[Magnificat]	254-255	253-253v	227v- 228v		253v- 254v	252-252v	219-220	247v- 248v	
171e		[Nunc Dimittis]	255	253v-254	228v-229		254v-255	252v-253	220-220v	248v	
172a	Mr Morley	Preces	255v	254v	229		255	253v	220v	249	
172b	Mr Morleys	Psalmes:	255v- 256v	254v- 255v	229v- 230v		255-256v	253v- 254v	220v- 221v	249-250v	

Reference	Composer	Title	MD [1045]	CtD [1046]	TD [1047]	BD [from Ten 791]	MC [1048]	CtC [1049]	TC [1050]	BC [1051]	Notes
172c	[Morley]	[Let my complaint] ²⁴	256v-257	255v-256	230v-231		256v-257	254v-255	221v-222		
172d	Mr Morly	The Answers [Responses]	257-257v	256-256v	231		257	255- 255v ²⁵	222v	250v-251	
173a	Mr Parsons	1. For Meanes. Venite	~	~	+		+	+	+	329-329v	First Book
173b		Te Deum	~	+	+		+	+	+	329v-331	First Book
173c		Benedictus	~	+	+		+	+	+	331v- 332v	First Book
173d		Kirryes	~	+	+		+	~	+	332v	First Book
173e		Creed	+	+	+		+	+	+	333-334	First Book
174a	Mr Parsons	2 ^d . For Meanes. Venite	~	~	+		+	+	+	334-335	
174b		Te Deum	~	+	+		+	+	+	335-337	
174c		Benedictus	~	+	+		+	+	+	337-338	
175a	Parsons	3 ^d . For Meanes. Venite	~	~	+		+	+	+	338v- 339v	
175b		Te Deum	~	+	+		+	+	+	339v- 341v	
175c		Benedictus	~	+	+		+	+	+	341v-343	
175d		Kirries	~	+	+		+	~	+	343v	

²⁴ This is included as a separate item as it is given a separate title in Mss 1046 and 1048, while it follows the Psalms untitled in the other partbooks.

²⁵ Immediately following this, Wards first verse service is given in score [Magnificat and Nunc Dimitis], on folios numbered 1-10 [the book reversed].

Reference	Composer	Title	MD [1045]	CtD [1046]	TD [1047]	BD [from Ten 791]	MC [1048]	CtC [1049]	TC [1050]	BC [1051]	Notes
175e		Creed	+	+	+		+	+	+	343v-345	
176	[Parsons]	Holy Lord God Allmighty				361				+	
177	[Hooper]	I will magnifie thee O Lord				367				+	
178	-	Lord remember David				369					
179	[Hooper]	O how glorious				115				+	
180		O glorious god				259					
181	[Mundy]	O Lord I bow the knees				295				+	
182	-	Prevent us o Lord				266					First Book?
183	-	Plead thou my cause				367					
184	-	Set up thyself O god				368					
185	-	Why art thou so sad				259					
186	-	Praise the Lord				*					
187	-	Turn thou us good Lord				*					
188	Woodson	Te Deum		+	+		+	+	+	~	First Book

Reference	Composer	Title	MD [1045]	CtD [1046]	TD [1047]	BD [from Ten 791]	MC [1048]	CtC [1049]	TC [1050]	BC [1051]	Notes
206a	Gibbons	Verse. Magnificat								+	First Book
206b		Nunc Dimittis								+	First Book
207a	John Farrant	Magnificat								+	
207b		Nunc Dimittis								+	
208a	Ward	First verse. Magnificat						1-7 [reversed in score]		+	First Book
208b		Nunc Dimittis						7v- 10[reverse d in score]		+	First Book
209a	Ward	Second verse. Magnificat								+	
209b		Nunc Dimittis								+	
210a	Thomas Tomkins	First verse. Magnificat								+	
210b		Nunc Dimittis								+	
211a	Thomas Tomkins	Second verse. Magnificat								+	
211b		Nunc Dimittis								+	
212a	Thomas Tomkins	Third verse. Magnificat								+	
212b		Nunc Dimittis								+	
213	Bird	Arise O Lord						+		+	
214	Tomkins	Almighty god the fountain						+		+	

Reference	Composer	Title	MD [1045]	CtD [1046]	TD [1047]	BD [from Ten 791]	MC [1048]	CtC [1049]	TC [1050]	BC [1051]	Notes
215	Hooper	Behold it is Christ						+		+	First Book
216	Phillips	Blessed art thou that fearest god						+		+	
217	Ward	Bow down thine ear						+		+	
218	Farrant	Call to remembrance						+		+	First Book
219	Bird	Exalt thy self						+		+	
220	Hoop ^r	Godliness is great riches						+		+	
221	Boyce	Give sentence with me						+		+	
222	Weelkes	Give almes						+		+	
223	Giles	Have mercy on us Lord						+		+	
224	Bird	How long						+		+	
225	Hoopper	Hear my prayer						+		+	
226	Parsons	Holy Lord god almighty						+		+	
227	Farrant	Hide not thou thy face						+		+	First Book
228	Oker	Hear my prayer						+		+	
229	Gibbons	Hosanna						+		+	First Book
230	Tye	I lift my heart to thee						+		+	

Reference	Composer	Title	MD [1045]	CtD [1046]	TD [1047]	BD [from Ten 791]	MC [1048]	CtC [1049]	TC [1050]	BC [1051]	Notes
231	Tye	I have loved						+		+	
232	Hooper	I will magnify thee						+		+	
233	Batten	If ye love me						+		+	
234	-	If ye love me						+		+	
235	Hoop ^a	I will always give thanks						+		+	
236	Gibbons	I am the resurrection								+	
237	White	Lord who shall dwell						+		+	
238	Marson	Let thy mighty hand						+		+	
239	Hoopper	Let thy merciful ears						+		+	
240	Jefferies	Let my complaint. Trebles						+		+	
241	Mundy	My song shall be of mercy						+		+	
242	Tye	O Lord of hosts						+		+	
243	Tye	O god be merciful						+		+	
244	Johnson	O eternal god						+		+	
245	Shepherd	O god be merciful						+		+	
246	Tallis	O Lord god of hosts						+		+	

Reference	Composer	Title	MD [1045]	CtD [1046]	TD [1047]	BD [from Ten 791]	MC [1048]	CtC [1049]	TC [1050]	BC [1051]	Notes
247	Tallis	O Lord give thy holy spirit						+		+	First Book
248	Stroger	O god be merciful						+		+	First Book
249	Bird	Out of the deep						+		+	
250	Bird	O god the proud						+		+	
253	Hoopper	O how glorious						+		+	
254	Hoopp ^{er}	O praise the Lord. Trebles						+		+	
255	Batten	O praise the Lord all ye heathen ²⁶								+	
256	Batten	Holy								+	
257	Batten	Hear my prayer								+	
258	Mundy	Third. Creed.			+						

²⁶ This is a different anthem to that found in the partbooks, which was printed by Barnard.

Appendix C: John Barnard's *First Book of Selected Church Musick*: Table of Contents

Ref	Composer	Title	MD	MC ¹	1CtD	1CtC	2CtD	2CtC	TD	TC	BD	BC
1a	Tallis:	Venite	1-1v ²	-	1-1v	1-1v	1-1v	1-1v	1-1v	1-1v	1-1v	1-1v
1b	Short	Te Deum	2-3	-	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3
1c	Service	Benedictus	3-3v	-	3-3v	3-3v	3-3v	3-3v	3-3v	3-3v	3-3v	3-3v
1d		Kyrie	4	-	4	4	4	4	4	4	4	4
1e		Creed	4-5	-	4-5	4-5	4-5	4-5	4-5	4-5	4-5	4-5
1f		Sanctus	5	-	5	5	5	5	5	5	5	5
1g		Gloria	5v	-	5v	5v-6	5v	5v-6	5v	5v-6	5v	5v-6
1h		Magnificat	6-6v	-	6-6v	6-6v	6-6v	6-6v	6-6v	6-6v	6-6v	6-6v
1i		Nunc	7	-	7	7	7	7	7	7	7	7
2a	Strogers:	Venite	7v-8v	-	7v-8v	7v-8	7v-8v	7v-8	7v-8v	7v-8	7v-8v	7v-8
2b	Short	Te Deum	8v-10	-	8v-10	8v-9v	8v-10	8v-9v	8v-10	8v-9v	8v-10	8v-9v
2c	Service	Benedictus	10-11	-11	10-11	10-11	10-11	10-11	10-11v	10-11	10-11v	10-11
2d		Kyrie	11v	11-11v	11v	11-11v	11v	11-11v	11v	11-11v	11v	11v
2e		Creed	11v-12v	11v-12v	11v-12v	11v-12v	11v-12v	11v-12v	11v-12v	11v-12v	11v-12v	11v-12v
2f		Magnificat	13-13v	13-13v	13-13v	13-13v	13-13v	13-13v	13-13v	13-13v	13 ³ -13v	13-13v
2g		Nunc	14	14	14	14	14	14	14	14	14	14
2h		Deus Mis	14v-15	14v-15	14v-15	14v-15	14v-15	14v-15	14v-15	14v-15	14v-15	14v-15
3a	Bevin:	Venite	15v-16	15v-16	15v-16	15v-16	15v-16	15v-16	15v-16	15v-16	15v-16	15v-16
3b	First Service	Te Deum	16v-17v	16v-17v	16v-17v	16v-17v	16v-17v	16v-17v	16v-17v	16v-17v	16v-17v	16v-17v
3c		Benedictus	17v-18v	17v-18v	17v-18v	17v-18v	17v-18v	17v-18v	17v-18v	17v-18v	17v-18v	17v-18v
3d		Kyrie	18v-19	18v-19	18v-19	18v-19	18v-19	18v-19	18v-19	18v-19	18v-19	18v-19
3e		Creed	19-20	19-20	19-20	19-20	19-20	19-20	19-20	19-20	19-20	19-20

¹ The contents page, along with the first ten folios is not extant for this volume.

² Verso indications are not given in Barnard's table of contents

³ This folio incorrectly numbered f.31 in the original

Ref	Composer	Title	MD	MC	1CtD	1CtC	2CtD	2CtC	TD	TC	BD	BC
3f		Magnificat	20v-21	20-21	20v-21	20-21	20v-21	20-21	20v-21	20-21	20v-21	20-21
3g		Nunc	21v	21-21v	21v	21-21v	21v	21-21v	21v	21-21v	21v	21-21v
4a	Byrd:	Venite	22-22v	22-22v	22-22v	22-22v	22-22v	22-22v	22-22v	22-22v	22-22v	22-22v
4b	First	Te Deum	23-24	23-24	23-24	23-24	23-24	23-24	23-24	23-24	23-24	23-24
4c	Service	Benedictus	24-25	24-25	24-25	24-25	24-25	24-25	24-25	24-25	24-25	24-25
4d		Kyrie	25-25v	25-25v	25-25v	25-25v	25-25v	25-25v	25-25v	25-25v	25-25v	25-25v
4e		Creed	25v-26v	25v-26v	25v-26v	25v-26v	25v-26v	25v-26v	25v-26v	25v-26v	25v-26v	25v-26v
4f		Magnificat	27-28	27-28	27-28	27-28	27-28	27-28	27-28	26v-27v	26v-27v	26v-27v
4g		Nunc	28-28v	28-28v	28-28v	28-28v	28-28v	28-28v	28-28v	28	28	28
5a	Gibbons:	Venite	28v-29v	28v-29	28v-29v	28v-29	28v-29v	28v-29	28v-29v	28v-29	28v-29	28v-29
5b	First	Te Deum	29v-30v	29v-30v	29v-30v	29v-30v	29v-30v	29v-30v	29v-30v	29-30	29v-30v	29-30
5c	Service	Benedictus	31-31v	31-31v ⁴	31-31v	31-31v ⁴	31-31v	31-31v ⁴	31-31v	31-31v ⁴	31-31v	31-31v ⁴
5d		Kyrie	32	32	32	32	32	32	32	32	32	32
5e		Creed	32-33	32-33	32-33	32-33	32-33	32-33	32-33	32-33	32-33	32-33
5f		Magnificat	33v-34	33v-34	33v-34	33v-34	33v-34	33v-34	33v-34	33v-34	33v-34	33v-34
5g		Nunc	34v	34v	34v	34v	34v	34v	34v-35	34v-35	34v-35	34v-35
6a	Mundy:	Venite	35-36	35-36v	35-36	35-36	35-36	35-36	35v-36v	35v-36v	35v-36v	35v-36v
6b	First	Te Deum	37 ⁵ -38v	36v-38v	36v-38v	36v-38v	36v-38v	36v-38	36v-38	36v-38v	37-38v	37-38v
6c	Service	Benedictus	39-40v	38v-40v	38v-40	38v-40	38v-40	38v-40	38v-39v	38v-40	39-40v	38v-40
6d		Kyrie	40v-41	40v	40-40v	40v	40-40v	40v	40	40	40v	40-40v
6e		Creed	41-42v	41-42v	40v-42	40v-42	40v-42	40v-42	40-41	40v-41v	41-42	40v-42
6f		Magnificat	42v-44	42v-43v	42v-43v	42v-43v	42v-43v	42v-43v	41v-42v	41v ⁶ - 42v	42v-43v	42-43

⁴ There is a false start (incorrectly imposed) to this item on f.30v. These leaves comprise gatherings F⁶ and G¹

⁵ Mundy's Te Deum is also on f.36v – it has been set twice by the compositors, on gatherings G⁶ and H¹

⁶ Given as f.42 in contents

Ref	Composer	Title	MD	MC	1CtD	1CtC	2CtD	2CtC	TD	TC	BD	BC
6g		Nunc	44-44v	43v-44	44-44v	43v-44	44-44v	43v-44	43-43v	42v-43	44-44v	43-43v
7a	Parsons:	Venite	45-46v	44v-45v	45-46v	44v-45v	45-46v	44v-45v	44-45v	43v-44v	45-46v	44-45v
7b	First Service	Te Deum	46v-48v	46-47v	46v-48v	45v-47v	46v-48v	45v-47v	45v-47v	45-46v	46v-48v	45v-47v
7c		Benedictus	48v-50	47v-49v	49-50v	48-49v	49-50v	48-49v	47v-49	47-48	48v-50v	47v-49
7d		Kyrie	50v	49v-50	51	50	51	50	49-49v	48-48v	50v	49v ³
7e		Creed	50v-52	50-51	51-52v	50-51v	51-52v	50-51v	49v-50v	48v-49v	51-52v	49v-51
7f		Magnificat	52 ⁸ -53v	51v-52v	53-54	52-53	53-54	52-53	50v-52	49v-51	52v-54	51v-52v
7g		Nunc	53v-54	52v-53	54v-55	53v-54	54v-55	53v-54	52-52v	51-51v	54-54v	53-53v
8a	Morley:	Venite	54v-55v	53v-54v	55v-56v	54v-55v	55v-56v	54v-55v	53-54	52-53	55-56	54-55
8b	First Service	Te Deum	55v-57v	54v-56v	56v-58	55v-57	56v-57v	55v-56v	54-55v	53-54v	56-57v	55-56v
8c		Benedictus	57v-58	56v-57	58v-59v	57v-58v	58-59	57-58	55v-56v	54v-55v	57v-58v	56v-57v
8d		Kyrie	59	58	60	58v-59	59	58	57	55v-56	58v-59	57v
8e		Creed	59-60v	58-59	60-61v	59-60	59v-60	58v-59v	57-58v	56-57	59-60	58-59
8f		Magnificat	60v-61v	59v-60v	61v-62v	60-61v	60v-61v	59v-60v	58v-59v	57-58	60v-61v	59-60
8g		Nunc	62	60v-61	62v-63	62-62v	61v-62	60v-61	60	58v ⁹	61v-62	60-60v
9a	Giles:	Te Deum	62v-64	61v-63	63v-65	63-64v	62v-63v	61v-62v	60v-62	59-60v	62v-63v	61-62
9b	First Service	Jubilate	64-65	63-64	65-65v	64v-65v	64-64v	63-63v	62-62v	60v-61	64-64v	62v-63
9c		Kyrie	65	64-64v	66	65v	64v-65	63v	63	61v	64v	63
9d		Creed	65v-66v	64v-65v	66-67	66-67	65-66	64-64v	63-64	61v-62v	65-65v	63v-64
9e		Magnificat	66v-67v	66-67	67v-68	67-68	66-66v	65-65v	64-65	63-63v	66-66v	64v-65
9f		Nunc	67v-68	67-67v	68v	68-68v	67-67v	65v-66	65-65v	64-64v	67	65v
10a	Ward: First	Magnificat	68v-69v	68-69	69-70	69-70	68-69	66v-67	66-67	65-66	67v-68v	66-66v
10b		Nunc	70-70v	69v-70	70v-71	70v-71	69-69v	67v	67-67v	66-66v	68v-69	67

⁷ This and the following item are shown as f.59 in the original

⁸ Given as 62 in contents

⁹ Given as 60 in contents

Ref	Composer	Title	MD	MC	1CtD	1CtC	2CtD	2CtC	TD	TC	BD	BC
11	Woodson	Te Deum	71-72v	70v-71v	71v-73	71v-73	70-71v	68-69	68-69v	67-68	69-70v	67v-68v
12a	Byrd:	Magnificat	73-73v	72-72v	73v-74	73-74	72-72v	69v-70	70-70v	68v-69	71-71v	69-69v
12b	Second	Nunc	74	73	74v	74-74v	73	70v	71	69v	72	70
13a	Byrd:	Magnificat	74v-75v	73v-74v	75-76	75-76	73v-74	71-71v	71v-72	70-70v	72v-73	70v-71
13b	Third	Nunc	75v-76	74v-75	76-76v	76-76v	74v	72 ¹⁰	72v	71	73v	71v
14a	Morley:	Magnificat	76v-77v	75v-76v	77-78	77-78	75-76	72v-73v	73-74	71v-72v	74-75	72-73
14b	Second	Nunc	78-78v	77-77v	78-78v	78-78v	76-76v	73v-74	74v-75	73-73v	75-75v	73-73v
15a	Gibbons:	Te Deum	79-81v	78-80v	79-81v	79-81	77-78v	74v-76v	75v-78	74-76	76-77v	74-75v
15b	Second	Jubilate	81v-82v	81-81v	81v-82	81-82	79-79v	76v-77	78-78v	76-76v	78-78v	76-76v
15c	Service	Magnificat	82v-83v	82-83	82-83	82- [83] ¹¹	79v-80	77-78	79-80	77-78	79-79v	76v-77v
15d		Nunc	83v ¹² - 84v	83- [84] ¹³	83v-84	[83]	80v	78-78v	80-80v	78-78v	80	77v-78
Preces, Psalms, Response and Litany												
16a	Tallis:	Preces	85-85v	85-85v	85-85v	83-83v	81-81v	79-79v	81-81v	79-79v	81-81v	81 ¹⁴ -81v
16b	Preces &	1. Psalm	85v-86	85v-86	85v-86	83v-84	81v-82	79v-80	81v-82	79v-80	81v-82	81v-82
16c	Psalm	2. Psalm	86-86v	86-86v	86-86v	84-84v	82-82v	80-80v	82-82v	80-80v	82-82v	82-82v
16d		3. Psalm	86v-87	86v-87	86v-87	84v-85	82v-83	80v-81	82v-83	80v-81	82v-83	82v-83

¹⁰ Folio 72 is misnumbered '78', and as a result is misplaced between ff. 78-9 in the Lichfield copy; the facsimile edition transmits this later binding error. In all other copies, this leaf is in its correct position

¹¹ The folio containing the End of the Magnificat and the entire Nunc Dimittis is missing from all copies of this part; the foliation continues uninterrupted. The Table of Contents puts the Nunc, as well as the Preces, on folio 83. A clear compositorial error

¹² 73 in contents

¹³ Folio 84 is missing from the only copy of this part

¹⁴ The page numbering omits 78 and 79 through a compositor's error.

Ref	Composer	Title	MD	MC	1CtD	1CtC	2CtD	2CtC	TD	TC	BD	BC
17a	Byrd: First	Preces	87v	87v	87v	85v	83v	81v	83v	81v	83v	83v
17b		1. Psalm	88-88v	88-88v	88-88v	86-86v	84-84v	82-82v	84-84v	82-82v	84-84v	84-84v
17c		2. Psalm	88v-89	88v-89	88v-89	86v-87v	84v-85	82v-83	84v-85	82v-83	84v-85	84v-85
18a	Byrd:	Preces	89v	89v	89v	87v-88	85v	83v	85v	83v-84	85v	85v
18b	Second	1. Psalm	90	90	90	88-88v	86	84	86	84-84v	86	86
18c		2. Psalm	90v	90v	90v	88v-89	86v	84v	86v	84v-85	86v	86v
18d		3. Psalm	91-91v	91-91v	91	89v	87	85	87	85-85v	87	87
19a	Gibbons:	Preces	92	92	91v	90	87v	85v	87v	85v-86	87v	87v
19b	First	Psalm	92v-93v	92v-93v	92-93	90v-91v	88-88v	86-86v	88-88v	86-86v	88-88v	88-88v
20	Tallis	Response	93v-94v	93v-94v	93-94	91v-92v	88v-89v	86v-87v	88v-89v	86v-87v	88v-89v	88v-89v
21	Tallis	Litany	95-97v	95-97v	94v-97	93-95v ¹⁵	90-92v	88-90v	90-92v	88-90v	90-92v	90-92v
Anthems of 4 parts												
22	Tallis	O Lord give thy Holy Spirit	98	98	98	96	93	91	93	91	93	93
23	Hooper	Teach me thy way	98v	98v	98v	96v	93v	91v	93v	91v	93v	93v
24	Farrant	Hide not thou thy face	99	99	99	97	94	92	94	92	94	94
25	Farrant	Call to remembrance	99v	99v	99v	97v	94v	92v	94v	92v	94v	94v
26	Shepherd	Haste thee O God	100	100	100	98	95	93	95	93	95	95
27	Shepherd	But let all those [2d. part]	100- 100v	100- 100v	100- 100v	98-98v	95-95v	93-93v	95-95v	93-93v	95-95v	95-95v
28	Mundy	O Lord the maker	100v- 101	100v- 101	100v- 101	98v-99	95v-96	93v-94	95v-96	93v-94	95v-96	95v-96

¹⁵ Folio 95 is incorrectly numbered '97' in all copies of this part

Ref	Composer	Title	MD	MC	1CtD	1CtC	2CtD	2CtC	TD	TC	BD	BC
29	Mundy	O Lord the worlds	101-101v	101-101v	101-101v	99-99v	96-96v	94-94v	96-96v	94-94v	96-96v	96-96v
30	Gibbons	Deliver us O Lord	102	102	102	100	97	95	97	95	97	97
31	Gibbons	Blessed be the Lord [2d. part]	102-102v	102-102v	102-102v	100-100v	97-97v	95-95v	97-97v	95-95v	97-97v	97-97v
32	Gibbons	Almighty and everlasting ¹⁶	102v-103	102v-103	102v-103	100v-101	97v-98	95v-96	97v-98	95v-96	97v-98	97v-98
33	Batten	O praise the Lord	103	103	103	101	98	96	98	96	98	98
34	Batten	Hide not thou thy face	103v	103v	103v	101v	98v	96v	98v	96v	98v	98v
35	Batten	Lord we beseech thee	104	104	104	102	99	98 ¹⁷	99	97	99	99
36	Batten	Haste thee O God	104-104v	104-104v	104-104v	102-102v	99-99v	98-98v	99-99v	97-97v	99-99v	99-99v
37	Batten	But let all those	104v	104v	104v	102v	99v	98v	99v	97v	99v	99v
38	Batten	When the Lord	105-105v	105-105v	105-105v	103-103v	100-100v	99-99v	100-100v	98-98v	100-100v	100-100v
39	Tye	I will exalt thee O God	105v-106	105v-106	105v-106	103v-104	100v-101	99v-100	100v-101	98v-99	100v-101	100v-101
40	Tye	Sing unto the Lord	106-107	106-107	106-107	104-105	101-102	100-101	101-102	99-100	101-102	101-102
41	Tye	O God be mercifull	107	107	107	105	102	101	102	100	102	102

¹⁶ 'Almighty and mercifull' in contents

¹⁷ The foliation omits f.97. There is no break in the musical text.

Ref	Composer	Title	MD	MC	1CtD	1CtC	2CtD	2CtC	TD	TC	BD	BC
42	Tye	That we may know	107v	107v	107v	105v	102v	101v	102v	100v	102v	102v
43	Tye	O Let the people rejoice	107v-108	107v-108	107v-108	105v-106	102v-103	101v-102	102v-103	100v-101	102v-103	102v-103
Anthems of 5 parts												
44	Tallis	With all our hearts	108v-109	108v-109	108v-109	106v-107	103v	102v-103	103v-104	101v-102	103v	103v
45	Tallis	Blessed be thy name	109	109	109-109v	107-107v	104 ¹⁸	103-103v	104	102	104	104
46	Hooper	O thou God almighty	109v	109v	109v	107v	104v	103v	104v	102v	104v	104v
47	Tallis	I call and cry	110-110v	110-110v	110-110v	108-108v	105-105v	104-104v	105-105v	103-103v	105-105v	105-105v
48	Mundy	O Lord I bow the knees	110v-111v	110v-111v	110v-111v	108v-109v	105v-106v	104v-105v	105v-106v	103v-104v	105v-106v	105v-106v
49	Byrd	Prevent us O Lord	111v-112	111v-112	111v-112	110-110v	107-107v	105v-106	106v-107	104v-105	106v-107	106v-107
50	Hooper	Behold it is Christ	112-112v	112-112v	112v-113	110v-111	107v-108	106v-107	107v-108	105v-106	107v-108	107v-108
51	White	The Lord bless us	113-113v	113-113v	113-113v	111-111v	108-108v	107-107v	108-108v	106-106v	108-108v	108-108v
52	Tallis	Wipe away my sins	113v-114v	113v-114v	113v-114v	112-113	109-110	107v-108v	108v-110	106v-108	108v-109v	108v-109v
53	Byrd	O God whom our Offences	114v-115	114v-115	115-115v	113-114	110-111	109-109v	110-110v	108-108v	110-110v	110-110v

¹⁸ This page is foliated 109 in error. In the Christ Church copy it has been incorrectly placed after the actual f.109 and numbered f.109a (modern foliation)

Ref	Composer	Title	MD	MC	1CtD	1CtC	2CtD	2CtC	TD	TC	BD	BC
54	Byrd	O Lord make thy servant Charles our King	115v ¹⁹	115v	116-116v	114 ²⁰ -114v	111-111v	110-110v	111-111v	109-109v	110v-111	110v-111
55	Tye	I lift my heart to thee	116-116v	116-116v ²¹	116v-117v	114v-115v	111v-112v	110v-111v	111v-112	109v-110	111-111v	111-111v
56	Byrd	O Lord turn thy wrath	116v-117	116v-117	117v-118	115v-116	112v-113	111v-112	112v-113	110v-111	112-112v	112-112v
57	Byrd	Bow thine ear O Lord	117-117v	117-117v	118-118v	116-117	113-114	112-112v	113-113v	111-111v	112v-113	112v-113
58	Giles	O give thanks	118-118v	118-118v	119-119v	117-117v	114-114v	113-113v	114-114v	112-112v	113-113v	113-113v
Anthems of 6, 7 and 8 parts												
59	Byrd	Sing joyfully unto God ²²	119-119v	119-119v	120-120v	118-118v	115-115v	114-114v	115-115v	113-113v	114-114v	114-114v
60	Parsons	Deliver me	119v-120	119v-120	120v-121	118v-119	115v-116	114v-115	115v-116	113v-114	114v-115	114v-115
61	Gibbons	Hosanna to the Son	120v-121	120v-121	121v-122	119v-120	116v-117	115v-116	116v-117	114v-115	115v-116	115v-116
62	Gibbons	Lift up your heads	121-121v	121-121v	122-122v	120-120v	117 ²³ -117v	116-116v ²⁴	117-117v	115-115v	116-116v	116-116v

¹⁹ The folio in the table of contents containing all entries from this point on is missing in all copies of this part

²⁰ The numbering in the contents is as follows from this point until Weekes: O Lord: 115, 116, 116, 117, 118, 119, 119, 120, 121, 122.

²¹ The facsimile edition shows this folio as being numbered '117'. In fact, in the original, the right-hand edge of the page is missing, and the '117' is actually from the next folio in the book.

²² 'joyfull' in contents

²³ f.116 in the contents. ff.117-122 are numbered 116-121 in the contents.

²⁴ Given as f.117 in the contents

Ref	Composer	Title	MD	MC	1CtD	1CtC	2CtD	2CtC	TD	TC	BD	BC
63	Weelkes	O Lord grant the King a long life	122	[122] ²⁵	123- 123v ²⁶	121- 121v	118- 118v	117 ²⁷ - 117v	118- 118v	116- 116v	117- 117v	117- 117v
Verse anthems												
64	Byrd	O Lord rebuke me not	122v- 123	[122v]- 123	124- 124v	122- 122v ²⁸	119- 119v	118- 118v	119- 119v	117- 117v	118- 118v	118- 118v
65	Byrd	Heare my prayer O God	123v- 124	123v- 124	124v	122v	119v- 120	118v ²⁹ - 119	119v- 120	117v- 118	118v- 119	118v- 119
66	Mundy	Ah helplesse wretch	124- 124v	124- 124v	125-126	123-124	120- 120v	119- 119v	120- 120v	118- 118v	119- 119v	119- 119v
67	Morley	Out of the deepe	125	125	126v- 127	124v- 125	121- 121v	120- 120v	121- 121v	119- 119v	119v- 120	119v- 120
68	Gibbons	Behold thou hast	125v	125v	127v- 128v	125v- 126v	121v- 122	120v- 121	121v- 122	119v- 120	120v	120v
69	Batten	Out of the deepe	126- 126v	126- 126v	128v- 129	126v- 127	122- 122v ³⁰	121- 121v	122-123	120-121	121- 121v	121- 121v
70	Ward	I will praise the Lord	126v- 127	126v- 127	129-130	127 ³¹ - 128	122v- 123 ³²	121v- 122	123- 123v	121- 121v	121v- 122v	121v- 122v
71	Byrd	Thou God	127v- 128	127v- ³³	130- 130v	128- 128v	123v- 124	122v- 123	124	122	123	123

²⁵ This folio is missing from the only surviving copy

²⁶ This folio is numbered 121

²⁷ Given as f.118 in the contents

²⁸ The numbering in the contents resumes correctly from this point

²⁹ This item to the end are incorrectly given in the contents as being on ff.119-122

³⁰ Folios 122-126 are incorrectly numbered 120-124 in the original

³¹ From this point to the end, the numbering in the contents is as follows: 126, 127, 128, 129, 130, 130

³² ff. 123-5 are numbered 121-3 in the contents

³³ Folios 128 to the end are missing from the only copy of this volume

Ref	Composer	Title	MD	MC	1CtD	1CtC	2CtD	2CtC	TD	TC	BD	BC
72	Byrd	Christ rising	128- 128v	-	130v- 131	128v- 129	124	123	124v	122v	123v	123v
73	Byrd	Christ is risen again	129- 129v	-	131- 131v	129- 129v	124v- 125	123v- 124	125- 125v	123- 123v	124- 124v	124- 124v
74	Bull	Deliver me O God	130	-	131v- 132v	129v- 130v	125- 125v	124- 124v	125v- 126	123v- 124	124v- 125	124v- 125
75	Ward	Let God arise	130v- 131	-	132v- 133	130v- 131	125v- 126	124v- 125	126- 126v	124- 124v	125- 126v	125- 126v

Appendix D: Corrections and amendments to all surviving copies of John Barnard's 'First Book of Selected Church Musick'

The purpose of this inventory is to illustrate all significant differences between copies of the print, and encompasses both contemporary printing shop corrections, and later amendments, annotations and corrections added to the books as a result of direct use. It will be made clear into which category each entry in this inventory falls. In describing notes, the Helmholtz system is employed. As a point of reference, the Gregg facsimile is used, although this has various shortcomings, as discussed in Chapter Six.

The layout of each entry is as follows:

Folio number / System number / position (notes and rests are counted) : description of correction or amendment / library sigla and shelfmark of copy or copies to which it applies (the shelfmark is only indicated the first time a book is described) / category of correction or amendment.

for example:

Bassus Cantoris

68v / 3 / 14 : sharp sign added by hand / *Wrc* A:6 / later, post-Restoration addition.

If it is not clear whether an amendment has been made in the printing shop or later, because of the lack of copies of a particular page available for comparison, no attempt has been made to discern the nature of the correction.

Only amendments to the music or the text have been noted; the scribblings of choristers, with which many of the surviving books are littered, are not included in this inventory.

Inventory of Corrections and amendments:

Medius Decani

Two copies extant, at *Lbl* (k.7.e.2) and *Och* (Music 544)

1v / 2 / 15 : note altered from b to c, # sign moved from third to second line by hand / *Lbl* / printing shop correction

2 / 5 / 8-9 : slurred / *Lbl* / later addition

2v / 4 / 11 : this note added by hand / *Lbl* / printing shop correction

2v / 8 / 11 : originally printed as b, altered to g by hand / *Lbl* / printing shop correction

3 / 1 / 11-12 : slurred / *Lbl* / later addition

3v / 3 / 3-4, 11-12 : slurred / *Lbl* / later addition

6 / 2 / 13 : flat sign added / *Lbl* / later cautionary accidental

10 / 8 / 5 : printed as semibreve b, altered to dotted minim b, crotchet d by hand / *Lbl* / printing shop correction

16v : barlines added throughout Bevin's Te Deum, also numbers of bars rests / *Och* / later addition

17 / 3 / 3-5 : slurred / *Och* / later addition

17v / 5 / 1-2 : slurred / *Och* / later addition

18 / 6 / 12 : flat sign moved from fourth line to fourth space / *Lbl*; *Och* / printing shop correction

18v / 1-6 : barlines added / *Och* / later addition

20-21v : barlines added / *Och* / later addition

25 : missing notes and text from ff. 24v-25 added here / *Och* / later addition

31 / top of page : missing end to Gibbons's Te Deum added / *Lbl*; *Och* / printing shop correction

32v / 5 / after 8 : crotchet f scratched out / *Lbl*; *Och* / printing shop correction

34 / 1 / 8-9 : note 8 added by hand, 9 altered from incorrect printed c / *Lbl*; *Och* / printing shop correction

35 / 6 / 9 : altered from breve rest to longa rest / *Lbl*; *Och* / printing shop correction

36 / 6 / 15 : incorrectly printed as c, corrected to d by adding ledger line through the note by hand / *Lbl*; *Och* / printing shop correction

39 / 3-4 : inverted clefs corrected by hand / *Lbl*; *Och* / printing shop correction

41 / 2 : time signature added by hand / *Lbl*; *Och* / printing shop correction

42 : barlines added / *Och* / later addition

43 / 8 / 10-11 : inverted pieces corrected from d to f / *Lbl*; *Och* / printing shop correction

48 / 7 / 1 : altered by hand from b flat to c / *Lbl*; *Och* / printing shop correction

58 / 9 / after 15 : longa rest scratched out / *Lbl*; *Och* / printing shop correction

59-61v : barlines and some bars rest added / *Och* / later addition

59v / 5 / 19 : inverted # altered from third to second space / *Lbl*; *Och* / printing shop correction

62 : barlines added / *Och* / later addition

62 / 5 / 18 : this note added by hand / *Lbl*; *Och* / printing shop correction

64 / 1 / 2 : this note added by hand / *Lbl*; *Och* / printing shop correction¹

70 / 7-8 : key signatures added by hand / *Lbl*; *Och* / printing shop correction

71 / 7 : high b flat of key signature added by hand / *Lbl*; *Och* / printing shop correction

74 / 5 / 8 : dot to dotted minim added by hand / *Lbl*; *Och* / printing shop correction

79-79v : barlines added / *Och* / later addition

81v / 1 / 5 : dot to this note crossed out / *Lbl* / later amendment

82 : barlines added in verse section / *Och* / later addition

82v / 3 / 9 : # added by hand / *Lbl* / later addition

83 / 2 / 13 : # added by hand / *Lbl*; *Och* / printing shop correction

¹ The apparent dot to note 3 on this system is not printed, nor has it been deliberately added. It is an imperfection found only the *Lbl* copy.

83v / 3 / 16 : # added by hand / *Lbl*; *Och* / printing shop correction

84 : barlines added in verse section / *Och* / later addition

90v / 3 / 16 : # added by hand / *Lbl*; *Och* / printing shop correction

90v / 8 / 16 : # crossed out / *Och* / later amendment

96-96v : various alterations made to the text of the Litany / *Och* / later amendments

97v 8 / 8-9 : # added below both notes / *Lbl*; *Och* / printing shop correction

99v / 2 / 1-5 : notes crossed out and replaced one octave higher / *Och* / later amendment

100v : 'O lord the maker' is barred throughout / *Och* / later addition

103 : 'O praise the Lord' barred / *Och* / later addition

104 / 2 / 13 : d # added, then crossed out, in an immature hand / *Och* / later amendment

104v / 2 / 1 : altered from b to c / *Och* / later amendment

105 / 9 / 6 : altered by hand from b to c / *Lbl*; *Och* / printing shop correction

106v / 4 / 1 : # added by hand / *Lbl*; *Och* / printing shop correction

106v / 5 / 12 : altered by hand, original printed note not discernible / *Lbl*; *Och* / printing shop correction

107 : slurs and underlay added / *Och* / later additions

108v / 2 / 5 : # added / *Och* / later addition

108v / 3 / 1 : flat sign added / *Och* / later addition

108v / 3 / 8 : altered from a to g / *Och* / later amendment

108v / 4 / 7 : flat sign added / *Och* / later addition

108v / 6 / 13 : # added / *Och* / later addition

108v / 7 / 10-12 : slurred / *Och* / later addition

108v / 8 / 10 : altered from f to a / *Och* / later amendment

109 / 1 / 6 : flat sign added / *Och* / later addition

110 : underlay completed / *Och* / later addition

- 110 / 2 / 9 : # added / *Och* / later addition
- 110 / 2 / 11 : altered from g to a / *Och* / later amendment
- 110 / 2 / 14-15, 16-18 : slurred / *Och* / later amendment
- 110 / 3 / 4 : # added / *Och* / later addition
- 112v / 1 / 6&15: # added / *Och* / later addition
- 112v / 4 / 2-3, 15-16 : slurred / *Och* / later addition
- 112v / 5 : underlay altered from 'who' to 'beleeveth' / *Och* / later amendment
- 112v / 5 / 12-13 : slurred, # added to both notes / *Och* / later addition
- 112v / 8 / 7-9, 11-12 : slurred, underlay 'their' added to note 7 / *Och* / later addition
- 115 / 2 / 11 : altered from f to e by hand / *Lbl*; *Och* / printing shop correction
- 115v / 3 : underlay altered to de *m ny m*. not *c the m re m quest m of m*. his *c m lips m*. his *q q m lips m* / *Och* / later amendment
- 115v / 4 / 16-17 : slurred / *Och* / later addition
- 115v / 7 / 7-9 : slurred / *Och* / later addition
- 116 / 7 / 14-15 : slurred / *Och* / later addition
- 117 / 7 / 4-6 : slurred / *Och* / later addition
- 117v / 8 / 19 : this note added by hand / *Lbl*; *Och* / printing shop correction
- 117v / 8 / 21 : note crossed out, and 'a bar too much' added / *Och* / later amendment
- 120 / 6 / 6 : stem scratched out to leave semibreve / *Lbl*; *Och* / printing shop correction
- 120v / 8 / 7 : stem crossed through to indicate doubling of length, then subsequently scratched out / *Och* / later amendment
- 122 / 9 / 5 : flat sign added by hand / *Lbl*; *Och* / printing shop correction
- 130v / 5 / 16 : # added / *Lbl*; *Och* / printing shop correction

Medius Cantoris

One copy only extant, at *Lcm* (D7); all entries in this section therefore refer to this part. Printing shop correction, although not immediately identifiable with only one surviving copy of the part, can be identified by analogy with other parts and signs of use or later correction on the folios concerned.

16 / 7 / after 15 : last note omitted from original print, # sign only printed. This has been altered to a longa, and the # written in below the note / printing shop correction

17v / 4 / after 2 : printed a' semibreve scratched out / printing shop correction

18v / 6 / 13 : flat sign by hand / printing shop correction

20 / 5 / 15 : this note by hand / printing shop correction

23v / 9 / after 9 : notes missing from facsimile are minim rest, g' and a' minims

28v / 8 / 5 : altered to crotchet rest from minim rest / printing shop correction?

31v / 1 / 7-14 : all these rests are printed with the exception of 13, which has been drawn over the ':' sign / later amendment

37v / 3 / 6-7 : altered from two minims to dotted minim, crotchet / printing shop correction

37v / 5 / 2-3 : altered from two minims to dotted minim, crotchet / printing shop correction

41 / 4 / 7 : altered from semibreve rest to longa rest / later amendment

41 / 4 / 14 : altered from minim rest to longa rest / later amendment

41 / 4 / 15 : breve rest added by hand : later amendment

41 / 7 / after 9 : printed breve, semibreve rests crossed out / later amendment

42 / 6 / 7-8 : altered from two minim to dotted minim, crotchet / printing shop correction

42v / 2 / 1-2 : altered from two minims to dotted minim, crotchet / printing shop correction

43v / 2 / after 15 : line across stave by hand / printing shop?

43v / below 6 : this 'stave', reproduced in the facsimile, is in fact the notes copied through from the other side of the page, and is without relevance

44 / 3 / 12 : altered from e' to f' / printing shop correction

- 44 / 9 / before 2 : printed # sign scratched out / printing shop correction
- 44v / 6 / 5 : altered from c'' to f' / printing shop correction
- 46v / 6 / after 10 : minim a' scratched out / printing shop correction
- 46v / 8 / 9 : altered from b'flat to c'' / printing shop correction
- 48 / 5 / 13 : altered from e' to f' / printing shop correction
- 52v / 3 / 9 : this minim rest by hand / printing shop correction
- 54 / 2 / before 17 : semibreve rest scratched out / printing shop correction
- 54 / 4 / 8 : altered from minim rest to breve rest / printing shop?
- 54v / 4 / 15 : # erased from this note, placed below 14 by hand / printing shop correction
- 55 / 2 / after 12 : minim rest printed here, covered with ink / later amendment
- 57v / 5 / before 12 : semibreve rest scratched out / printing shop correction
- 63 / below 6 : as 43v
- 63v / 7 / 14 : dot moved from second to bottom space / printing shop correction
- 64v / 2 / 7 : dot by hand / printing shop correction
- 71v / 7 / 10 : altered and # added by hand; original note not discernible / printing shop correction
- 78v / 5 / 7 : inverted piece altered from f' to a' / printing shop correction
- 81v : annotation 'old mouser Turner chorister of New Coll'
- 82 / 1 / after 8 : printed ':' minim rest, altered to two longa, minim rests / later amendment
- 82 / 2 / 6 : printed as minim rest / later amendment
- 82 / 2 / 9 : crotchet added by hand / later amendment
- 82 / 3 / 8-9 : printed as semibreve, minim rests / later amendment
- 82 / 3 / 14 : stem added by hand / later amendment
- 82 / 4 / 4, 6, 8, 13 : stems added by hand / later amendments
- 82 / 4 / after 15 : 'Cho' indication by hand / printing shop?

85 / 5 / 2 : minim rest by hand / printing shop correction

92v : annotation : 'G Gray quorester of this Colledge Anno Domini 1719

97v / 1 / 4 : inverted piece altered from f' to a' / printing shop correction

106v / 4 / 1 : # added by hand / *Lbl*; *Och* / printing shop correction

106v / 5 / 12 : altered by hand, original printed note not discernible / printing shop correction

116 / 4 / 10 : altered form breve rest to semibreve rest / printing shop correction

117v / 8 / after 18 : semibreve f' added / printing shop?

119 / 4 / 9 : # added / printing shop?

119v / 1 / 18, 20 : # added / printing shop?

123v / 5 / 12 : stem added by hand / later amendment

124 / 3 / 7 : stem added by hand / later amendment

124 / 4 / 3, 8 : stems added by hand / later amendment

Primus Contratenor Decani²

Five copies extant, at *CA* (Music Ms A1); *Lcm* (D1); *LF*; *Och* (Mus. 546); *WO* (A7: 13)

*2v / 4 / 5 : altered from semibreve rest to minim rest / *Och* / later amendment

4 / 4 / 5 : stem added / *Lcm* / later amendment

6v / 5 / 14-15 : # moved from 14 to 15, 14 altered to semibreve / *Lcm* / later amendment

9 / 9 / after 15 : c crotchet printed here, omitted in facsimile

10 / 1 / after 4 : all rests scratched out, original print is *m sb b m* rests / *Och* / later amendment

16v / 8, 10-11 : crossed out / *Lcm* / later amendment

16v / 7 / 5 : altered to semibreve / *Lcm* / later amendment

20v / 8 / 2 : altered to dotted crotchet / *Och* / later amendment³

24v / 9 / 11 : dot added to this note / *WO* / later amendment

25 : missing music from 24v-25 entered on staves / *Lcm*; *WO* / later addition

26v / 6 / 12 : printed as minim, appears as crotchet in facsimile

28v / 7 / 11 : altered to crotchet rest / *WO* / later amendment

29 / 3 / 6 : altered to minim / *WO* / later amendment

31 / top of page : conclusion to Te Deum entered by hand / all copies / printing shop correction⁴

31 / 1 / after 10 : minim rest added / *Och*; *WO* / later addition

31 / 3 / 13 : flat sign added / *WO* / later addition

32v / 3 / 15-16 : altered to dotted minim, crotchet, then altered to correct original version / *Lcm* / later amendment

32v / 4 / 1-3 : altered to crotchet, minim, crotchet, then scratched to correct original version / *Lcm* / later amendment

² The symbol * indicates a correction to a different setting of the folio (i.e. that not reproduced in the facsimile) – see Chapter Three, Table III/5 for distribution of the different settings of the contratenor parts.

³ This is printed correctly in the other setting of this page.

⁴ This appears not to have been done in the printing shop in the *Lcm* copy; the missing music is inserted in a different hand at the bottom of folio 30v.

37v / 8 / 13-18 : altered, one tone lower / *LF* / later amendment

38 / 1 / 6 : altered to minim a / *WO* / later amendment

43 / 9 / 20 : altered to crotchet / *LF* / later amendment⁵

49 / 2 / after 4 : minim rest inserted; 5 altered to a, 6 altered to f / *WO* / later amendment

49v / 1 / 1-2 : crossed out / *WO* / later amendment

50 / 2 / after 15 : cautionary C2 clef added / *WO* / later addition

62 / 7 / 19 : altered to breve / *Och* / later amendment

65 / 7 / after 16 : the minim rest in the facsimile at this point is in fact showthrough from the other side of the page

68v / 1 / before 1 : semibreve b added / *Lcm* / later addition

72v / 6 / 9 : crossed out / *Och* / later amendment

80 / 3 / 5 : altered to c'# / *WO* / later amendment

80v / 1 / after 11 : b natural crotchet printed here, not reproduced in facsimile

81 / 2 after 14 : rests and brevier type crossed out / *WO* / later amendment

81 / 4 / after 9 : minim rest added by hand, subsequently crossed out / *Och* / later amendment

81 / 5 / 1 : altered to semibreve / *WO* / later amendment

82 / 7 / after 4 : minim rest crossed out / *Lcm*; *LF*; *Och*; *WO* / later amendment?⁶

82v / 4 : rests crossed out / *WO* / later amendment

83 / 8 / 18 : 'Amen' crossed out, replaced with 'Asb(g')c(f#)c(e)mensb(f#)' / *LF* / later amendment

83v / 3 / before 1 : d crotchet scratched out / all except *WO* / printing shop correction

85v / 2 : underlay changed to 'The Lords name be praised' / *Lcm* / later amendment

⁵ This is printed correctly in the other setting of this page.

⁶ This is crossed through in the *Och* copy, but scratched out in the others. However, the erasure in *WO* is so violent as to have left a hole in the paper, probably indicating this was not a printing shop correction.

85v / 3 : rewritten in C3 clef; last three notes altered to *gm. gc f#sb / Lcm /* later amendment

89v / 7 / 9-12 : crossed out, replaced with 'them(b)Lordssb(d')namec(b)bec(b)praim(c')sedm(c')' / *LF* / later amendment

93 / 6 / 15 : printed as minim, filled in in ink / *Och* / later amendment

93v / 8 / 7 : dot moved to bottom space / *LF* / printing shop correction?

94 / 1 / 6 : dot moved to second space / *LF* / printing shop correction?

95v / after 1 : alternative 'Goodsb(c') Lordm(b) decc(ac')lic(b)verccc(agf)ussb(e)' added / *LF* / later addition

95v / after 5 : alternative 'Wem.(c') bec(b)seechm(a) theec(g) toc(g) hear(a)usc(a) goodc(a) Lordsb(d')' added, and instruction 'by turns' / *LF* / later addition

96v / 6 / 6-7 : altered to two minims / *WO* / later amendment

96v / 8 / 4 : altered to b semibreve / *WO* / later amendment

98 / 5 / after 14 : minim rest printed here, not clear in facsimile

99 / 3 / 13 : altered to c'# / *WO; LF* / later amendment

101 / 8 / 3 : stem crossed through / *Och* / later amendment

104 / 7 / 7 : altered from printed minim to crotchet / *LF; Och; WO* / printing shop correction

104v / 4 / after 6 : minim a added / *Och* / later addition

107v / 1 / 2 : altered to g dotted semibreve / *LF* / later amendment

107v / 2 / 4 : crossed out / *Och* / later amendment

107v / 2 / 5 : altered to semibreve / *LF* / later amendment

107v / 2 / 11 : altered to semibreve, then changed back to minim / *LF* / later amendment

108v / 3 / key signature: e flat added by hand / all copies / printing shop correction

110 : underlay added – 'The new words how long' ('How long wilt thou be angry') / *WO* / later addition

110 : underlay 'O Lord rebuke me not' added / *LF* / later addition

111 / 2 / after 15 : # erased, flat sign after 16 also erased / all copies / printing shop correction

114v / 1 / 12 : altered to f minim / all copies / printing shop correction

115v / 2 : incorrect clef altered / all copies / printing shop correction

116v / 2 / 3 : dot scratched out / *LF* / later amendment

121 / 8 / 10 : altered to two minims / *WO* / later amendment

121v / 8 / 12-18; 122 / 1 / 1-4 : crossed out, seven breves rest added / *LF* / later amendment

125 / 1 / 1-2 : scratched out / *LF* / later amendment

125v / 2 / 1-2 : scratched out / *LF* / later amendment

126 / 1 / 10-12 : scratched out / *LF* / later amendment

126 / 8 / 8 : flat sign added / *LF* / later amendment

131 / 5 / 1-6 : scratched out / *LF* / later amendment

132 / 8 / 20 : altered from d' / all copies / printing shop correction

Primus Contratenor Cantoris

Five copies extant, at *CA* (Music Ms A1); *LF*; *Lbl* (k.7.e.2); *Lcm* (D5); *Och* (Music 548)

8v / 5 / after 8 : minim, semibreve, breve, minim rests printed, scratched out / *Och* / later amendment

17 / 6 / 10 : minim rest erased, replaced with semibreve rest / *CA*; *LF*; *Och* / later amendment⁷

18 / 1 / after 16 : only one minim rest printed here, unclear in facsimile

20 / 4 / after 19 : crotchet f entered by hand / *Och* / later amendment

29v / 6 / 6 : altered to two crotchets / *CA* / later amendment

30 / 3 / 13 : printed dot crossed out / *Och* / later amendment

43 / 3 / after 10 : dotted semibreve f inserted / *LF* / later amendment

44 / 1 / before 18 : minim rest added / *LF* / later amendment

50 / 3 / 2 : circled and marked 'semibrief' / *Och* / later amendment

58v / 8 / 10 : altered to breve / *Och* / later amendment

61v / 3 : 'Bem(f) tom(e') them(d') Fasb(e')thersb(d')' added in left hand margin / *CA* / later amendment

63v / 2 / 5 : altered to semibreve / *CA* / later amendment

67 / 8 / before 21 : 'Cho:' indication added / *LF* / later addition

68v / 1 / before 5 : split common time signature added / *LF* / later addition

68v / 1 / 5 : lost to wormhole; 12 minim rests added / *CA* / later amendment

68v / 2 / before 6 : triple time indication added / *LF* / later addition

72v / 6 / 9 : alternative d' added / *Och* / later addition

88 / 2 / 6 ; altered to minim, two crotchets, underlay to 'the Lords name be praised' / *LF* / later amendment

88 / 7 : key signature added by hand / all copies / printing shop correction

92v / 1 / 2 : altered to a / *LF* / later amendment

⁷ This correction has been approached differently in all copies; crossing out in *CA* and *Och*, and erasure in *LF*, therefore it cannot be a printing shop correction.

- 92v / 1 / 7-8 : alternative b flat, a given / *LF* / later amendment
- 92v / 3 / 12-13 : alternative d' c'# given / *LF* / later amendment
- 92v / 5 / 2 : altered to a / *LF* / later amendment
- 92v / 5 / 9-11 : alternative b flat, b flat, c' given / *LF* / later amendment
- 92v / 5-6 : first and third 'Amen' have alternative f'*sb* f'*sb* given / *LF* / later amendment
- 97 / 6 : key signature added by hand / all copies / printing shop correction
- 99 / 5 / after 12 : minim rest by hand, stem to last note of system also by hand / all copies / printing shop correction
- 99 / 6 / 1-4 : these notes supplied by means of paste-down; originally a, d', d', d', with the same note lengths / all copies⁸ / printing shop correction
- 99 / 8 / 3 : altered to semibreve / *Och* / later amendment
- 99 / 9 / 5 : altered to semibreve / *CA* / later amendment
- 100v / 1 / 1-2 : underlay 'lasting' entered / *CA* / later addition
- 102 / 3 / 1-3 : underlay altered to 'our praiers' / *LF* / later amendment
- 102 / 3 / 20 ; underlay reads 'our', entered by hand / all copies / printing shop addition
- 102v / 8 / 4 : underlay 'be ://:' added / all copies / printing shop addition
- 105 / 8 : key signature added by hand / all copies / printing shop addition
- 105v / 2 / 3 : this rest erased, then entered again by hand, and printed minim before 4 erased / *Och* / later amendment
- 105v / 2 / 5 : altered to semibreve / *LF* / later amendment
- 105v / 2 / 10-11 : 10 altered to semibreve, stem added to 11 by hand / *Och* / later addition
- 105 / 7 / before 1 : minim rest added / *LF* / later addition
- 108v / 8 / 4 : flat sign added / all copies / printing shop addition
- 110 / 2 / after 3 : printed minim rest crossed out / *Och* / later amendment

⁸ The paste-down slip has become detached in the Lichfield copy but is still extant.

111v / 2 / 6-8 : # added above notes / all copies / printing shop correction

111v / 3 / 8 : # added above note / all copies / printing shop correction

112 / 8 : key signature by hand / *Och* / later addition

114v / 2 / 8 : tenor clef replaced with alto clef and note rewritten to reflect this / *LF* / later amendment

114v / 5 / after 3 : this line by hand / all copies / printing shop addition

117 / 8 / 1 : altered from c' to e' / all copies / printing shop correction

119v / 1 / 4 : altered from b to c' / *CA* / later amendment

125v : greatly altered musical text; ornamentation added / *Och* / later amendments

125v / 6 / 24 : crossed out, moved to 7 / 1 / *CA* / later amendment

128 / 1 / 3 : flat sign added / *CA* / later addition

Secundus Contratenor Decani

Four copies extant, at *Lbl* (k.7.e.2); *Lcm* (D2); *GL*; *Och* (Mus 547)

*5v / 8 / 13 : altered to dotted semibreve / *GL* / later amendment

*6 / 1 / 1: rest entered by hand / *GL* / later amendment

6v / 5 / 14 : # crossed out, altered to semibreve in pencil / *Lcm* / later amendment

*6v / 5 / 14: stem scratched out / *GL* / later amendment

8 / 8 / 17 : crossed out / *Och* / later amendment

10 / 1 / 5-8 : scratched out / *Och* / later amendment

24-5 : missing text entered onto f. 25 / *Lcm* / later addition

31 : missing text entered at top of page / all copies / printing shop correction⁹

31 / 1 / after 10: minim rest entered / *GL* / later addition

32v / 3 / 15 : altered to dotted semibreve, note 17 to minim / *Lcm* / later amendment

32v / 4 / 1-3 : altered to crotchet, minim, crotchet, then changed back / *Lcm* / later amendment

40 / 8 / 10 : altered to breve / *Och* / later amendment

42v / 3 / before 11 : extra e' minim added, tied to 11 / *Och* / later amendment

48 / 9 / 13 : dot reproduced in facsimile is not in the original

59 / 4 / 10 : altered to breve / *Och* / later amendment

61 / 5 / after 21 : e' dotted minim printed here, unclear in facsimile

80 / 8 / 6 : stem scratched out, leaving hole in page / *GL* / later amendment

81v / 2 : underlay altered to 'the Lords name be praised' / *Lcm* / later amendment

81v / 3 : all notes altered to d' / *Lcm* / later amendment

81v / 6 / 7 : altered to semibreve, 8 altered to a / *Lcm* / later amendment

⁹ In the *Lcm* copy, this is a later addition, in a different hand.

94 / 2, 3-5 : missing key signatures supplied by hand / *Lcm*; *GL* / later amendment

94 / 5 / 8 : flat sign added / *Lcm* / later amendment

94 / 5 / 12-13 : altered to two *g'* / *Lcm* / later amendment

94 / 6 / 18 : flat sign added / *Lcm* / later amendment

94 / 7 / 3-4 : altered to *g'* / *Lcm* / later amendment

94v / 4 / 12 : # added / *Lcm* / later amendment

94v / 6 / 15 : altered to semibreve / *Lcm* / later amendment

94v / 7 / 4-5 : altered to *d'*, *e'* / *Lcm* / later amendment

94v / 7 / 15 : altered to semibreve / *Lcm* / later amendment

94v / 8 / after 5 : minim *e'* added / *Lcm* / later addition

96 / 8 / 3 : altered to semibreve / *Och* / later amendment

107 / 3 / 5 : crossed out, 6 altered to minim, 7 altered to *g* minim / *Lcm* / later amendment

110 / 7 / 6 : dot added / *Och* / later amendment

111 : litany text changed / *Lcm* / later amendment

112v / 2 / 9-14 : put up one octave / *Lcm* / later amendment

115 / 8 / 8-10, 13 : scratched out, 14 altered to crotchet / *GL* / later amendment

116 / 1 / 2 : altered to dotted minim *c'* / *GL* / later amendment

116-7 : correct part added on an attached Ms page / *Lcm* / later addition

121 / 3 / 17-18 : crossed out / *Och* / later amendment

121 / 4 / 14 : flat sign added / *Och* / later amendment

Secundus Contratenor Cantoris

Four copies extant, at *Lcm* (D6); *Och* (Music 549); *LF*; *WO*

4 / 4 / 6 : # added / *WO* / later amendment

5 / 1 / 1-3 : crossed out / *WO* / later amendment

6 / 6 / 4-5 : # and flat sign added, then crossed out / *Lcm* / later amendment

6v / 9 / after 2 : crotchet b inserted in pencil / *Lcm* / later addition

14 / 7 / 1 : this minim rest added by hand / *LF* / later addition

17 / 3 / after 5 : semibreve e' added / *Lcm* / later addition

18v / 8 / 14 : this minim rest erased / *Lcm*; *WO* / later amendment?

20 / 1 / 4 : # printed here, not reproduced in facsimile

20 / 3 / 16 : altered to crotchet rest / *WO* / later amendment

20 / 4 / after 19 : crotchet f' added / *WO* / later addition

20 / 7 / 2 : dot printed to this note, not reproduced in facsimile

20v / 2 / 3 : altered to d' / *WO* / late amendment

26 / 6 / 17 : printed to this note, not reproduced in facsimile

27 / 1 / 4 : dot added to semibreve / *Och*; *WO* / later amendment

28v / 8 / 5 : altered to crotchet rest / *WO* / later amendment

29 / 1 / 7 : altered to crotchet rest / *WO* / later amendment

31 / 1 / after 10 : minim rest added by hand / *LF* / later amendment¹⁰

31 / 3 / 5 : printed minim rest crossed out, replaced with semibreve rest / *LF* / later amendment

31 / 4 / 1 : minim rest added by hand / *LF* / later addition¹¹

37 / 7 / after 13 : minim d' added by hand / *LF*; *WO* / later addition

38v / 8 / 4 : altered to semibreve / *WO* / later amendment

44 / 1 / 18 : this rest by hand / *LF* / later addition

¹⁰ This is correctly printed in the other setting of this folio (at *WO* and *Och*).

¹¹ Again, this is printed in the other settings of this folio.

47v / 5 / 11 : dot added by hand / *WO* / later addition

47v / 5 / after 11 : crotchet a added / *Och* / later addition

50 / 3 / 2 : circled, and 'semibrief' written / *Och* / later amendment

50v / 9 / 15-16 : printed as quavers; unclear in facsimile

52 / 3 / after 6 : this apparent minim rest is in fact showthrough from the other side of the page

58v / 3 / 2 : altered to *c.q(g'e')* / *Och* / later amendment

78 / 1-2 : 'Amen' crossed out, replaced with '*Asbcc(g'f#e)mensb(f'#)*' / *LF* / later amendment

78v / 4-5 : as 78 / 1-2 / *LF* / later amendment

79 / 2 / 4-5 : 4 altered to minim; 5 to *f'* dotted semibreve / *WO* / later amendment

79 / 3 / 10 : altered to semibreve / *WO* / later amendment

79 / 4 : 2 altered to *f'* semibreve, 12-13 altered to minims, 14 to *f'* semibreve / *WO* / later amendments

79 / 5 : 1 altered to *d'*, 4 to *f'*, 9 crossed out, 16 altered to minim / *WO* / later amendments

79v / 1 : 1 altered to minim, 2 to *f'*, 3 to *d'*, 9 to minim, 10 has dot crossed out, 11 to minim, dotted minim *d'* entered after 11, 12 altered to crotchet, 13 to *f'* / *WO* / later amendments

79v / 2 : 1 and 2 both altered to *e'* semibreves, 3 to *e'*, 4 to *c'*, 6 to semibreve, 7 crossed out / *WO* / later amendments

83v / 3 / 9 : alternative *e'* added / *LF* / later amendment

83v / 7 / 5 : underlay altered to 'The Lords name be praised' / *LF* / later amendment

89 : extra text added to Litany / *Och* / later addition

89 / after 1 : alternative '*goodsb(c') Lordm(b) decc(ac')licc(ba)vercc(gf) ussb(e)*' added, and instruction 'change by turne' / *WO* / later amendment

89v / before 1: alternative '*Wem.(c') bec(b)seechm(a) theec(g) toc(g) hearm(a) usc(a) goodc(a) Lordsb(d')*' added, and instruction 'by turns' / *WO* / later amendment

90 / 6 / 6-7 ; altered to minims / *WO* / later amendment

90 / 8 / 4 : inverted piece altered from d' to b / all copies / printing shop correction

90v / 7 / 8 : altered to b / *LF* / later amendment

90v / 8 / 3 : altered to c' / *LF* / later amendment

90v / 8 / 9 : altered to d' / *LF* / later amendment

92 / 2, 4-6 : key signatures added by hand / all copies / printing shop correction

92 / 3 / 13 : altered to c'# from b / *LF*; *WO* / later amendment

94 / 5 / after 12 : minim rest by hand, stem to last note of system also by hand / all copies / printing shop correction

94 / 6 / 1-4 : these notes supplied by means of paste-down; originally a, d', d', d', with the same note lengths / all copies / printing shop correction

98 / 3 / 20 ; underlay reads 'our', entered by hand / all copies / printing shop addition

98v / 8 / 4 : underlay 'be ://:' added / all copies / printing shop addition

101 / 8 : key signature added by hand / all copies / printing shop addition

101v / 2 / 5 : altered to semibreve / *LF* / later amendment

101v / 7 / 1 : minim rest added by hand / *LF* / later addition

102 / 1 / 3 : altered from e' flat to g' / all copies / printing shop correction

102 / 3 : e flat of key signature entered by hand / all copies / printing shop correction

104v / 3 / 5 : crossed out / *LF*; *WO* / later amendment

108v / 1 / 12 : altered from g to f / all copies / printing shop correction

109v / 2 : key signature corrected / all copies / printing shop correction

112 : underlay 'o remember not our old sins' added to 'Bow thine ear' / *WO* / later amendment

115v : the correct conclusion written in the right hand margin and note added 'this folio misplaced in both the second contratenors' / *WO* / later addition

115v / 8 / from 12 : these notes crossed out / *LF* / later amendment

116 / 1 / after 1 : originally printed g semibreve, longa, breve, semibreve and minim rests, scratched out in *LF* copy and not reproduced in facsimile

120 / 3 / 3 : altered to minim / *Och* / later amendment

120 / 7 / 2-6 : altered to *mmm.qq*, notes remain the same / *Och* / later amendment

120 / 7 / 19 : altered to minim / *Och* / later amendment

120v / 1 : 'Amen' crossed out, replaced with 'Asb(e'flat)menb(d)' / *LF* / later amendment

121 / 7 / 3 : dot added by hand / all copies / printing shop correction

122v / 6 / 8 : altered from c' to a / all copies / printing shop correction

Tenor Decani:

Three copies extant, located at *Lcm* (D3); *Och* (Mus 550); *LF*

2 / 8 / 1 : # and flat signs added, and both crossed out / *Och* / later addition

3 / 3 / 1 : this note in ink, also time signature / *Och* / later amendment to damaged page

8v / 7 / 15 : altered to semibreve rest, minim a / *LF* / later amendment

12 / 4 / after note 4 : minim rest scratched out / *Och* Mus.550 / printing shop correction

12 / 8 / 17 : semibreve rest added by hand / *Och* / printing shop correction

13 / below page header : horizontal line across page missing / *LF* / -

13 / 4 11 : originally printed as semibreve rest, altered by hand to breve rest / *Och* / printing shop correction

15v / 5 / 16 : originally printed as b, altered by hand to g / *Och* / inverted piece of type – printing shop correction

18 / 9 – 18v / 2 : barlines added / *Och* / later addition

20 / 6 / 8 : altered to semibreve d / *Lcm* / later amendment, in pencil

20 / 8 / 1 : altered to crotchet / *Lcm* / alter correction

22v / 8 / after 1 : minim rest scratched out / *Och* / printing shop correction

25v / 1 / 8 : altered from printed minim rest to crotchet rest / *Och* / later amendment

29 / 3 / 6&15 : printed as minim rests, altered to crotchet rests by hand / *Lcm*; *Och*; *LF* / printing shop correction

29v / 4 : Te Deum and Benedictus barred throughout / *LF* / later addition

30v / 1 / before 1: semibreve e added, to word 'wee', also added / *LF* / later addition

30v / 6 / 6 : variously changed to g and e in ink and f in pencil. 'f' has been written above the note, also in pencil / *LF* / later amendment

31 / top of page : conclusion of Te Deum added by hand / *Och*; *Lcm*; *LF* / printing shop correction¹²

¹² This is in a different hand in the *Lcm* copy.

31 / 8 / 11 : printed as semibreve rest, altered to breve by hand / *Lcm*; *Och* / printing shop correction

32 / 7 / before 7 : # erased / *Och* / -

41 / 6 / 14 : this note added by hand / *Lcm*; *Och* / printing shop correction¹³

42v / 6 / key signature : originally inverted, amended by hand / *Lcm*; *Och* / printing shop correction

42v / 7 / before 11 : semibreve rest added by hand / *LF* / later addition

48v / 6 / 4 : semibreve rest added by hand / *Lcm*; *Och* / printing shop correction

48v / 6 / 10-11 : originally printed as two longa rests, altered to semibreve and breve rests / *Lcm*; *Och* / printing shop correction

54 / 3 / 11 : originally printed as another note (unclear which), erasure and amendment by hand / *Lcm*; *Och* / printing shop correction

54v / 2 / after 15 : semibreve rest printed here in all copies – obscured in *Och* by ink spot and subsequently omitted from facsimile edition

55v / 2 / 21 : printed as ? , corrected with paste-down / *Och* / later amendment

57 : barred throughout / *Och* / later addition

57 / 2 / 2 : amended by hand to quaver / *Lcm*; *Och* / printing shop correction

57 / 3 / 6 : scratched out, corrected to A / *Lcm*; *Och* / printing shop correction

57 / 5 / time signature : split common time signature added by hand / *Lcm*; *Och* / printing shop correction

59v / 1 / after 1 : originally minim g printed, subsequently erased / *Lcm*; *Och* / printing shop correction

60 / 7-8 : barred / *Lcm* / later addition

61 / 8 / 22 : originally printed as semibreve e, altered to g by hand / *Lcm*; *Och* / printing shop correction

61v / 7 / after 7 : split common time signature added by hand / *Lcm*; *Och* / printing shop correction

¹³ The copy of this part in manuscript at Gloucester also has this note present.

67v / 3 / 14 : originally printed with stem on left side, altered by hand / *Lcm*; *Och* / printing shop correction

71v / 2 / 10 : originally printed as e, corrected by hand / *Lcm*; *Och* / printing shop correction

72 / 8 / 11 : originally printed as e, corrected by hand / *Lcm*; *Och* / printing shop correction

73 : barred in pencil throughout / *Och* / later addition

73-5 : barred throughout / *Lcm* / later addition

74v / 2, 4-8 / clefs : printed as C-3 clefs, top line added by hand / *Lcm*; *Och* / printing shop correction

78 / 4 / clef: originally printed as C-3 clef, corrected by hand / *Och* / printing shop correction

79 / 1 : verse marked 'Cantorus' [sic] / *Lcm* / later addition

80 / 1 : 'Amen' crossed out, replaced with minim rest, *Asbccmensb* (B flat, a, g, a) / *LF* / later amendment

80v / 5 : 'Amen' altered as 80/1 / *LF* / later amendment

80 / 1 / 15, 19 : # added beneath notes / *Och* / printing shop?

80v / 5 / 12, 16 : # added beneath noted / *Och* / printing shop?¹⁴

81 / 3-5 : second verse part added in pencil on right hand side of page / *Lcm* / later addition

81v-83 : barred throughout / *Lcm* / later addition

81v / 2 : altered to 'the Lords name be praised' / *Lcm* / later amendment

81v / 7 / key signature : inverted key signature amended by hand / *Lcm*; *Och* / printing shop correction

82 / 8 / after 7 : semibreve and breve rests originally printed here, erased / *Lcm*; *Och* / printing shop correction

82v / 7 / 8-10 : altered to dotted minim, crotchet, note 10 crossed out / *Lcm* / later alteration

¹⁴ As the *Lcm* copy has folio 80 missing, and the Lichfield copy is generally uncorrected, it is not possible to ascertain whether this and the previous correction were effected in-house or at a later stage.

83v / 1 / after 7 : clef by hand, omitted in printing / *Lcm*; *Och* / printing shop correction

86v / 6 / after 10 : minim rest added by hand / *Lcm*; *Och* / printing shop correction

86v / 7 / after 9 : minim rest added by hand / *Lcm*; *Och* / printing shop correction

89v / all clefs to choir parts : printed as bass clefs, corrected by hand / *Lcm*; *Och* / printing shop correction

89v / 3 / 8 : flat sign added by hand / *Lcm*; *Och* / printing shop correction

91-91v : text of litany altered / *LF* / later amendment

92-92v : 'O lamb of God' sections crossed out / *LF* / later amendment

94-94v : barred in pencil throughout / *LF* / later addition

94 / 3 / 3 : altered to minim / *Lcm* / later amendment

94v : many manuscript alterations / *Lcm* / later amendments

97 / 8 / 13 : # added by hand / *Och* / -

97v : 'Almighty' barred in pencil throughout / *LF* / later addition

98 : 'O praise the Lord' barred throughout, underlay added in pencil / *Lcm* / later addition

99 : 'Haste thee' barred in pencil throughout / *LF* / later addition

99 / 3 / 2-4 : slurred / *Lcm* / later addition

99v / 2 / 5-6, 9-11 : slurred / *Lcm* / later addition

100v-102 : Tye 'I will exalt thee' barred throughout / *Och* / later addition

102 / 8 / 5 : originally printed as b flat, altered by hand / *Lcm*; *Och*; *LF*¹⁵ / printing shop correction

103v : slurs and underlay added / *Lcm* / later amendment

104 / 4 / 9-11 : 9 printed as c crochet, 10 as c semibreve and # erased from note 11 by hand / *Och* / later amendment

104 / 8 / 1 : printed as c, altered by hand / *Och* / later amendment

¹⁵ In the Lichfield copy this correction has been effected roughly, on a later occasion.

- 105 : contrafactum text 'O lord rebuke me not' added / *LF* / later amendment
- 105 : anthem barred throughout / *Och* / later addition
- 105 / 5 / 10 : text added 'how my soule my' / *Lcm*; *LF* / later amendment
- 105 / 7 / 13 : stem scratched off / *Och* / later amendment
- 105v / 1 / 14 : altered to semibreve / *LF* / later amendment
- 105v / 1 / after 14 : corrected from printed longa rest / *Lcm*; *Och* / later correction
- 105v / 4 / 11 : altered to e flat / *Lcm* / later amendment
- 106 / 3 / 13 : originally printed as b flat, changed to c by hand / *Och* / printing shop?
- 107 / 5 / 13 : underlay 'name' added by hand / *Och* / printing shop
- 107v-8 : slurs added / *Lcm* / later addition
- 108 / 1 / 2 : printed as crotchet, altered to minim / *Lcm*; *Och* / printing shop¹⁶
- 108 / 3 / 8-9 : # printed before 9, erased and moved to below 8 by hand / *Och* / later amendment
- 108v / 8 / 1 : crotchet d added by hand / *Lcm*; *Och* / printing shop correction
- 109v / 4 / 8 : printed as e flat, altered by hand / *Lcm*; *Och* / printing shop correction
- 111v / 6 / 3 : this note originally printed before notel, moved to current position by hand / *Och* / -
- 112v-113v : slurs added / *Lcm* / later addition
- 113 : 'Bow thine ear' marked 'Second Tenor' and barred throughout / *Och* / later addition
- 115 / 9 / 4 : printed as minim. The facsimile is unclear at this point.
- 115v / 4 / 18 : originally printed as e before 17, erased and moved by hand / *Lcm*; *Och* / printing shop correction

¹⁶ The *Lcm* copy has the note crossed through, indicating a doubling of its length, while the Lichfield copy is uncorrected. The care taken over the *Och* correction indicates that it was done in the printing shop, but we cannot be sure of this due to the lack of corroborating evidence in the other copies.

116 / 4 / 3 : printed as a, altered by hand / *Lcm*; *Och* / printing shop correction

116 / 6 / 3 : printed as g altered by hand / *Lcm*; *Och* / printing shop correction

116v : 'Hosanna' and 'Lift up your heads' marked 'Second Tenor' and barred throughout / *Och* / later addition

116v : 'Hosanna' barred throughout / *LF* / later addition

121v / 1 : 'Amen' crossed out, replaced with 'Asbmenb' (both g) / *LF* / later amendment

122 / 6 / 6 : printed as semibreve rest, altered by hand / *Lcm*; *Och* / printing shop correction

123v / 3 : final chorus barred throughout / *LF* / later addition

123v / 5 / 13 : this note added by hand / *Lcm*; *Och*; *LF* / printing shop correction¹⁷

¹⁷ In the Lichfield copy this correction is in a later hand.

Tenor Cantoris

Six copies extant, at *Lbl* (k.7.e.2 & Add. Ms 30478); *Lcm* (D8); *Och* (Music 551); *WO*; *LF*

The *Lbl* copy Add. 30478 is referred to in this inventory as *Lbla*

2v / 6 / 19 : originally printed as semibreve rest, corrected to minim / all copies / printing shop correction

2v / 6 / after 20 : minim rest added / *WO* / later addition

3 / 3 / 14 : altered from longa rest to breve rest / *WO*; *Och* / -

4 / 2 / 1-2 : altered to dotted minim, crotchet / *WO* / later amendment

4-5 : slurs added / *Och* / later addition

6v / 1 / after 11 : g minim added / *Och*; *WO* / later addition

8v / 5 / 9-12 : scratched out / *Och* / later amendment

10v / 2 / 1 : semibreve rest scratched out / *WO*; *Och* / -

12 / 6 / 3 : dot added in ink / *Och* / -

12 / 6 / 5 : dot to this note scratched out and moved to fourth space / *Och* / a cosmetic change such as this implies a printing shop correction, but only this copy has it

18v / 8 / 13 : minim rest scratched out / *Och* / -

20v / 1 / 15 : minim rest scratched out / *Och* / -

22 / 3 / before 10 : semibreve rest added by hand / *Och* / -

23 / 8 / 6 : semibreve rest scratched out / *Och* / -

23v / 8 / 21 : altered to crotchet rest / *Och* / -

24v / 4 / after 7 : semibreve rest added by hand / *Och* / -

28 / 6 / 2 : altered to crotchet rest by hand / *Och*; *WO* / -¹⁸

28v / 6 / 7 : altered to crotchet rest by hand / *Och* / -

32v / 8 / 14 : there is a dot printed to this note, not reproduced in the facsimile

¹⁸ The editors of the Byrd edition, who claim to have consulted both the facsimile *and* the *Och* copies of Barnard, have not noted this discrepancy in their critical commentary (vol. 10a, p.180).

34 / 4 / 15-16 : altered from two d' crotchets to two c' crotchets / *Och* / later addition

35v / 4 / underlay : the symbol printed at the end of this line is present only in *Lbl*, and results from the two large pieces of type being printed, and the *://*: being added by hand between them

35v / 6 / before 1 : breve rest added / *Lcm*; *LF*; *Och* / printing shop addition

35v / 7 / before 1 : minim rest added / *Lcm*; *LF*; *Och* / printing shop addition

36v / 2 / after 4 : minim d added / *LF*; *Och*; *WO* / printing shop addition

38v / 6 / 14 : added by hand / *Lcm*; *Och*; *WO* / printing shop addition

39 / 1 / 13-15 : amended to three longa rests / all copies / printing shop addition

41 / 7 / 6 : altered to breve rest / all copies / printing shop correction

41v / 1 / 12 : altered from breve rest to minim rest / all copies / printing shop correction

42v / 3 : inverted key signature corrected / all copies / printing shop correction

46v / 4 / 10 : stem scratched off / all copies / printing shop correction

47 / 6 / after 19 : minim rest scratched out / all copies / printing shop correction

48 / 1 / 4 : longa rest inserted by hand / all copies / printing shop correction

48v / 2 / 13 : stem moved from left to right side / all copies / printing shop correction

49v / 3 / 1 : inverted piece (?) corrected / all copies / printing shop correction

50 / 3 / 17 : note altered from f to e / all copies / printing shop correction

50 / 9 / 9 : stem scratched off / all copies / printing shop correction

50v / 5 / 7 : altered from g (?) to f / all copies / printing shop correction

53v / 6 / 5 : dot moved from bottom space to space below stave / all copies / printing shop correction

53v / 7 / 17 : minim rest by hand / all copies / printing shop correction

54 / 8 / 9-10, 13-14 : four longa rests by hand, also the double bar and 'Ver:' indication / all copies / printing shop correction

54v / 8 / after 2 : semibreve rest scratched out / all copies / printing shop correction

55v / 8 / 6 : altered from g to a / all copies / printing shop correction

58v / 5 / 26 : fermata added by hand / all copies / printing shop correction

59v / 7 / 15-16 : added by hand / all copies / printing shop correction

60¹⁹ / 5 / 4 : altered from d to C / all copies / printing shop correction

60v / 2 / 4 : # added below note / all copies / printing shop correction

65 / 3 / 1-2 : underlay 'of his' added / all copies / printing shop correction; all copies have this added in the same hand

65v / 6 / 2 : printed dot to this note omitted from facsimile

71 / 4 / after 8 : minim rest added / *Och* / later addition

77v / 5 / before 8 : semibreve rest scratched out / all copies / printing shop correction

78 / 1-2 : 'Amen' crossed out, replaced with 'Asbcc(b flat, a, g)menb(a)' / *LF* / later amendment

78v / 5-6 : As 78 / 1-2 / *LF* / later amendment

79 / 3 / 10 : stem crossed through / *WO* / later amendment

79 / 4 / 2 : altered to semibreve f / *WO* / later amendment

79 / 4 / 12-14 : altered to two g minims and f semibreve / *WO* / later amendment

79 / 5 / 16 : altered to minim / *WO* / later amendment

79v / 1 / 1-3 : altered to *gmc'sbmbsb* / *WO* / later amendment

79v / 1 / 10-15 : altered to *c'mmfsbc'mmbmc'sb* / *WO* / later amendment

79v / 2 / 1-2 : altered to semibreve, dotted semibreve / *WO* / later amendment

79v / 2 / 5 : altered to c' / *WO* / later amendment

79v / 6 / 9 : altered from crotchet (?) to minim / all copies / printing shop correction

¹⁹ The '0' of '60' has been added by hand in the *Lcm* copy. '6' only was originally printed here.

80 / 5 : inverted clef and missing key signature corrected / all copies / printing shop correction

81v / 1 / before 8 : clef added by hand / all copies / printing shop correction

81v / 3 : incorrect clef corrected / all copies / printing shop correction

84 / 3 / 5-13 : underlay altered to 'The Lords name be praised' / *LF* / later amendment

87v / 8 / 3 : flat sign added / *Lbl* / later addition

88 / 3 / 6 : alternative e added / *LF* / later addition – this also occurs at 88 / 6 / 7; 88v / 3 / 7; 88v / 7 / 7; 89 / 1 / 6; 89 / 2 / 6; 89 / 3 / 6; 90 / 4 / 4

89v : Litany text altered / *LF* / later amendment

89v / 1 / 2 : altered to f / *LF* / later amendment – this also occurs at 89v / 3 / 2; 89v / 55 / 2; 90 / 1 / 2

90v / 4 / 1-2 : altered to two e minims / *LF* / later amendment

94 / 7 / 8 : dot scratched out, replaced with minim rest

95 / 8 / 13 : # added below note / *LF*; *Och*; *WO*²⁰ / possible printing shop correction

96 / 1 / 15 : altered to two crotchets / *LF* / later amendment

99 / 7 / 8 : # scratched out / *Lcm* / later amendment

100 / 8 / 5 : altered to breve g / *Lcm*; *LF*; *Och*; *WO* / printing shop correction

102 / 4 / 10: 9 printed as c crochet, changed to d; 10 as c' semibreve, changed to d and # erased from note 11 by hand / *Och*; *LF*; *WO* / printing shop correction

104 / 3 / 13 : scratched from b flat to d' / *Lcm*; *LF*; *Och*; *WO* / possible printing shop correction²¹

104v / 1 / 8 : altered to crotchet / *WO* / later amendment

105 / 5 : underlay 'name' added before 'And' / *Lcm*; *LF*; *Och*; *WO* / printing shop correction

106 / 1 / 2 : altered to minim / *Lcm*; *LF*; *Och*; *WO* / printing shop correction

²⁰ This accidental appears in the Ms repair on this page.

²¹ The amendment in the *LF* copy has been done less tidily than the others, so perhaps was made later.

106 / 3 / 8 : # added below note, # before 9 crossed out / *Lcm*; *LF*; *Och*; *WO* / printing shop correction

106v / 8 / before 1 : extra d crotchet added / *Lcm*; *LF*; *Och*; *WO* / printing shop correction

107v / 4 / 8 : altered to f minim / *Lcm*; *LF*; *Och*; *WO* / printing shop correction

109 : slurred throughout / *Lbla* / later addition

109v / 6 / before 1 : minim d scratched out, moved to become note 3 / *Lbl*; *Lcm*; *LF*; *Och*; *WO* / printing shop correction

111 / 5 : two different sets of underlay inserted; 'O remember not' and 'O be joyful' / *WO* / later addition

111v / 4 / 3 : altered from a to f / all except *Lbla* / printing shop correction

113v / 4 / after 16 : note scratched out, crotchet f inserted as note 18 / all except *Lbla* / printing shop correction

114 / 4 / 3 : note altered from a to f / all except *Lbla* / printing shop correction

114 / 4 / 6 : altered to a / *Wrc* / later amendment

114 / 6 / 3 : altered from g to d' / all except *Lbla* / printing shop correction

114 / 7 / 3 : stem scratched off / *Lcm* / later amendment

114v / 7 / 6 : printed as semibreve, stem and minim rest added by hand / all except *Lbla* / printing shop correction

119v / 1 : 'Amen' crossed out, replaced with 'Asb(g)menb(g)'

120 / 6 / 6 : printed as semibreve rest, altered to minim rest / all except *Lbla* / printing shop correction

121v / 5 / 14 : added by hand / all except *Lbla* / printing shop correction

122-124v : reset in *Lbla*

123 / 1 / 1-6 : scratched out / *LF* / later amendment

Bassus Decani

Five copies extant, at *Lcm* (D4); *LF*; *Lbl* (k.7.e.2); *Och* (Music 552); *WO* (A:7:14)

iv : Page number for Mundy's *Kyrie* is altered from 40. to 41. / *WO* / later amendment

2v / 7 / 1-2 : both notes altered to minims / *WO* / later amendment

3 / 4 / 10-11 : slurred / *Lbl* / later addition

5 / 2 / after 10 : semibreve rest added by hand / *Lcm* / later addition

8 / 8 / after 16 : what appears in the facsimile to be a minim rest is show-through from the other side of the page

11 / 2 / after 4 : longa rest added by hand / *Lcm* / later addition

12 / 7 / after 15 : no rests printed here, minim and semibreve rests added by hand / *Lcm* / later addition²²

16v / 5 / 14 : printed as minim rest, altered by hand / *Lcm* / later amendment

16v / 8 / 1 : altered from c to G / *Lcm* / later amendment

18 / 1 / 16 : underlay printed as 'soule', altered to 'house' / *Lcm*; *WO* / later amendment

23v / 3 / 2 : printed as A, altered to G / *Lcm* / later amendment

24 / 8 / 10-12 : slurred / *Lcm* / later addition

27v / 1 / 1-2 : slurred / *Lbl* / later amendment

27v / 2 / 3-4 : slurred / *Lbl* / later amendment

28v / 5 / after 4 : semibreve rest added / *Lcm* / later addition

28v / 7 / 10 : printed as minim rests, altered by hand / *Lcm* / later amendment

28v / 7 / 14 : printed as minim rest, altered by hand / *Lcm*; *WO* / later amendment

29 / 4 / after 17 : minim rest by hand / *Lcm*; *WO* / later addition

29v / 1 / 4-5 : slurred / *WO* / later addition

²² The *WO* copy has only a minim rest written in at this point.

29v / 4 / 6-7 : slurred / *WO* / later addition

29v / 7 / 12 : printed as d, altered by hand / *Lcm* / later amendment²³

30 / 2 / after 7 : the mark in the facsimile is an ink spot, not a printed rest or later amendment

31v / 2 / 8-10 : slurred / *WO* / later addition

31v / 7 / 9-13 : slurred / *WO* / later addition

31v / 8 / 6-7 : slurred / *WO* / later addition

32v / 1 / 9-10, 11-12 : slurred / *WO* / later addition

32v / 7 / 2-3 : slurred / *WO* / later addition

33 / 3 / after 13 : dotted semibreve F printed here, missing from facsimile

33v / 2 / 6-7, 8-9 : slurred / *WO* / later addition

33v / 6 / 6-7 : slurred / *WO* / later addition

33v / 7 / 10-12 : slurred / *WO* / later addition

33v / 8 / 3-4 : slurred / *WO* / later addition

34 / 2 / 8-9 : slurred / *WO* / later addition

34v / 2 / 2-3 : slurred / *WO* / later addition

34v / 4 / 7-8 : slurred / *WO* / later addition

35 / 1 / 1-2 : slurred / *WO* / later addition

42 / 2 / 10 : broken stem of minim / all copies / damaged piece of type

42v / 7 / 12 : inverted piece, corrected to f / *LF* / later amendment

48v / 8 / 8 : this note is printed as a dotted semibreve, the dot is not visible in the facsimile

57v / 8 / after 6 : minim rest scratched out, breve rest originally printed as semibreve rest and altered / *Lcm*; *LF* / printing shop correction?

59 / 7 / 2 : scratched from e to c / *LF* / seems later amendment

61v / 4 : time signature added by hand / *Lcm* / later addition

²³ In the Lichfield copy this note has been crossed out, but no alternative provided.

68v / 4 : key signature added by hand / *Lcm* / later addition

69 / 2 / 4 : printed as B flat, altered to f / *Lcm* / later amendment

69v / 2 / 2-4 : printed as minim, semibreve, minim rests – unclear in facsimile

70v / 7 / 6 : missing 'let' entered by hand / *Lcm* / later addition

71v / 4 / 5&11 : # added / *Lcm* / later addition

72v / 2 : key signature scratched out / all except *Lbl* / printing shop correction

74v / 2 / after 18 : two minim rests added / *Lcm* / later addition

75v / 6 / 16 : dot added to semibreve / *Lcm* / later addition

77 / 4 / printed as e, corrected to c / *Lcm* / later amendment

78v / 3 / 10-12 : slurred / *WO* / later addition

79 / 8 / 11-17 : slurred / *WO* / later addition

79v / 1 : underlay added / *WO* / later addition

80 / 8 / 13&20 : # added / *Lcm*; *LF* / later addition, probably made after collation with printing shop corrections at this point in the Bassus Cantoris volume

85v / 6 : key signature added by hand / *Lcm* / later addition

93v : barred, underlay added / *WO* / later additions

94 / 2 / 4 : printed as dotted minim, but dot not visible in facsimile

94v / 4 : underlay added / *WO* / later addition

98 / 6-8 : underlay added / *WO* / later addition

101 / 5 / 12 : this note added by hand / all except *Lbl* / printing shop correction?

102 / 3 / 1 : printed as breve and semibreve rest, altered to longa rest / all except *Lbl* / printing shop correction

104 / 3 / 8 : dot to this note inverted in printing, corrected by hand / *Lcm*; *WO* / later amendment

104v / 5 / 8 : no dot printed to this note, added by hand / *Lcm* / later addition

106 / 4 / 15 : altered from printed minim to crotchet and underlay 'evills' added / *Lcm* / later amendment

106v / 6 / 6 : stem scratched off / *LF* / later correction²⁴

107v / 3 / 10 : # added / *WO* / later addition

107v / 6 / after 22 : missing d crotchet added / *Lbl* / later addition²⁵

111 / 3 / 9 : stem added by hand / *Lcm*; *LF* / later addition

116v / 2 / 7 : scratched from d to B / *Lcm*; *LF*; *Och?* / printing shop correction?

117v / 3 / 8-10 : alternative notes A, B, c added to same rhythm / *LF* / later addition

119 / 5 / 14 : flat sign added / *Lcm* / later addition

119 / 8 / 14 : flat sign added / *Lcm* / later addition

119v / 1 / 18 : rest by hand / *Lcm* / later addition

119v / 2 / 3 : flat sign added / *Lcm* / later addition

124 / 3 / after 14 : minim f added, 'ing' written below last note on this system / *Lcm*; *Och*; *LF* / printing shop correction

125v / 1 / 11 : altered from A to G / *Lcm*; *Och*; *LF* / printing shop correction?

126v / 5 / 3 : altered from c to d / *Lcm*, *LF* / -

²⁴ Stem crossed through in *WO* copy to indicate doubling of length.

²⁵ This missing note has been added at the beginning of 107v/7 in *Lcm*.

Bassus Cantoris

Five copies extant, at *Lbl* (k.7.e.2); *Lcm* (D9); *Mp*; *Och* (Music 553); *LF*

1 / 5 / 16 : printed as c, scratched to e / all copies except *Lbl* / printing shop correction

3 / 7 / 9 : # added / *Och* / later addition

4v / 2 / 10-11 : slurred / *Och* / later addition

4v / 3 / 10-11 : slurred / *Och* / later addition

4v / 4 / 7-8 : slurred / *Och* / later addition

4v / 7 / 11-12 : slurred / *Och* / later addition

4v / 7 / before 8 : this is an ink smudge in the *Lbl* copy, not a printed rest

6 / 1 / 1-10 : notes scratched out, altered to d, c, d, A, G, B, B, A (minims), d (longa) / *Lcm* / printing shop correction²⁶

7v / 5 / clef : inverted clef corrected / all except *Lbl* / printing shop correction

8v / 5 / after 3 : rests scratched out / *Och* / later amendment

11v / 4 : time signature added by hand / *Och* / later addition

12 / 9 / 5 : inverted piece corrected to g / all except *Lbl* / printing shop correction

12 / 9 / 8 : inverted piece corrected to C / all except *Lbl* / printing shop correction

14 / 7 / after 15 : dotted semibreve G added, the dot having been printed originally / all except *Lbl* / printing shop correction

15v / 4 / 10 : scratched out / *LF* / later amendment

17 / 8 / before 9 : minim d inserted here / all except *Lbl* / printing shop correction²⁷

19 / 1 / 1 : scratched out / all except *Lbl* / printing shop correction

19 / 3 / time signature: added by hand / all except *Lbl* / printing shop correction

²⁶ The care with which this has been done indicates a printing shop correction, but this cannot be corroborated with other copies, as the books at *Och*, *LF* and *Mp* are all lacking folio 6 (the manuscript leaf in *Och* has been copied by Joseph Warren from the uncorrected *Lbl* copy).

²⁷ In the *Lbl* copy, a minim e has been inserted here, in a round hand.

19 / 8 / 1 : stem added to left hand side of note / *LF*; *Mp*; *Lcm* / printing shop correction?

19 / 8 / 1: altered to semibreve, having previously been altered to longa / *Och* / later amendment

19v / 2 / 5 : altered to semibreve, having previously been altered to longa / *Och* / later amendment

19v / 2 / 6 : altered from semibreve rest to breve rest / all except *Lbl* / printing shop correction

21 / 4 / 1 : altered to minim G / all except *Lbl* / printing shop correction

21 / 6 : time signature added by hand / *Och* / later addition

22 / 3 / before 10 : semibreve rest added / *Mp* / later addition

23 / 5 / 5 : # crossed out / *Och* / later amendment

24v / 4 / after 6 : minim rest added / *Och* / later addition

24v / 9 / before 10 : semibreve rest added / all except *Lbl* / printing shop correction

26 / 2 / before 16 : minim rest added / all except *Lbl* / printing shop correction

29v / 1 / 12 : breve rest altered to semibreve rest / all except *Lbl* / printing shop correction

29v / 4 / 8 : underlay 'Prophets' crossed out, replaced with 'Apostles' / all except *Lbl* / printing shop correction

29v / 8 / 9 : altered to c / all except *Lbl* / printing shop correction

31v / 2 / 1 : altered to F / all except *Lbl* / printing shop correction

32v / 2 / 10 : minim rest printed here, not reproduced in facsimile

33 / 2 / 9 : stem added to printed semibreve / *Lbl* / later addition

35v / 6 / after 8 : printed minim rest scratched out / all except *Lbl* / printing shop correction

36 / 5 / 8 : stem scratched out / all except *Lbl* / printing shop correction

36 / 9 / 7 : minim rest printed after this note scratched out, placed before the note / all except *Lbl* / printing shop correction

36v / 1 / after 13 : the semibreve f visible in the facsimile is show-through from the other side of the page

36v / 2 / 14 : dot printed here, not reproduced in facsimile

37 / 1 / 2 : dot printed here, not reproduced in facsimile

39v / 6 / 15 : breve rest altered to semibreve rest / all except *Lbl* / printing shop correction

39v / 7 / 11 : alternative d added / *Mp* / later addition

41v / 1 / after 7 : minim rest printed here in all copies – unclear in facsimile

45 / 8 / 16 : minim rest scratched out / all except *Lbl* / printing shop correction

49 / 1 / 1 : inverted piece, corrected to b flat / all except *Lbl* / printing shop correction

49 / 3 / 11 : note scratched out, line drawn connecting underlay 'the' to next note, e minim added by hand after 13 / all except *Lbl* / printing shop correction

49 / 4 / 19 : inverted piece, corrected to b flat / all except *Lbl* / printing shop correction

49v / 1 / 7 : original printed e scratched to F / all except *Lbl* / printing shop correction

49v / 3 / 5 : original printed c scratched to F / all except *Lbl* / printing shop correction

50 / 7 / key signature : inverted piece corrected / all except *Lbl* / printing shop correction

52v / 5 / after 16 : f semibreve printed here, not reproduced in facsimile

54v / 4 / after 11 : semibreve a printed here, not clear in facsimile

54v / 6 / 7 : printed A altered to B flat / all except *Lbl* / printing shop correction

57v / 2 / before 1 : minim rest added / *LF* / later addition

62 / 9 / 5 : # added below note / all except *Lbl* / printing shop correction

65v / 7 / after 14 : semibreve rest scratched out / all except *Lbl* / printing shop correction

66 / 8 / 1 : longa rest altered to semibreve, breve rest / all except *Lbl* / printing shop correction

66v / 9 / 1 : # added / *Mp* / later addition

67 / 2 / key signature: inverted piece corrected / all except *Lbl* / printing shop correction

67 / 8 / 4 : inverted piece scratched to f / all except *Lbl* / printing shop correction

68 / 7 / before note 1 : minim rest scratched out / all except *Lbl* / printing shop correction

71 / 5 / 14 : altered to c / all except *Lbl* / printing shop correction

75v / 6 / after 11 to system 7 / before 5 : corrected by means of paste-down / all except *Lbl* / printing shop correction²⁸

76v / 3 / from 16 : all notes to 'Amen' crossed out, and *Asb(G)menb(d)* substituted in blank space / *LF* / later amendment

76v / 7 / clef : inverted piece corrected with paste-down cancel / all except *Lbl* / printing shop correction

77v / 2 / from 6 : as 76v / 3 / 16 / *LF* / later amendment

77v / 2 / 9&16 : # added / all except *Lbl* / printing shop correction

80 / 3 / from 10 : as 76v / 3 / 16 / *LF* / later amendment

80 / 3 / 13&20 : # added / all except *Lbl* / printing shop correction

81v / 2 / 5 : stem scratched out / *Och* / later correction²⁹

81v / 8 / clef : inverted clef corrected / all except *Lbl* / printing shop correction

85v / 6 : missing key signature added / *Mp*; *Och* / later addition

85v / 7 / after 4 : altered to 'the *m.* (c) Lord *sc* (B) name *cc* (AG) be *m* (F) *praisb* (B) *sed l* (F) / *LF* / later amendment

87 / 4 / 13 : inverted piece corrected to B flat / all except *Lbl* / printing shop correction

87 / 8 / 9-10 : stems added to create two longas / all except *Lbl* / printing shop correction

89 / 5 / 10 : altered to d / all except *Lbl* / printing shop correction

²⁸ For details of the corrections effected by this paste-down cancel, see Chapter Three.

²⁹ In the Lichfield and *Mp* copies, the stem of this note has been crossed through, indicating a doubling of its length.

89 / 6,7 & 9 : missing key signatures to chorus parts added by hand / all except *Lbl* / printing shop correction

89v / 1-6 : missing key signatures to chorus parts added by hand / all except *Lbl* / printing shop correction

91 / 4-5 : alternative notes added to same rhythm – g, f, e, d, d, e, f#, f#, g / *LF* / later addition

91v : text of Litany changed / *LF* / later amendment

91v / 4 : alternative notes, to same rhythm, added in blank space – c, c, c, B, B, A, d, d, c / *LF* / later addition

91v / 5 : alternative notes, to same rhythm – g, g, g, f#, f#, e, f#, f#, g / *LF* / later addition

92v / 2 / 4&6 : altered to minims / *Mp* / later amendment

102 / 3 / 1-2 : altered to longa rest / *LF*; *Och* / later amendment³⁰

102 / 4-7 : e flat only added as key signature / *LF* / later addition

105 : underlay added throughout / *Och* / later addition

106 / 3 / 15 : line drawn through stem to indicate doubling of length / *LF* / later amendment

106 / 6 : underlay added / *Och* / later addition

110 / 2 : underlay changed from 'deserved' to 'displeased' / *Lbl* / later amendment

110v / 8 : underlay added / *Och* / later addition

111v / 5 / 6 : dot to this note crossed out / *Och* / later amendment

111v / 5 / 13 : crossed out, 'e' written above / *Och* / later amendment

120 / 7 / from 12 : notes to 'Amen' crossed out, replaced with 'Asb(c)menb(G) / *LF* / later amendment

121v / 8 / 1 : rest crossed through in pencil / *Och* / later amendment

122 / 1 / after 15 : 'mostm(G)highm(d)' added

122v / 1 / before 6 : semibreve rest added / *Och* / later addition

³⁰ This has been done by means of erasure in the Lichfield copy, but a pencil correction to two breve rests in *Och*.

122v / 3 / after 6 : semibreve g added, subsequently crossed out / *Och* / later addition

123-126v : this final gathering reset / *Lbl* only

126 / 4 / 2-4, 13-18 : alternative notes added octave higher / *Och* / later addition

126 / 5 / 4 : alternative notes added octave higher / *Och* / later addition

126 / 6 / 1-2 : alternative notes added octave higher / *Och* / later addition

Appendix E: Variant folios and re-settings of type not reproduced in the facsimile edition of the *First Book*

The following images are of those folios which are variant settings of the Contratenor parts, as described in Chapter Three, and the reset final gathering of the Tenor Cantoris part in *Lbl* Add. MS 30478. The original setting of the Bassus Cantoris part's final gathering is also included, as the facsimile edition reproduces the reset version of these folios from *Lbl* k.7.e.2.

Although every effort has been made to provide the best quality reproductions, some of the following images have been taken from microfilms where the original partbooks are in poor condition. This is particularly noticeable with several of the Contratenor Cantoris folios, which suffer from water damage, and the reset final gathering of *Lbl* Add. MS 30478, which is faintly printed in the original.

The folios shown here are as follows:

Secundus Contratenor Decani:

GL ff. 1-3, 5-6, 23, 25r, 32, 43-8; *Och* ff. 36, 49-54.

Secundus Contratenor Cantoris:

Och ff. 31-6

Tenor Cantoris:

Lbl Add. MS 30478 ff. 121-4

Bassus Cantoris:

LF ff. 123-6

2CD, G1, f.1

Contratenor Decant. 1.

At Morning Prayer. First Service.

Libra.

THE FIRST BOOK OF CHURCH MUSIQUE.

Mr. Thomas Tallis, first Service of + Voc.

Venite exultemus Domino. *Psal. 95.*



Come let us sing unto the Lord
 let us heartily rejoice in the strength of
 our salvation: Let us come before his presence with
 thanksgiving: and shew our selves glad in him with Psalms.
 for the Lord is a great God, ^{And a great King above all Gods.} In his hand are all the
 corners of the earth, ^{And the strength of the hills is his also.} The Sea is his & he made it:

2CD, G1, f.2

Lib. 1. At Morning Prayer. First Service. Contratenor Decant. 2.

Mr. Thomas Tallis first Service of 4. Voc.

Te Deum laudamus.

Wee praise thee O God

wee knowledg
thee to be the Lord.

All the hea-
vens worship
thee: the Fa-
ther everliving

thee all Angells cry aloud, the heavens & all the powers
therein, To thee Cherubs and Seraphims continually do cry. *Lord God of Sabaoth* Lohen and earth art
full of the maiestie of thy glory: The goodly
fellowship of the Prophets praise thee, The noble Army of Martyrs praise thee. The holy
Church thorowout all the world doth knowledg thee, The Father of all things praise thee.

2CD, G1, f.2v

Lib. 1. At Morning Prayer. First Service. Contratenor Decani

Me. Thomas Tallis last Service of 4. Voc.

King of glory O Christ. Thou art the everlasting Son of
 the father. When thou tookst upon thee to deliver man, thou didst not abhorre the virgin womb. When thou hadst overcome the sharp-
 nts of death, thou didst open the Kingdome of heaven to all be-
 lievers. Thou sittest at the right hand of God. In the glory of the father. Wee beleve that thou shalt come to be our Iudge. We
 therefore pray thee helpe thy servants, whom thou hast redeemed with thy precious blood. Make them
 to be numbered with thy Saints: In glory ever-lasting. O Lord save thy
 people: And bleesse thine heri- tage. Govern them and lift them up for ever. Day by day we magnifie thee.
 And we worship thy name: Ever world without end. Worthy saie O Lord to
 keepe us this day without sin: O Lord have mercie upon us have mercie upon us. O Lord let thy mercie Lighten upon us

2CD, G1, f.3

Lib. 1. At Morning Prayer. First Service. Contratenor Decan 3

As our trust is in thee. O Lord in thee have I trusted, let
 mee never bee confounded.

Benedictus. Luke 1. 68.

BLESSED be the Lord God of Israel: for
 he hath visited and redeemed his people; And hath
 raised up a mighty salvation for us: In the house
of his Ser-
vant David As he spake
 by the mouth of his holy Prophets: which hath bene
 since the world began. That we should be saved
from our enemies, and
from the hands of all
that hate us. To performe the
 mercy promised to our fathers. & to remember his

2CD, G1, f.3v

At Morning Prayer. First Service. Contratenor Decani.

Holy Innocent, To performe the will
which he wrote
for the Church
that he would give
us. That we be delivered: out of the
hands of
our enemies.
 might serue him without
spot, in holiness and righteous
in the beha-
uour. all the dayes of our life
 And thou child shalt be called the Prophet of the
 highst: For thou shalt see
before the face of
the Lord, to pre-
pare his wayes. To give knowledge of salvation unto
 his people for the remission of their sinnes Through the tender mercy
of our God: whereby the
day springeth from an high
 hath visited us, To
 give light to them that sit in darkness, and in the shadow
 of death: And to guide our
feet into the way
of peace. Glory be to the father and to the Son,
 and to the holy Ghost, As it was in the beginning is
 now and ever shall be world without end. Amen.

2CD, G1, f.5

Lib. 1. At the Communion. Contratenor Decant. 5

who spake by the Prophets, And I beleve one Catholique and Apostolique Church. I acknowledge one bap-

tisme for the remission of sinnes, And I looke for the resur-rection of the dead. And the life of the

world to come Amen.

Sanctus.

Oly holy holy Lord God of Hosts,

heaven and earth are full of thy glory,

Glorie be to the O Lord most high,

Mr. Thomas Tallis first Service of 4. Voc.

2CD, G1, f.6

Lib. 1. At Evening Prayer. Contratenor Decani. 6.

Magnificat. Luke. 1. 46.

Mr. Thomas Tallis first Service of 4 Voc.

My Soule doth magnifie the Lord and my Spirit hath reioyced in God my Saviour: for he hath regarded the lowlines of his handmaiden: for behold from henceforth all generations shall call me blessed: for he that is mighty hath magnified me, And holy is his name, and his mercy is on them that feare him throug-

At Evening Prayer. Contratenor Decani.

Lib. 1.

*M. Thomas
Full time
Service of
the King*

their harts. Loe hath put downe the mighty from
 their seat, and hath exalted the humble & meeke, Loe hath
 filled the hungry with good things and the rich he hath
 sent empty away. Loe remembering his mercy, hath holpen his
 servant Iſ = ra = ell As hee promised to our forefathers
 Abraham and his seed for ever, Glory be to the Father
 and to the Son and to the holy Sp. Amen

2CD, G1, f.23v

Lib. 1. At Morning Prayer. First Service. Contratenor Decant.

M. 1. 2. 3. 4. 5. 6. Parts.

insimle maieſtic That being exalted and truly laude. Also the holy Ghost the com-

forter Thou art the King of glory O Christ. of glory O Christ, Thou art the ever-

lasting Son of the father, When thou rearest upon the world see make thou do not abhorre the virgin womb. When thou hadst

overcome the sharpnes of death thou didst open the

kingdome of heaven to all beliveres, Thou sittest at the right hand of God in the glory of the Father. Wee be-

leeve that thou shalt come to be our iudge: Wee therefore pray thee helpe thy seruants whom thou hast redeemed with thy precious blood.

Make them to be numbred with thy Saints: In glory everlasting.

Lord save thy people, And bleſſe thine heri- tage. Overcome them and lift

them up for ever Day by day we magnifie thee. And wee worship thy name

2CD, G1, f.25

Lib. 1. At Morning Prayer. Second Service. Contratenor Decant. 25

and to the Son, and to the ho = ly Ghost. As it was
 in the beginning and is now and ever shall be world
 without end. A = = = = men.

Mr. Witt.
 Brought out
 Service 4-5-
 & 6. Part.



Kyrie eleeson.

LORD have mercy up on us and fulfill our
 hearts to keep this law. Lord have mercy up on us & write

2CD, G1, f.32

Lib. 1. At Morning Prayer. Second Service Contratenor Decani. 32.

Kyrie eleeson.

Mr. ORLA GIBBONS first Service of 4. Parts.

LORD have mercy upon us and
 encline our hearts to keepe this Law, Lord
 have mercy upon us and write all these thy Lawes in
 our hearts and besterly thee.

The Nicene Creed.

I HE father Almighty
 maker of heaven and earth
 And of all things visible and

I
Beleeve
in one
GOD

2CD, G1, f.32v

At Morning Prayer. Second Service. Contratenor Decant.

Lib. 1.

Mr. Cantor
Grassons
and Service
of 9 Parts.

in vi si ble, And in one Lord Jesus Christ the
 on ly begotten Son of God, begotten of his Father before all worlds, God of God Light of Light
 Very God of very God, begotten not made, being of one sub-stance
 with the father by whom all things were made,
 And was crucified also for us under Pon-
 tius Pilate, He suffered and was buried, and the third day he rose againe according to the scriptures, & ascended into heaven, & sitteth on the right hand of the Father, And he shall come againe
 with glory to judge both the quicke and the dead whose
 kingdome shall have no end, And I beleeve in the holy Ghost the Lord and giver of life, Who pro-
 ceedeth from the father and the Son, who with the

2CD, Och, f.36

At Morning Prayer. First Service. Contratenor Decent.

theire hearts, for they have not knowen my wayes,

they: Unto whom I stretch in my
 wrath, in: that they should not take into my
 self, that: Glory be to the
 father and to the Son and to the holy Ghost, As it
 was in the beginning & is now, as:
 and: And ever shall be world without
 end, world: and: world:

A men.

*Mr. William Atkinson
 17th Service
 of 17th
 17th*

2CD, Och, f.36v

Morning Prayer. First Service. Contratenor Tenor.

Te Deum laudamus.



EE knowledgē thee to be
 the Lord, All the earth doth
 worship thee, doth : the father & the = lasting
 To thee all Angells are aloud the heavens and all the
 powers therein, the : To be Chorus and Tenor only see 173. doth
 holy holy Lord God of Sabaoth, of : of
 Sabaoth, heaven and earth are replenished with the
 spirit of thy glo : The Gloria of the Tenor only see 173. ry The goodly fel

2CD, Gl, f.43

Lib. 1. At Evening Prayer. Contratenor Decani. 43.

and :: and Lois' mercy is on them

that feare Loim thowout all generations, througout ::

througout ::

hath shewed strength with his arme, with ::

hath scattered the proud, in the Imaginations of

theire hartes in the :: in the ::

He hath put downe the mighty from their seat: and hath exalted the humble and meeke he hath filled the

hungry with good things and the rich he hath sent empty a-

way, and the :: and the ::

W. WILL. MUNDY his first Service, of 4. 5. & 6. Parts.

2CD, G1, f.43v

At Evening Prayer. *Contratenor Decani.*

Lib. 1.

M. Will.
Mend. his
first Service
of 4. 5. & 6.
Parts.

sent :: Remembering his mercy hath holpen his
 seruant Israell, as he promised to our fathers
 as he :: Abraham and to his seed for
 ever, for :: Glory be to the father, and to
 the Son, and to the holy Ghost, and to :: and thus
 it was in the beginning and is now, and ever shall be
 world without end, and ever :: world ::
 world :: Amen



† All. San. † All. San. grat.

2CD, G1, f.44

Lib. 1. At Morning Prayer. First Service. Contratenor Decani. 44.

Nunc dimittis. Luke. 2. 29.

Mr. Will.
Mendy his
first Service,
of 4. 5. & 6.
Parts.

LORD now lettest thou thy servant de-
 part in peace, Lord now :|| de-
 part in peace, according to thy word for mine eyes
 have seen thy salvation, thy :|| which thou hast
 prepared before the face of all people, of :|| before
 the :|| before :||
 Glory be to the Father and to the Sonne, and to the
 holy Ghost: and to :|| As it was in the be-

*To be light and glad
the Gentiles and to be
the glory of thy people
Israel.*

2CD, Gl, f.44v

Lib. 1.

At Evening Prayer.

Contratenor Decant.

giving and is now, and :: and ever shall be world
 without end, and ever :: and ever ::
 A = = = = = men.

1659
 of the Holy Spirit

2CD, Gl, f.45v

Lib. 1. At Morning Prayer. First Service. Contratenor Decani.

M. ROSS. PARSONS First Service of 4, 5, 6 & 7 Parts.

The sea is his and he made it. And his hands prepared the dry land, O come let us worship and fall downe, and kneele before the Lord our maker, for he is the Lord our God, and we are the people of his pa = = fluxe and the sheepe of his hands and ::

To day if ye will heare his voice harden not your hartes, harden :: As in the pro = = vocation pro = :: and as in the day of temptation in the wil derness. in the ::

2CD, G1, f.46

Lib. 1. At Morning Prayer. First Service. Contratenor Decani. 46

When your Fathers tempted mee. proved me and saw my works.

and saw :: forty years long was I grieved
with this generation and said it is a people that doe
exce in their hearts, it is ::
for they have not knowen my wayes for ::
not :: Vnto whom I swore in my
wrath that they should not
enter into my rest. Glory be to the
father and to the Son, and to the ho = ly
Ghoſt. and to :: As it was in the beginning
and is now, and ever shall be world without end,

W. Mr. Ros.
PAR. 10-11
first Service.
of 4, 5, 6 & 7
Parts.

2CD, G1, f.46v

Lib. 1. At Morning Prayer. First Service. Contratenor Decani.

Mr. Row
PARTONS
First Service
of 4, 5, 6, & 7
Parts.

and ever :: world :: and ::
 world :: A = = = men.

Te Deum laudamus.



EE Knowledge thee to be
 the Lord, to be the Lord All
 the earth doth worship thee which art the Father
 everlast = ing, To thee all Angells say a loud the
 heavens and all the powers therein, the
 Colthe Cherubim and Seraphim non ti nu ally doe

2CD, G1, f.47

Lib. 1. At Morning Prayer. First Service. Contratenor Decani. 47.

Mr. ROSE
PARSONS
first Service
of 4, 5, 6, & 7
PARTS.

Agg. holy holy holy holy Lord God of Sa = ba =
oth holy :: Heavens and earth are re =
plenished with the maiestie of thy glo = ry
The glorious company, of the Apostles praise
thee, The goodly fellowship of the prophets
praise thee, The noble army of Martyrs
praise thee, The holy Church throughout all
the world doth knowlege thee to be the fa =
ther of our An = i = mi = itie, thy honourable true

Lib. 1. At Morning Prayer. First Service. Contratenor Decan.

Mr Rob. Paxton's First Service. 1643. Part.

and only Sonne and :: thine honourable ::

and :: also the holy Ghost the Comforter

the :: also :: the ::

Thou art the King of glory O Christ, of ::

Thou art the everlasting Son of the Father, Where

thou look'st upon thee to deliver man, thou did'st not

abhor the Virgins' womb, the :: the ::

when thou had'st overcome the sharpness of death,

Thou did'st open the Kingdom of heaven to all be-

2CD, G1, f.48

Lib. 1. At Morning Prayer. First Service. Contratenor Decani. 48.

Let us
Thou sittest at the right hand of God in the glory of the Father.
 We beleve that thou shalt come
 to be our Judge, We therefore pray thee helpe
 thy servants whom thou hast redeemed with thy preti-
 ous blood, whom :|| with :||
 Make them to be numbered with thy Saints
 in glory & vex la stant, in :|| O Lord
 save thy people and blesse thine heritage Governe them and lift them up ever. Day
 by day we magnifie thee And we worship thy name ever world without end. O Lord
 to keepe us this day, without sin, with= :|| this :||

Lib. 1. At Morning Prayer. First Service. Contratenor Decan.

Mr. Row
Parsons
Full Service
of 4, 5, 6 & 7
Parts.

O Lord have mercie upon vs, have mercie
 upon vs O Lord let thy mercie lighten upon vs
 upon: as our trust is in thee, O Lord in
 thee have I tru = sted, have I: have:
 let me never be confounded, be: let:
 let me:

be confounded.



2CD, Och, f.49

Benedictus. Luke 1. 68.



BLESSED be the lord God of
 Israell, for he hath visited
 and redde = with his people
 and hath raised up a mighty salvation for us in the
 house of his servant David, of the
 house of David spoke
 by the mouth of his holy Prophets, which have bene
 and begun, which
 the Christ

2CD, Och, f.49v

At Morning Prayer. First Service. Contratenor. Deani.

Should be sa = ved from our tennits, and from
 the hands of all that hate us, and :

To performe the mercy promised to our
 forefathers to performe : And to
 remember his holy covenant, and :

his holy : and to :

To performe the oath which hee swaue to our
 father Abraham Thyne, would give us in that :

That :

That wee bringe it :

2CD, Och, f.50

At Morning Prayer, First Service. Cantate Deum.

out = with out of the hands of our t = tments, out :
 might seeke him without feare,
 without feare in habito and righ = teousnesse before
 him in : all the dayes
 of our life, all : all :
 And thou child, shalt be called the prophet of
 the highst, of : for thou shalt see before the
 face of the lord, to prepare his wayes, to :
 Through the tender mercie of our God

2CD, Och, f.50v

At Morning Prayer First Service. Contratenor Distant.

whereby the day spring from an high hath visited
 whereby
 whereby
 the Son of God
The plain style is that which is
 the most proper to the service
 of God, it is plain and clear
 and the way of peace.
 Glory be to the
 father and to the Son, and to the
 and
 and to the holy Ghost, and
 to the word in the beginning is now, as it
 and ever shall be world without end, and ever
 Amen Amen All ye good
 men.

2CD, Och, f.51

At Morning Prayer. Second Service. Contratenor Decant.

Kyrie eleeson.

LORD have mercy upon us and
 remember our hands to keepe this Law, Lord
 have mercy upon us upon ¶ and write all these thy Lawes
 in our hearts not begeth thee we ¶

The Nicene Creed.

THE Father Almighty
 maker of heaven and earth
 And of all things visible

Be known in one GOD

Mr. Roy
 Passon
 168
 of 456
 Parts.

2CD, Och, f.51v

At Morning Prayer. Second Service. *Quintaner Deum.*

and in vi si ble, and in one Lord. Jesus Christ the only
 begotten Son of God (G) God of God (G) Light
 of light, very God of very God, begotten not made,
 being of one substance with the Father, by whom all
 things were made, who for us and for our
 salvation came down from heaven and was made
 man, of the Holy Ghost of the Virgin Mary, and was
 crucified also for us under Pontius Pilate,

2CD, Och, f.52

At Morning Prayer. Second Service. Contratenor Decani. 72

Mr. Row. Parsons
First Service,
of 4.5.6.7
Paris.

the suffering and agonizing, and the third
day he rose again according to the Scriptures, and as-
cended into heaven and sitteth on the right hand of God,
the Father Almighty and he shall come again with
glory to judge both the quick and the dead to judge
both: whose kingdom shall have no end,
shall have: whose: And I believe in the
holy Ghost, in: the Lord and giver of life:
of life and: Who proceedeth from the Father

2CD, Och, f.52v

At Morning Prayer. Second Service. Contratenor Detain.

and the Sonne is worshipped in the
 same by the 400 prophets, And I believe one
 Catholique and Apostolique Church, I acknowledge
 one Baptisme one for the remission for
 of sinnes, And I looke for the resur-
 rection of the dead, the and the life
 of the world to come, and Amen

2CD, Och, f.53

An Evening Prayer. Contratenor Decans 25

Magnificat Luke. 1. 46.

Mr. Robt
Parker
Gt. Service
of St. Albans
Hall.

MY Soule doth magnifie the Lord
 And my Spirit rejoiceth in God my
 Saviour for hee hath regarded the lowliness of his
 handmaiden, for behold from henceforth from
 all generations shall call mee blessed, all :||
 For he that is mighty hath mag-
 nified me hath holified his name
 And his mercy is to them that feare him through

2CD, Och, f.54

Alto At Evening Prayer *Contratenor Detach. 54*

things, and the rich be hath stut empty away, and :

and :

As he promised to our fathers Abraham and his

seed for ever for : Glory be to the father

and to the Sonne & to the ho = ly Ghost, and : the

As it was in the beginning is now, & ever shall

be world without end. world : and :

world : & ever : world : world

without : A = = = = = men.

Mr. Rob. Parsons Sub-Singer of a. 1664. Part.

2CD, Och, f.54v

Answering Tenor. Contratenor Tenor.

Nunc dimittis Luke 2. 29.

ORD Now lettest thou thy servant

depart In quiet according to thy word for

mine eyes have seen thy saluation. Which thou hast prepared before the face of all people. To be a

light to lighten the Gentiles and to be the glory

of thy people Israel. thy glory be to

the father, and to the Son, and to the Holy Ghost, the Father and the Son and the Holy Ghost, who with the Father together and who with the Father and the Son together are worshipped and glorified, who spake by the prophet Isaiah the beginning and is now and is forever. Amen.

At Morning Prayer First Service Contratenor

Benedictus. Luke 1. 68.

LESSED be the Lord God of Is^rael for
 he hath vi-sited and re-dee-m'd his peo-ple:
 he hath spake by the mouth of his holy Pro-phet
 which hath been since the world began.
 to performe the things promised to our fathers and
 to remem-ber his holy cov-nant: That we being
 delivered out of the hands of our enemies, might serve
 him without feare in holines and righteousnes before him

*And hath visitet us a
 peple captiv'd
 in the land of the
 living dead.*

*That we should be freed
 from our enemies, and
 from the hands of them
 that hate us.*

*To performe the same
 promises to our
 fathers, that he
 would give us.*

*MP. Cant.
 Contratenor
 first service
 of 4. Part.*

Lib. 1. At Morning Prayer. First Service. Contratenor Cantoris.

Mr ORLA GIBBONS first Serv. cc. of 4 Parts.

all the dayes of our life. And how child shall be called the
children of the Light, for they
shall see before the face of the
Lord to prepare his wayes. To give knowe-

ledge of salvation unto his people for the redemption

of their sinnes: Through the tender mercy of
our God: whereby the day-
spring from on high hath
risen to us. to give light to them that sit in

darknes: And in the shadow of death, and to guide

our feet into the way of peace: Glory be to the

father and to the Sonne and to the holy Ghost: As

it was in the beginning and is now and ever shall be

unto the world without end. Amen. Amen. Amen.

2CC, Och, f.32

Lib. i. At Morning Prayer. Second Service. Contratenor Cantata. 32

Kyrie eleefon.

Mr. Oua. 4.
G. 12. 1. 1. 1.
first Service
of 4. Parts.

LORD have mercy up on us and incline our
 hearts to keepe this Law, Lord have mercy up on us
 and write all these thy Lawes in our hearts we be-
 stee thee,

The Nicene Creed.

HE father Almighty
 maker of Heav'n and Earth
 And of all things visib' and invisib'

2CC, Och, f.32v

Libert. As Morning Prayer. Second Service. Cantor.

MP. On La. G. 12. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

in vi si ble And in our Lord Jesus Christ, the only begotten Son of God. Begotten of his father before

all words and of Light of Light Very God Begotten most

made Being of one substance with the Father, by whom all things were made. Who for us men and for our salva-

tion came down from heaven and was incarnate by

the holy Ghost of the Virgin Mary and was made

man And was crucified, died for us under Pontius Pilate. flesh and was buried, and the third

day he rose again according to the scriptures and

ascended into heaven and sitteth at the right hand of

the father and shall come again with the clouds of heaven to judge the living and the dead.

2CC, Och, f.33

Latin Mass) An Morning Prayer Second Service. Contratenor Cantata 3:

to Judge both the quill and the dead, whose Kingdome
 shall have no end: And I beleeve in the holy Ghost,
 the Lord and giver of life: Who proceedeth from the Father and the Sonne, who with the Father and the Sonne together worshipped & glorified, who speaketh by the Prophets. And I be-
 lieve our Catholique and Apostolique Church: I ac-
 knowledget one Baptisme for the remission of
 sinnes, and I looke for the resurrection of the
 dead and the life of the world to come, Amen.

Amen

Ms. ORIG.
Cl. 8. 2. 1. 1.
first Service,
of 4. Parts.

2CC, Och, f.33v

At Evening Prayer

Magnificat. Luke. 1. 46.

Mr. Olla
Of 4. Parts

Ye Soule doth magnifie the
 Lord and my Spirit is joyful
 in God my Saviour: for he hath regarded the low-
 line of his handmaid: for he hath from henceforth
 and all generations shall call me blessed: for that is
 how the magnificat...
 throughout all...

2CC, Och, f.34

At Evening Prayer. Contratenor Cantoris 34

domine the mighty from their seat, and hath cast
 the humble and made: The book filled
 the hungry with abundance. And the rich hee hath
 sent empty away, and remembreing his mercy hath hol-
 pen his servants. *Amen*. All, as hee promised to our
 forefathers, Abraham: & his seed for ever.
 Alleluia to the Father, and to the Son, and to the holy
 Ghost, and to the Lord Jesus Christ, and to the Holy
 Spirit, Amen.

2CC, Och, f.35

At Morning Prayer. First Service. Contratenor Cantor.

Venite exultemus Domino. Psal. 95.

Mr. Will. Munro has
5th Service
of 4. 5. & 6.
Parts.

Come let us sing unto the Lord
unto let us hearken at voice
in the strength of our salvation,
and come before his presence with thanksgiving
show our selves glad in him with psalms, In
praise and all the works of the truth, all
in the strength of the hills, in his voice

2CC, Och, f.35v

Lib. 1. At Morning Prayer. First Service. Contratenor Cantor.

M. W. C. L.
Murray his
first Service,
of 2. 5. & 6.
Part.

The Sea is His, & he made it: & his hands prepared the dry
land. O Come let us worship, and fall down & kneele before
the Lord our maker. For he is the Lord, our God: and
we are the people of his pasture & the sheep of his hand.

Today

will hart his voyt, harden not your hearts, as in the
 provocation and as in the day of temptation in the wil-
 dernes youe fathers tempted me, proved me
 tempted & proved me and saw my works, and
 saw & proved me and saw my works, for by start
 long was I gettold, and with this generatione said
 It is a people that hath hard hearte, & they have not
 understood, neither will they be converted, neither will they
 be instructed.

2CC, Och, f.36

At Morning Prayer. First Service. Contratenor Cantoris.

they: Who whom I sicke in my wrath,

unto: that they should not enter into my

rest, that: Glory be to the fa-

ther and to the Sonne and to the holy Ghost, as it

was in the beginning and is now, And ever shall be

world without end, and ever shall be world without end.

and: world: A = =

= = = = = men.

*M. W. 1111
M. W. 1111
first Service
of 4, 5 & 6
Parts.*

2CC, Och, f.36v

Te Deum laudamus.



EE Knowledge that to be
the Lord, All the world doth
worship that doth the father ever praising,
with the spirit and the water:
Whom we truly do adore, do adore, do adore,
holg, holg, holg, holg
Lord God of Sabaoth, holg, holg
The glorious company of the Apostles praise
The noble army of Martyrs praise

TC, *Lbl* Add. MS 30478, f.121

Lib. 1. Anthemes with Verses. *Tenor (antoni)* 169 121

he shall receive strength from all his men

men A = men A

men

I will praise the Lord. *Wied*
Alike alone.

WILL

praises to thy holy name thy holy name

O thou most high thou

high

thou hast maintained my soul

TC, Lbl Add. MS 30478, f.121v

176
Lib. 1.

Anthemes with Verles. Tenor Cantor.

and my right thou art set in the throne thou
and judgest right in the and

Ver. *Chor.* Thou hast destroyed the
wiked the wiked thou hast put out their name for
= = = = = and = = = = = thou
and = = = = = A = = = = =
men. A = = = = = men. A = = = = = men.

Iohn Ward.

TC, Lbl Add. MS 30478, f.122

Lib. 1. Anthemes with Verses — Tenor Cantoris.

Thou God. Bird.

For two Meanes,

HOU God that dwelleth in heaven and earth,
On whom we all depend;
Praise thee with pure hearts healthily,
And thou our Saviour defend. *puttetur oue*

Lord heare us when we call

rejoyce and praise thy name

O God O Christ O Holy Ghost *O God O Christ O holy Ghost*

One name and yet not the same

O God O Christ O holy Ghost give us one name

and yet not the same O holy **A men**

TC, Lbl Add. MS 30478, f.122v

171
Lab. 1.

Anthemes with Verfes.

Tenor Cantoris.

Christ Rising. Bird.

For two Meanes.

This is appointed to be sung on *Easter-day* in the Morning, instead of *Psalm exultation*.

These words of the first part are taken out of the eighth Chapter of the Epistle of Saint Paul written to the *Romans*, the 9, 10, 11. verses.

The words of the second part are taken out of the fifteenth Chapter of the first Epistle of Saint Paul written to the *Corinthians*, the 20, 21, 22. Verses.

1. Part.

CHRIST Rising again from the dead, now dieth nor Staffs from henceforth

hath no powte upon him

put away sin to ::

likewise count youe selves count :: dead, vnto m

but living but ::

Christe Iesus our Lord in :: Iesus ::

Second part.

Lib. 1.

Anthemes with Verses.

Tenor Cantoris.

117

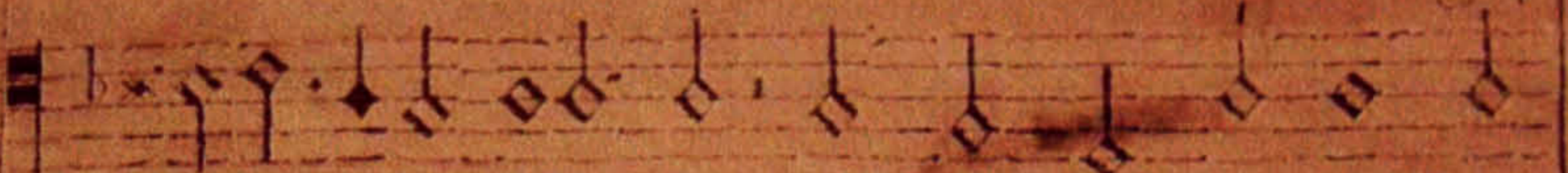
223



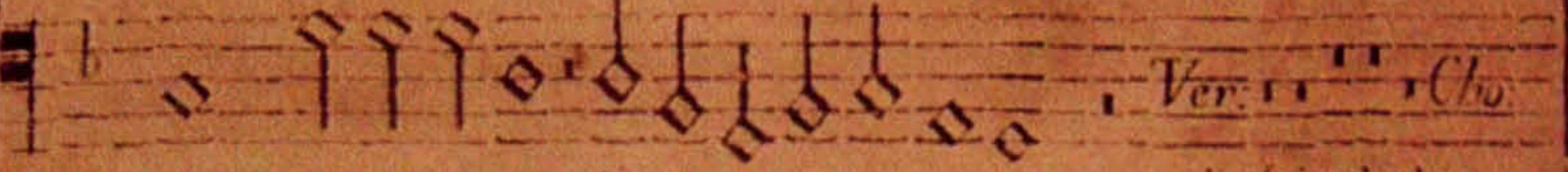
CHRIST

is risen again, the first fruits of them that sleep

Christ



is risen againe againe the first fruits of them that

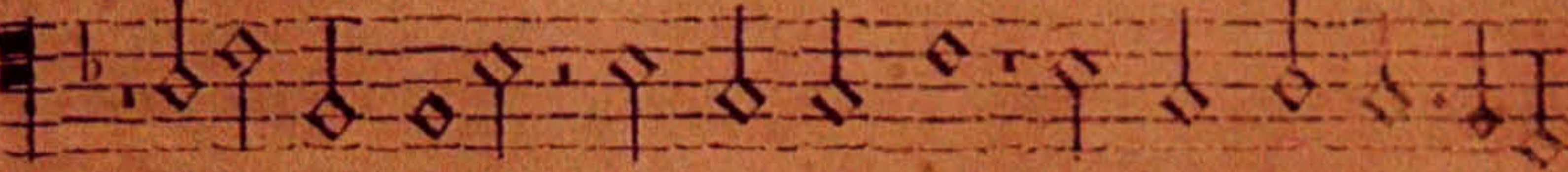


sleep of the

For seeing that by man came death



for seeing that by man came death,



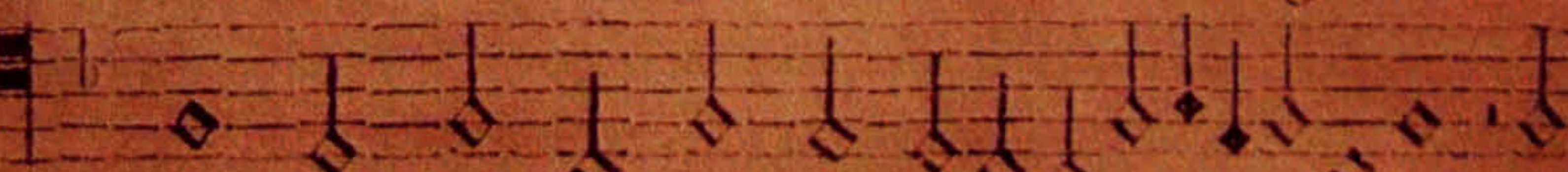
for as by Adam, all men doe die, all men doe die doe



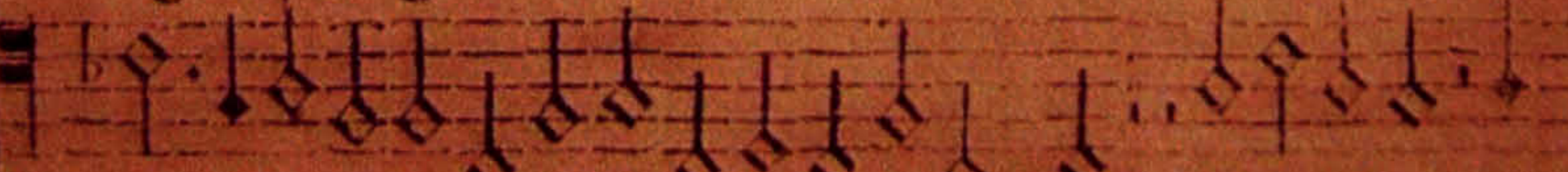
die

So by Christ all men shall be restored to life.

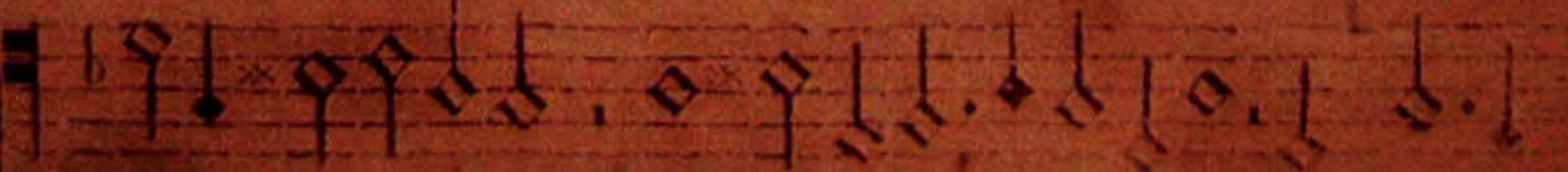
So by Christ so



Christ by Christ All men shall be restored to life all



restored to life all



to life shall

rest

TC, *Lbl* Add. MS 30478, f.123v

174
4th. 1.

Anthemes with Verles. Tenor Cantoris.

tolde tolde tolde A = = men Will. Bird.

Deliver me O God. D. Bull.

DELIVER Ver. Ch.

And defende and those withstand, that
 riseth ayansl me ayansl ||

from such as thirselfe as the blas god Lord deli = ven
 me god without offence

upon my fact they still doe trouble me doe

from heape from snare and blade

TC, Lbl Add. MS 30478, f.124

Lit. Anthemes with Verfes. Tenor (Cantoris) 124

hendo' good Lord deli = rre me good ::

A = = = = = men D. Bull.

Let God arife. Ward.
For two Bales.

ET

them also be mercy and joyfull Let ::

be mercy and joyfull, and :: be ::

and joyfull

praise him in his name in his name praise ::

name :: in :: glo and resp

*of Part
1. 3. 4.
Verfes &c.*


TC, *Lbl* Add. MS 30478, f.124v

Anthemes with Verses. *Tenor Cantoris*

before him etc and rejoice before him
 O he that go downe that
 you downe to the sea graue
 let them give glory to the Lord
 let them give glory to the Lord And dilate his
 praise and dilate his praise and dilate his praise
 and dilate his praise and

John Ward.

FINIS.



BC, LF, f.123

Lib. I. Anthems with Verses. Bassus Cantoris 123

Thou God. Bird.

For two Meanes.

THOV God that guidit both heaven and earth,
On whom wee all depend,
Preserue our king in perfect health,
And him from harmes defend.

pttstovc oux

my in pttst health & him from harmes defend :||

Ver. : Cho. : Lord heare vs when we call

Conserue his life in peace to raigue,
Augment his joyes withall,
Increase his friends maintaine his cause
And heare us when we call.

So shall all wee
that faithfull be,
enioyce & praise thy name

rtjovic and praise thy name

Ver. : Cho. : O God O Christ O holy Ghost

O God O Christ O holy Ghost

Ver. : Cho. : Ver. : Give care and grant the same

Give care and grant the same

Give care and grant the same

O God O Christ O holy Ghost give care and grant the same

same O holy :||

A = = mea

BC, LF, f.123v

Lib. 1.

Anthem with Verses.

Bassus Cantoria

Christ Rising.

Bird.

For two Meanes.

This is appoynted to be sung on *Easter* day in the Morning, in stead of *Venite exultemus.*

These words of the first part, are taken out of the 8. Chapter of the Epistle of *Saint Paul* written to the *Romans*, the 9. 10. 11. verses.

The words of the second part are taken out of the 15. Chapter of the first Epistle of *Saint Paul* written to the *Corinthians*, 20. 21. 22. verses.

1. part.



Musical notation for the first part, including a treble clef, a common time signature, and a 'Ver.' section with a repeat sign.

CHRIST

Rising againe from the dead now dyeth not.

Death from henceforth

Musical notation for the first part, continuing from the previous line.

forth hath no power upon him

For he that he dyed, he dyed, but never to part away from.

Musical notation for the first part, including a 'Ver.' section with a repeat sign.

To put away sin from us

But he that he is Ever with God.

Musical notation for the first part, continuing from the previous line.

And so likewise count your selves dead unto sin dead

Musical notation for the first part, including a 'Ver.' section with a repeat sign.

to sin but living unto God unto God

In Christ Jesus our Lord :

Musical notation for the first part, continuing from the previous line.

Christ Jesus our Lord in Christ Jesus

Musical notation for the first part, continuing from the previous line.

our Lord.

Second part.

Lib. 1. Anthems with Verses. Bassus Cantoris 124

CHRIST

is risen againe, the first fruits
of them that sleepe

is risen againe againe Christ the first fruits
of them that sleepe of

For seeing that by
man came death. for seeing
that by man came death by man came death

for as by Adam, Adam all
men doe die all

So by Christ all men shall
be restored to life

restored to life to life

*By man also cometh
the resurrection of
the dead.*

*So by Christ all men shall
be restored to life.*

Lib. 1. Anthems with Verses. Bassus Cantoria

restored to life A = = = men.

Deliver me O God. D: Bull.

DELIVER Me O God from all my foes that be
And me defend and those withstand
that rise against me; And me

defend & those withstand, that riseth against

me that :||

Deliver me alio,
From those that wicked be
From such as thirst after blood
Good Lord deliver me

from such as

thirsteth after blood good Lord deliver me good :||

without offence upon my part they

My enemies be strong
They trust the same shall be,
Without offence upon my part
They shall not trouble me

shall not trouble me they :||

My life my ease and all
I owe myself to thee
From traps from snares & blood
By hands good Lord deliver me

from traps from snares and bloody hands good Lord

Lib. 1.

Anthem with Verses.

Bassus Cantoris 125

Deliver mee good Lord etc. :|| A = = = =

= = = men. D. Bull.

Let God arise. Ward.
For Two Bases.

LET God arise let :|| and let
his enemies be scattered bee scattered be
scattered let them also that hate him that :|| fly
before him fly before him fly :||
before him But let the righteous be glad
and rejoice and :|| and rejoice before God let them

68. Psalm
1. 3. & 4.
verses, &c.

BC, LF, f.125v

Lib. 1. Anthems with Verses. *Bassus Cantorū*

also be mercie and joyfull and joyfull and ::

Let them also be mercie and joyfull, be ::

be :: and joyfull

sing unto God and sing praises unto his name, magnify him that sitteth upon the heavens

upon the heavens praise him in his name in ::

praise ::

joye and rejoie before him praise him in his name praise :: in :: praise him in his name

Ver. II

Cho.

BC, LF, f.126

Lib. 1. Anthems with Verses. Bassus Cantoris 126

in his name and :||

Sing

unto the Lord a new song and his praise from the

ends of the earth They that goe downe that goe

downe that :|| they :|| they :||

to the Sea let them give glory to the Lord let :||

and declare his praise and :||

Cho. his :|| They that goe downe that goe downe they

that goe downe that goe downe that goe downe

that goe downe unto the Sea let them give glory to

BC, LF, f.126v

Lib. 1. Anthems with Verses. *Bassus Cantoria*

the Lord Let them give glory to the Lord Let
 them give glory to the Lord let them give glory
 to the Lord give glory to the Lord and declare his
 praise and declare his praise etc. :||

FINIS:

The page features two large, intricate decorative flourishes in black ink, one positioned above and one below the 'FINIS:' text. The background shows faint, ghosted musical notation and text from the reverse side of the page.

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