

**THE LIFE AND WORKS OF WILLIAM
DAVIS**

(c. 1675/6–1745)

THREE VOLUMES, VOLUME I: THESIS

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ABSTRACT

William Davis was a church musician who spent the majority of his life in the employ of Worcester Cathedral as chorister, player of the ‘little organ’, lay clerk and Master of the Choristers. It is therefore unsurprising that the substantial part of his compositional output is sacred. Nevertheless, there is also a large body of secular music, including an ode, a wedding song, several songs for soloist or duet and a handful of catches. Additionally there is a four movement suite for keyboard and two other keyboard solo pieces. The majority of Davis’ music appears to have been composed between 1695–1715.

Writing about Davis, Ian Spink has asserted that ‘on this evidence [of the piece *Let God arise*] the composer would seem to be one of the more talented of Croft’s contemporaries’.¹ More recently, he noted that ‘His [Davis’] anthems are good examples of what Croft’s provincial contemporaries were capable of’.² Such comments inevitably invite closer consideration of Davis’ music in the light of his more illustrious London contemporaries. It is concluded that the best of Davis’ output is on a par with some of the music of Chapel Royal composers such as Croft and Clarke. Illustrative of this is that it has been possible to reattribute one full anthem (*Help, Lord; for the Godly man ceaseth*) to Davis, it previously having been ascribed to Croft.

Davis was evidently the principal composer in Worcester at the beginning of the eighteenth century. A survey of his life and works therefore not only serves to enlarge our appreciation of Davis, but it also affords us better understanding of musical life in the city at that time. It is therefore hoped that this thesis will contribute to wider knowledge of the musical activity of the provinces in the late seventeenth and early eighteenth centuries.

¹ Spink, Ian. *Restoration Cathedral Music: 1660–1714*. Oxford: Clarendon Press, 1995, 398.

² Spink, Ian. ‘Davis, William’, in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie and John Tyrrell. London: Macmillan, 2001. Accessed at Grove Music Online, ed. Laura Macy. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45539> (accessed June 9th, 2011).

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To all the aforementioned and many more, I am sincerely indebted.

Declaration

I, David Newsholme, hereby certify that this thesis has been written by me, that it is the record of work carried out by me and that it has not been submitted in any previous application for a higher degree.

CHAPTER I INTRODUCTION

This thesis surveys the life and works of the Worcester musician William Davis. Davis spent the majority of his career in the employ of the cathedral there, where he was successively chorister, King's scholar, player of the 'little organ' in the nave, lay clerk and Master of the Choristers. As a composer, he flourished during the final decade of the seventeenth century and the first decade of the eighteenth century. Five of his anthems are known to have been written during this period and the majority of his secular songs can be placed at around this time too. It may therefore be supposed that a number of other pieces by him also date from then. Curiously, Davis seems to have turned his attention away from composition during the second half of his life; only the Jubilate in D is known to have been penned at a slightly later date, in 1715. The reason for this is unclear, though some hypotheses are put forward in Chapter II.

It is unsurprising, given Davis' lifelong commitment to cathedral music, to find that the most significant works by him were those composed for the church. Of these the majority are anthems. Davis preferred the verse anthem over the full anthem, as did all contemporary church music composers; while 13 verse anthems by Davis are known of (though as many as five of these are incomplete due to missing parts), there are only three extant full anthems (one of which is also incomplete). A handful of Davis' grandest pieces in the verse style were written for specific occasions, including the many thanksgiving services which were held during the reign of Queen Anne to celebrate Marlborough's numerous victories in the wars of the Spanish succession. Additionally Davis composed a 'service' setting, consisting of the Te Deum, Jubilate, Venite, Magnificat and Nunc dimittis. Only the Magnificat and Nunc dimittis exist in complete versions.

Despite his close involvement with music-making at the cathedral in Worcester, Davis did not restrict himself to the composition of sacred works; there is sizeable body of secular music by him also. Two of these secular pieces, a wedding song and an ode, are multi-voiced. However, at around 150 bars in length, they are conceived on a far smaller scale than the secular odes written by composers such as Jeremiah Clarke and William Croft. Although both works call for instrumental involvement, their participation is limited. For instance, there are no extended orchestral symphonies, which were common in the instrumentally accompanied choral works by London composers of the period. These two pieces are perhaps therefore better considered in the context of Davis' verse anthems, as will be seen in Chapter V. Additionally, a number of songs for solo voice, duets and catches survive.

Hitherto, Davis' most widely recognised contribution to posterity has been a volume of organ music, probably copied by him in Worcester at around the turn of the eighteenth century. Eminent London composers of the Restoration period and of Davis' own time, including John Blow, William Croft, Christopher Gibbons and Henry Purcell, are represented on its pages. There are also a number of anonymous pieces. Amongst the contents are pieces for which the copies in Davis' book represent the only existing source, most notably Purcell's Voluntary in D minor in a version for double organ (i.e. to be played using two manuals). The volume is of further interest in the context of this thesis as it also contains a four movement keyboard suite by Davis himself.

William Davis appears to have been keen to elevate his status both personally and professionally. During the following chapters it will be seen that he acquainted himself with those of higher social standing than himself. He seems to have befriended Lady Elizabeth Middleton, a resident of College Green during the final years of the seventeenth century and author of a number of the poems which Davis set to music. His wedding song

was composed to celebrate her engagement to William Spelman in 1697. At around the turn of the century, Davis composed a devotional song for three ladies who must have been prominent in Worcester society, including Anne Fish, daughter of Bishop Edward Stillingfleet, and Agnes Hartopp, daughter of Sir William Hartopp of Rotherby in Leicestershire, who later became the third wife of Dean William Talbot. Furthermore, in 1720, Davis paid a substantial sum for a monument to be erected to the memory of Henrietta Wrottesley, the disinherited daughter to Sir Walter Wrottesley of Tettenhall in Staffordshire.

Professionally, Davis strove for recognition away from Worcester, in the capital city. Given the prestige of the Chapel Royal's musical establishment, this is unsurprising. The fact that a handful of his colleagues at Worcester simultaneously held positions there may also have stoked Davis' ambition further. It is perhaps the case that he attempted to gain performance in London of his anthem *The word of the Lord is tried in the fire*; certainly there are part-sheets for the piece bound in *GB-OB MS Mus. C.16* that bear the names of contemporary Chapel Royal soloists, including the famous Richard Elford. Further to this, Davis dedicated the revised version of his verse anthem *Let God arise* to William Talbot, Dean of Worcester, Bishop of Oxford, and a man who doubtless enjoyed links with the royal chapel, even before his appointment there as Dean in 1714. Perhaps part of Davis' motivation for this was to gain Talbot's support and recommendation that this piece be performed there. Given that it exists in the part-books used by the Chapel Royal choir during the eighteenth century, it may be considered that he achieved some success via this approach. Finally, it should also be noted that five of Davis' secular songs were printed in John Walsh's popular periodical *The Monthly Mask of Vocal Music* during the first decade of the eighteenth century. That he sought the wide circulation of his music which this publication could offer demonstrates a degree of professional determination on

Davis' part. That Walsh was prepared to take these pieces on shows that he gained some success.

It is considered necessary to study the life and works of William Davis for three principal reasons. The first and arguably most important is that much of his music is of good quality; amongst Davis' oeuvre are examples that can be said to match the standard of workmanship found in pieces of comparable scale by the most highly regarded London composers of the time, including William Croft and Jeremiah Clarke. It will also be seen that, generally speaking, his music is of a *uniformly* good standard; certainly there are meretricious aspects to be found in almost all of his compositions.

Furthermore, it is hoped that this study will enable greater understanding of the musical and artistic activities at Worcester throughout the period in question. Davis was evidently one of the principal musical figures in the city during his lifetime; an in-depth appreciation of his contribution to and participation in the musical scene of his time will therefore afford a better comprehension of the society in which he lived.

Finally, it is hoped that this thesis will contribute to the continued broadening of perspectives regarding the approach to musical history during the period in question. General commentaries on church music of the seventeenth and eighteenth centuries tend to focus on the activities of those musicians who were based in London, particularly those who worked at the Chapel Royal. This is unsurprising given the patronage, encouragement and opportunities on offer in the capital which inevitably supported a greater quality and quantity of musical achievement than that found in the provinces. However, the confidence with which commentators such as Christopher Dearnley have asserted that 'cultural and intellectual activity...could not flourish outside London' is misplaced.¹ With the advent in

¹ Dearnley, Christopher. *English Church Music 1650–1750*. London: Barrie & Jenkins, 1970, 21.

1995 of Ian Spink's far-reaching survey *Restoration Cathedral Music: 1660–1714*,² the landscape of literature concerned with church music of the Restoration period and the years that followed changed considerably. While in the first two parts of Spink's book he considers the background to the choral service and its music, as well as the principal composers of church music at the Chapel Royal, the third and most substantial section comprises an overview of music and musicians at the cathedrals and collegiate foundations throughout England and Wales, as well as the two cathedrals in Dublin. Each institution is considered separately and in turn; the activities of these provincial establishments are not therefore relegated to a brief afterthought, but rather are promoted as worthy of attention in their own right.

Spink's influential publication has functioned, in relation to this thesis, as a springboard for more comprehensive research into the music of one of the many composers touched upon during the course of that survey. The groundwork undertaken by Spink surely invites such further study; after all, he acknowledges his desire that 'with the help of this book, the taste [for the music under consideration] may be acquired more widely'.³ It is therefore considered that in answering this invitation by producing a detailed study of the life and works of William Davis, a composer who Spink himself described as 'one of the more talented of Croft's contemporaries',⁴ further contribution will be made to a wider view of the state of sacred music during this period across the country, not just in London. Such work can surely only serve to enrich our understanding of seventeenth and eighteenth century church music in general.

This thesis is divided into two principal sections. The first of these consists of six chapters. In Chapter II, the life of William Davis is considered; all available documentary evidence has been drawn together to create a chronological narrative. What little

² Spink, Ian. *Restoration Cathedral Music: 1660–1714*. Oxford: Clarendon Press, 1995.

³ *Ibid.*, ix.

⁴ *Ibid.*, 398.

information is known about Davis' immediate family is offered, while substantial information about his most important colleagues at the cathedral, including Precentors, Organists and Masters of the Choristers, is discussed on the basis that this evidence enables the reader to gain further insight into the world in which Davis lived and worked.

In Chapter III, aspects of the establishment at Worcester Cathedral which would have been relevant to Davis' existence and which would have impacted upon his work are expounded upon. It is thereby hoped that some knowledge of the working environment within which Davis existed for the majority of his life will provide a broader context in which he may be considered. Furthermore, it is proposed that our understanding of the music that Davis composed for performance in this context will be enhanced. Therefore, details of the daily services that took place, the nature of the principal posts related to the musical establishment, the makeup of the membership in the choir, the preparations made by the choir for performance, and the organs housed by the cathedral are all discussed. These aspects must necessarily have shaped not only Davis' daily life, but also the music which he composed.

Chapters IV and V are both concerned with Davis' musical output. In Chapter IV, his sacred canticles and anthems are analysed and compared; pertinent contextual details are established and some attempt is made to establish the position of Davis' music in relation to that of his more illustrious London counterparts. In Chapter V a similar approach is taken with relation to the discussion of Davis' secular music, which includes the aforementioned wedding song *Hail, happy pair* and the ode *Assist you mighty sons of art*, as well as the secular songs, duets, catches and keyboard pieces.

The second part of the thesis is a critical edition of Davis' music. Included are the complete pieces and those which are partially incomplete, though reconstructable, at least to a substantial degree. Those pieces which exist in fragmentary form only, as a result of

missing parts, are not incorporated. It is hoped that by making Davis' music more widely available in this way, his work and musical activities in provincial Worcester might be greater appreciated, provoking further reconsideration of a historical viewpoint which, for so long, focused exclusively on developments in London.

CHAPTER II

THE LIFE OF WILLIAM DAVIS (c. 1675/6–1745)

The Davis family

William Davis was one of two sons known to have been born to Richard and Catherine (Kate) Davis. Richard (c. 1630–1688) was connected with the musical establishment at Worcester Cathedral for the majority of his life. Before the civil war, he served as a chorister under the tutelage of Thomas Tomkins between 1638–1645/6,¹ was listed as a King's Scholar at the college school from March, 1641,² and at the Restoration he was appointed a lay clerk.³ As such, Richard was one of the generation whose task it was to restore the fabric and reinstate the services of the cathedral; the building had been badly damaged by the parliamentarians after their occupation of Worcester on September 24th, 1642 and it was subsequently paid scant respect during the Commonwealth period.⁴

Richard was one of ten singers who returned to the cathedral in 1660 having been members of the pre-civil war choir.⁵ The first Organist and Master of the Choristers following the Restoration was Giles Tomkins, a nephew of Thomas Tomkins. However, he only lasted in the job for a month.⁶ Thereafter, the responsibility for training the new

¹ Although no account books survive for the years following 1643 to prove this assertion, Richard Davis signed a petition, perhaps dating from around 1662, along with members of the choir who survived the interregnum and 'that were of the said quire in the yeeres 1645 and 1646' (GB-WO MS D194).

² GB-WO MS A21 King's School Admissions Book. See also Leach, Arthur Francis. *Documents Illustrating Early Education in Worcester*. Worcester: Worcestershire Historical Society, 1913, 282.

³ GB-WO MS A29 Treasurer's book 1660–1662, 1661 section, 1, 'A perfect catalogue of names of the Dean and Chapter and every particular member of the Cathedral Church of Worcester', October 21st, 1661.

⁴ Engel, Ute. *Worcester Cathedral: An Architectural History*. Chichester: Phillimore, 2007, 38.

⁵ Nine of the ten are signatories to the undated petition GB-WO MS D194 and the tenth was Humphrey Wither who had died in January, 1661/2 (WCRO Cathedral register), probably shortly before the petition was written.

⁶ On August 28th, 1661 Giles Tomkins was installed as Organist and Master of Choristers (Atkins, Ivor. *The Early Occupants of the Office of Organist and Master of the Choristers of the Cathedral Church of Christ and the Blessed Virgin Mary*. Worcester: Worcestershire Historical Society, 1918, 65), but by March 24th, 1661/2 the post was declared void, as Tomkins had absented himself. Atkins suggests he left the previous Michaelmas (September 29th, 1661) on the grounds that (1) Only half the annual salary for the organist was paid for the year between Michaelmas, 1661–Michaelmas, 1662 and that was probably given to Richard

choristers fell to Richard Browne, a minor canon, and John Browne, a lay clerk.⁷ Richard Davis was evidently also involved in their training, for which he received a payment of one pound in 1662.⁸ Richard Brown, another former chorister and pupil of Thomas Tomkins, was officially appointed Organist and Master of the Choristers in April, 1662.⁹ Upon his death two years later at the age of 45,¹⁰ Richard Davis assumed the role,¹¹ and remained in this position until the end of his life in 1688.¹²

Richard Davis was evidently a trusted and respected member of the foundation. As noted above, he participated in the teaching of the trebles even before he took up the position of Master of the Choristers formally. In the records of the Episcopal Visitation of 1677, it is noted that ‘the Master of the Choristers [Richard Davis] doth his duty in instructing them in song’.¹³ Although the entry continues ‘but we have been newly advertised of some irregular behaviour of the Choristers, which we have not had time to reforme’,¹⁴ there is apparent unwillingness on the part of the visitor to attribute this irregularity of behaviour to the performance of the Organist, perhaps reflecting the esteem in which he was held. Nathaniel Tomkins clearly approved of Richard sufficiently to list

Browne, who was appointed on April 26th, 1662; (2) In a payment to Nathaniel Tomkins for the salary of Giles Tomkins to Michaelmas, 1661, the past tense is used for ‘qui instituit choristas et organa moderatur’; (3) By the time of the chapter meeting on March 24th, 1661/2 Giles Tomkins had ‘contumaciously absented himself’ for long enough for the Dean to declare the post void. If Atkins is right then Giles Tomkins would only have served for one month (Atkins, *Early Occupants*, 68–69).

⁷ ‘To 2 Mr Brownes for teaching ye choristers three quarters 6li 0 0; Paid Mr Rich Browne for teaching ye choristers 2li 0 0’. (*GB-WO MS D471*, ‘Mr Oley’s discharge by laying out’, 1662).

⁸ *GB-WO MS A73* Receiver General Fabric Repairs, ‘Mr Tho Taylor: An account for the reparations of the Cathedral Church of Worcester 1662’, 84.

⁹ *GB-WO MS A76* Chapter Act Book 1660–1702, f. 19. Browne had trained the choristers in 1642–1644 as deputy to Thomas Tomkins (see *GB-WO MS A28* Treasurer’s book 1642–1643 and Atkins, *Early Occupants*, 54).

¹⁰ This information can be gleaned from an inscription on a memorial formerly in the north aisle of the nave. This memorial also suggests that he was born in January, 1619: ‘Richard Browne Organist died Aug. 1664 Aged 45.7 Months. Elizabeth his Wife who died March 16. 1685. Aged 71.’ (Thomas, William. *A Survey of the Cathedral Church of Worcester*. 1736, 109).

¹¹ *GB-WO MS A69* Installations Register 1660–1695, December 14th, 1664.

¹² *Ibid.*, May 17th, 1688: ‘Rich Cherington electus fuit in officium organist huius Ecclesiae in locum Rich Davies defunct. Admissam fuit in annum probationis tantum’.

¹³ *WCRO b008.7 BA 3590/4*; also *GB-WO MS A76*, f. 191.

¹⁴ *Ibid.*

him in his will as one of three servants to whom he left twenty shillings to buy a ring.¹⁵ It is possible that Richard acted as an advocate and representative for Tomkins, who was over 80 at the time and with ‘Infirmities increasing upon him every Day’, as his nephew Sylvanus recorded, and was being challenged for his non-residence by the Bishop.¹⁶

Richard’s good reputation appears to have spread beyond the city walls: Suzanne Eward has noted that Richard had links with the cathedral choir at Gloucester and that he ‘assisted the choir on occasions of importance’ between February, 1663/4–1665.¹⁷ He was involved in a controversy following the installation of an inadequate chair organ by William Hathaway and a letter pertaining to this issue may well be in Richard’s hand; the handwriting matches that in which several of his anthems, often ascribed simply to ‘RD’, are copied in the Worcester part books.¹⁸ Furthermore, his is the first signature at the foot of the letter, which can be seen below (Figure 1).

¹⁵ The others being George Yardley and John Lait (*WCRO* PCC will, PROB 11/365, written October 11th, 1681).

¹⁶ *GB-Ob* MS Tanner 140, f. 155 (a letter of Sylvanus Tomkins to Dr Robert Thompson in vindication of his uncle, dated February 16th, 1679/80).

¹⁷ Eward, Suzanne. *No Fine but a Glass of Wine: Cathedral life at Gloucester in Stuart Times*. Gloucester: M. Russell, 1985, 108.

¹⁸ Examples of Richard Davis’s anthems with the attribution ‘RD’ and probably in his own hand are *If the Lord Himself* (*GB-WO* MS A3.3 Tenor Cantoris, 7; *GB-WO* MS A3.4 Contratenor Cantoris, 72), *The Lord is my strength* (*GB-WO* MS A3.3 Tenor Cantoris, 12), *O how amiable* (*GB-WO* MS A3.3 Tenor Cantoris, 75; *GB-WO* MS A3.4 Contratenor Cantoris, 66), *Thou O God* (*GB-WO* MS A3.3 Tenor Cantoris, 18; *GB-WO* MS A3.4 Contratenor Cantoris, 18), *Let my complaint* (*GB-WO* MS A3.4 Contratenor Cantoris, 28), *O clap your hands* (*GB-WO* MS A3.4 Contratenor Cantoris, 94), Evening Service in C (*GB-WO* MS A3.4 Contratenor Cantoris, 126).

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May the 8th 1665

We whose names are here subscribed according to a former certificate doe for & on the behalfe of ye Cathedral church of worworsee attest & upon oath are ready to affirme; that ye chaire organ made by m^r Hathaway is altogether insufficient, & not at all fit for any Cathedral; for that it hath neither shape nor Modell of a double organ; besides three of ye stops of ye sd organ are altogether useles, and that ye sd Hathaway, as we are credibly informed, never as yet made any double organ for any Cathedral; as for the contract for ye great organ provided by Hathaway betwixt m^r Deane & him, it will be affirmed upon oath the sd Hathaway had order from ye sd m^r Deane not to begin of ye sd great organ untill ye sd m^r Deane came to London, or gave him further order therein; for that there was at that point a growing difference betwixt ye sd m^r Deane & ye Prebends of ye sd Church concerning ye sd organ, wch by ye sd Prebend was disliked & thought not fit for that or any Cathedral. And we doe further affirme that ye chaire organ is not worth fifty pound, nor bebin any person will give soe great a rate for it, though ye sd Hathaway hath already received for it ye sume of 100 & demands 40 more. This we doe affirme & can make it appear to well whome it shall or may concerne.

Subscribed by us

Thomas Taylor Praecentor	Rich: Davis organ
W ^m Hareweth	John Bright
Robt Alderson m.A	Richard Florentin
Robt Blondels	David Powell
Gerard Yarnes	Roger Gosbrooke
Henry Daples	Thomas Ball Miles Rainst
John ...	Comond Bott
	W ^m Hencothbe
	Rich: Browne Jo: Atkinson

Figure 1. From GB-Ob MS Add C. 304a. A letter about the William Hathaway chair organ at Gloucester, probably in the hand of Richard Davis.

Richard Davis is represented today by twelve anthems and a Service in C.¹⁹ Regrettably, it is not possible to fully reconstruct any of these extant works due to the fact that the treble parts are missing. Richard's name is preserved in the cathedral records most frequently for his work as a copyist between 1663–1682.²⁰ During this time, his efforts appear to have largely focused on the organ books, notably *GB-WO* MS A3.10. Additionally, on November 25th, 1674, it was recorded that 'Mr Richard Davies organist shall have 40^s allowed him for his pains and care in setting the lesser organs in order in the body of the church'.²¹

The date of Richard's marriage to Catherine is unknown, but the records of a poll tax collection taken 'within the Precincts of the College' in 1678 list him along with his wife and servant:²²

Richard Davis and Kate his wife	00-02-00
Ann Hill their Servant at 20 ^s wages	00-02-00

A later poll tax list, possibly dating from 1694, refers to Mr. Richard Davis and Mrs. Catherine Davis, his wife.²³

William's brother, the oldest known son of Richard and Catherine, was named Charles. He seems to have been around four years William's senior.²⁴ Charles appears to

¹⁹ See Appendix B for a full list of compositions by Richard Davis.

²⁰ See *GB-WO* MS A26 Treasurer's book 1611, 1619, 1639, 1642, 1663 and 1665–1669, 1663 section, 78; 1666 section, 71; 1667 section, 21; 1669 section, 71; 1670 section, unfoliated, 'Expensae Extraordinariae'. Also see *GB-WO* MS A27 Treasurer's book 1670–1672, 1674–1679, 1681–1683, 1685, 1687, 1690–1691 and 1693, 1682 section, 23; 1685 section, 13.

²¹ *GB-WO* MS A76, f. 88.

²² MacDonald, Alec. 'The Assessment of the College, Worcester, for the Poll Tax of 1692/3'. *Transactions of the Worcestershire Archaeological Society*. 11 (1934), 103.

²³ *GB-WO* MS D278, undated poll tax list, possibly dating from 1694.

²⁴ This assertion is based on the age at which the two brothers finished being choristers. The best source of information for this is *GB-WO* MS A91 Chapter Minutes 1684 – 1696, where both are listed from 1684 (earlier years not being known). Charles' name appears until November 25th, 1685 (f. 8) where it is deleted,

have spent much, if not all of his life at Worcester Cathedral. He was a chorister between 1684 or earlier,²⁵ and 1686, and therefore overlapped with William for two years. However, Charles' subsequent career was less illustrious than that of his brother: the Dean and Chapter paid 40s in 1689 'to assist in the setting him forth to service',²⁶ but this was clearly not successful and in poll tax records for 1692/3 he was listed, along with his mother, amongst those who were 'poor and live upon Charity from others'.²⁷ From around June, 1714 he was as an almsman of the cathedral.²⁸ By the statutes, almsmen swept the nave and quire; Charles also received payment for sweeping other areas and the following entry, included here by way of example, dates from the first quarter of 1729:²⁹

To Charles Davis	for sweeping the cloisters	00-02-06
	for sweeping the dark ally	00-05-00

William made arrangements for an annuity for his brother in his will.³⁰ At the time that this document was composed, Charles was living with William's niece, Elizabeth Sinnott.³¹ He died in 1751 and was buried in the cloisters on August 20th of that year, therefore outliving his brother William by six years.³²

William Davis also refers in his will to his 'kinsman' William Davis of the city of Worcester, apothecary.³³ This William Davis later made his name as a founder of

along with two others, and the names of replacing choristers are added at the bottom. William's name appears until June 23rd, 1690, where it was later deleted and the words 'in servitio' added (f. 15v); his name is absent from the next list dated November 25th, 1690 (f. 16v).

²⁵ *GB-WO* MS A91 starts at the year 1684 and Treasurer's books for the years 1675–1683 do not give the names of any choristers.

²⁶ *GB-WO* MS A76, f. 150.

²⁷ MacDonald, 'The Assessment of the College, Worcester', 103.

²⁸ *GB-WO* MS D821 Roll Call Records.

²⁹ *GB-WO* MS A49 Treasurers Book 1729–1730, 1729 section, 37.

³⁰ *WRCO* Probate Records, William Davis, August 12th, 1745 (W). See Appendix E for a transcription.

³¹ A widow named Sinnott held the tenement which is now 3A College Yard by lease from the cathedral when Rich Pool took over the lease in 1752. (The lease document is *GB-WO* MS B3566a; see Barbara Ronchetti's typescript notes on College Yard in *WCRO* BA12877 ref. 899.920)

³² *WCRO* Cathedral register.

³³ *WRCO* Probate Records, William Davis, August 12th, 1745 (W). See Appendix E for a transcription.

Worcester porcelain manufacture,³⁴ which (tradition has it) developed from experiments conducted by him and John Wall in his apothecary's shop in Broad Street, Worcester.³⁵

This younger William Davis was perhaps a cousin or nephew of the musician about whom the present study is concerned.

Davis' time as a chorister

Regrettably, there is no record of William Davis' birth date. His name appears amongst the list of choristers for the first time in 1684.³⁶ The majority of boy trebles at that time joined the choir at around the age of eight or nine. If the same was true of Davis, he may have been born in 1675 or 1676. Considering his father's position as Organist and the fact that his parents' names appeared amongst those on the 'List of monies collected...within the Precincts of the College' in 1678 (see above),³⁷ it is likely that William was born in the environs of Worcester Cathedral. He remained a chorister until 1690; the last payment he received for his duties was made on August 22nd of that year and his salary of one pound for the final quarter of the year was 'Paid to y^e Library'.³⁸

Throughout any chorister's period of service, the most important adult figure in his life would likely have been the Organist and Master of the Choristers. During Davis' time as a treble, three different men held this position successively. At the time of his admission into the choir, the master was his own father, Richard. However, Richard Davis died in 1688. He was buried in the north walk of the cloisters under a floor stone which

³⁴ This William Davis was born in 1710, known because of a statement of his age at the time of his death in the local press: 'Tuesday morning died, in the 81st year of his age, Mr Davis, Apothecary of this city' (*Berrows Worcester Journal*, August 4th, 1791). He married Frances Mence on October 20th, 1734 at St Clements Church (*WCRO Registers of St Clement's Church, Worcester*) and had a number of children, of whom five survived infancy. He was manager of the Worcester factory for over 20 years before taking sole charge in the late 1770s. He sold up in 1783. His shop was in the building that is now 33 Broad Street.

³⁵ Sandon, John. *Antique porcelain*. London: Antique Collectors' Club, 1997, 127.

³⁶ *GB-WO MS A26*, f. 4v and f. 7.

³⁷ MacDonald, 'The Assessment of the College', 103.

³⁸ *GB-WO MS A27*, 1690 section.

read ‘Mr RICHARD DAVIS PSALTES/ Obit Ao. 1688/ Resurgam’.³⁹ After his death, Richard’s widow Catherine and his son Charles received alms from the cathedral:

Agreed that 40^s be given to the son of Mr Richard Davis the organist deceased to assist in the setting him forth to service, and 10^{li} yearly by 4 equal quarters to the widow of the said Mr Davis deceased.⁴⁰

Richard Davis appears to have relinquished his duties somewhat earlier: from March, 1686/7 until the end of the year, one M^r Richardson was paid three quarterly payments of five pounds.⁴¹

It has been suggested, and indeed it seems likely, that Richardson’s employment as a deputy was necessary because of Richard Davis’ infirmity towards the end of his life.⁴²

The ‘Mr Richardson’ referred to was most probably Vaughan Richardson, who came to Worcester directly from the treble stalls of the Chapel Royal, where he had performed under the direction of John Blow, notably at the recent Coronation of James II in 1685.⁴³

Although an order for the allowance of clothing was traditionally made at the Chapel Royal after a chorister’s voice had broken and he ceased service, in Richardson’s case this was delayed until June, 1688.⁴⁴ Vaughan Richardson was not however appointed to the post of Organist and Master of the Choristers when it became vacant upon the death of

³⁹ Thomas, *Survey*, 122.

⁴⁰ *GB-WO MS A76*, f. 150. As William Davis was already in employment as a music copyist and player of the ‘little organ’ at this time (see for example *GB-WO MS A27*, 1669–1685, 1687–8 and 1689–90 sections), it seems most likely that the ‘son’ referred to is Charles.

⁴¹ See *GB-WO MS A27*, 1687 section, payments dated March 27th, July 1st and September 2nd.

⁴² Shaw, Watkins. *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c. 1538*. Oxford: Clarendon Press, 1991, 307.

⁴³ *Ibid.*, 299.

⁴⁴ *Ibid.*

Richard Davis; rather, he took up the equivalent position at Winchester in June, 1688.⁴⁵ Instead it was another former chorister of the Chapel Royal, Richard Cherington,⁴⁶ who was taken on at Worcester, as related by an entry made in the Installations Register dated May 16th, 1688:

Rich Cherington electus fuit in officium organist huius Ecclesiae in locum
Rich Davies defunct. Admissam fuit in annum probationis tantum.⁴⁷

Although the title given here is that of Organist and a Chapter Act recorded on the following day also uses the same,⁴⁸ a further entry two years later, which presumably confirms the appointment after the probationary period, uses the full title ‘in locum organistae et choristarum magistri’.⁴⁹ Cherington was therefore the choristers’ master during the final two years or so of William Davis’ career as a treble. A document in the Worcester Consistory Court records gives his age as 39 in 1706, suggesting he was born in about 1667.⁵⁰ He was therefore around the age of 21 at the time of his appointment. Given that Cherington served the cathedral until 1724, he was to become an important colleague of Davis. His character and accomplishments will therefore be enlarged upon below.

⁴⁵ Cudworth, Charles. ‘Richardson, Vaughan’ in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie and John Tyrrell. London: Macmillan, 2001. Accessed at Grove Music Online, ed. Laura Macy. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/43272pg15#S43272.8.1.2>> (on 30th April 2013), although Shaw reports that he was not admitted at Winchester until 7th December 1692 (Shaw, *Succession of Organists*, 299).

⁴⁶ Cherington served at the Chapel Royal under the direction of John Blow. His name found its way into the records there as a result of him breaking his leg in 1677 (Shaw, *Succession of Organists*, 307).

⁴⁷ *GB-WO MS A69* Installations Register, f. 86v.

⁴⁸ *GB-WO MS A76*, f. 145v.

⁴⁹ *Ibid.*, f. 150v.

⁵⁰ *WCRO BA 2642*, ref. 797.6, box 1. Dated August 14th, 1706, this document also states that he had lived in the parish of St Helen’s for 13 years.

Davis' admission as a King's Scholar and his service as player of the 'little organ'

Davis evidently demonstrated intellectual and musical promise as a boy. While still a chorister, he was admitted as a King's Scholar; his name first appears in the list of scholars recorded on November 25th, 1686.⁵¹ The scholarship only lasted until the next year, although it is not clear if this marked the end of his school career.⁵²

At the same time as being admitted as a King's Scholar, the first of a number of payments to him for playing on the 'little organ' (this for 15s) was made on December 22nd, 1686.⁵³ Further information about the 'little organ', including its function in the worship of the cathedral and details of those who played it, is given in Chapter III. Davis continued to receive payments for this service until 1690, the last being recorded on June 25th of that year: 'To W. Davis for y^e Little Organ 00-15-00'.⁵⁴ Hereafter, the responsibility was taken over by Richard Cherington, a payment being made 'to Mr Cherington for y^e Little Organ' on September 30th of the same year.⁵⁵ That Davis is recorded at this young (though not exceptionally so, as will be observed in Chapter III) age as playing the organ for a cathedral service is perhaps indicative of particular talent and reflects the encouragement of such aptitude by the cathedral authorities. However, it is also possible that he was compelled to fulfil the duty as a result of the infirmity of his father who had hitherto performed the task himself.⁵⁶ That Davis was allowed to continue playing the 'little organ' for some time after Cherington's appointment at the cathedral was perhaps one of the ways in which the Dean and Chapter was prepared to support the family

⁵¹ *GB-WO MS A91 Chapter Minutes 1684–1696*, f. 9, 'Scolares Regii sub Domino Decano'. The date March 25th, 1686 appears beside his name, apparently referring to the date of his election as a King's Scholar.

⁵² He was last listed as a King's Scholar on June 23rd, 1687 (*GB-WO MS A91 Chapter Minutes 1684–1696*, f. 10) and in this list his name is deleted and supplanted by one Tho: Gardner.

⁵³ *GB-WO MS A27*, 1687 section, 'Solutiones Extraordinariae'.

⁵⁴ *Ibid.*, 1689–1690 section, 'Solutiones Extraordinariae'.

⁵⁵ *Ibid.*

⁵⁶ Davis received a payment of five shillings for acting as 'organist' on November 25th, 1671 (A125iv 'Receiver General Book 1671–1678, 101). However, whether or not this was for playing the 'little organ' is unclear.

following the death of Richard Davis (it has already been observed that they offered alms to William's mother and brother). William was also able to supplement the family income by copying music: on February 5th, 1689/90, money was paid 'To W Davis for pricking in y^e Counter-Tenor-Booke'.⁵⁷

On ceasing to be a chorister: Davis' acquaintance with Lady Elizabeth Middleton

Between June 25th, 1690, when the final payment to Davis for playing the 'little organ' was made,⁵⁸ and October 28th, 1693, nothing is known of his whereabouts or occupation. It is most likely that he remained in his home city, possibly making a living teaching music.

During the early part of the 1690s, Davis was probably acquainted with Lady Elizabeth Middleton who, according to the records of a poll tax taken in 1692, lived in College Green with her mother:

“In Mr Battels house... [Stall II, on site of what is now No. 12 College Green, located on the slope down to the Watergate] ...The Rt Honble Martha Carey Countess of Middleton, £4:4. Item for her coach £4.” In the 3rd quarter “Mr. Jno. Middleton, Sonne to the Countess £1:1s”. There is also “The Lady Elizabeth her daughter unmarried £4:4”.⁵⁹

Also resident in the house was another lady of aristocratic birth, Agnes Hartopp, who was later to become the third wife of Dean William Talbot.⁶⁰

⁵⁷ *GB-WO MS A27*, 1690 section, February 5th, 1689/90.

⁵⁸ *GB-WO MS A29*, 1690 section, 'Expensae Extraordinariae'.

⁵⁹ Hutchinson, F. E. *A Record of the monuments, monumental inscriptions and burials in the Cathedral Church of Christ and the Blessed Mary the Virgin, Worcester*. Oxford, 1944, 139.

⁶⁰ Agnes Hartopp's residency in this house is confirmed in a Poll Tax record of 1682/3 (MacDonald, Alec, 'The Assessment of the College, Worcester for the Poll Tax of 1692/3'. *Transactions of the Worcestershire Archaeological Society*, Vol. XI. (1934), 87). Her marriage to Dean Talbot is noted in the cathedral register (*WCRO Cathedral register*). Agnes Hartopp was daughter of Sir William Hartopp of Rotherby, Leicestershire. She was apparently a lady of strong opinions, as a contemporary was to quip of her after her



Figure 2. A view of the house in which Lady Elizabeth Middleton lived, as it stands today.

The coach house is visible in the background on the right side of the picture.

The large collection of family portraits, left by Martha Carey to her daughter Elizabeth, is listed in detail in the latter's will,⁶¹ and gives a hint of the opulence of this house at the time. Furthermore, their household was the only one in the cathedral precincts, apart from that of the Dean, to have its own carriage and coach house.⁶²

marriage, 'Wether the B^p of Oxford or His Lady be Dean of Worcester' (WCRO BA 1531/40(i) ref. 705:134 Lechmere archives, 36).

⁶¹ For Elizabeth Spelman's will see Pointon, Marcia M. *Strategies for Showing: Women, Possession, and Representation in English Visual Culture, 1665–1800*. Oxford: Oxford University Press, 1997, 350.

⁶² Both house and coach house still stand today. While the main building is used for school classrooms, the coach house has recently been converted into flats. Both can be seen in Figure 2.

Lady Elizabeth's date of birth is unknown, though she must have been born before 1674, which was the year of her father's death.⁶³ A portrait of her as a young lady by Sir Peter Lely exists (see Figure 3 below) which must necessarily predate Lely's death in 1680, and therefore suggests that she was probably a few years Davis' senior. Lady Elizabeth was of high-ranking birth; her father was John Middleton (1619–1674), once a general in the civil war who had fought at first on the side of the Parliamentarians before defecting to the Royalists, after which time he was wounded and captured at the Battle of Worcester. At the Restoration in 1660 he was made Earl of Middleton by Charles II in reward for his service to the Royalist cause. He subsequently became Governor of Tangiers, where he died in 1674. Lady Elizabeth's mother, Lady Martha Carey, herself a co-heir of the second Earl of Monmouth, was John Middleton's second wife and some 15 years his junior. The couple had a son, Elizabeth's brother, who was also named John. He died in 1696 (when he must necessarily have been of at least 21 or 22 years of age, given that his father died in 1674).⁶⁴ Although no record of his death survives, his gravestone remains, positioned near his mother's, in the north aisle of the Lady Chapel in Worcester Cathedral.

Davis set to music a number of poems written by Lady Elizabeth. That these settings pre-date her wedding is evident because of the use of her maiden name in the attributions on Davis' scores. Each occurrence of Lady Elizabeth's name in these scores has subsequently been crossed out, presumably so as to disassociate her with work that would probably have been viewed as improper for a married lady of her social standing.

Davis also composed a multi-voiced song complete with instrumental accompaniment, entitled *Hail, happy pair*, in celebration of Lady Elizabeth's engagement.

⁶³ Gibbs, The Hon Vicary and H. Arthur Doubleday (eds). *Complete Peerage of England, Scotland, Ireland, Great Britain and the United Kingdom: Extant Extinct or Dormant by G. E. C.*, Vol V. London: The St. Catherine Press, 1921/6, 309.

⁶⁴ *Ibid.*

It is one of two substantial secular works by him to have survived; the other, an ode entitled *Assist, you mighty sons of art* was probably composed at around the same time (see Chapter V). Lady Elizabeth Middleton's marriage to William Spelman is recorded in the cathedral register as taking place on July 20th, 1698.⁶⁵ The engagement must have been a long one; Davis' manuscript score of the work is signed 'Will Davis/ August y^e 3^d/ 97'.⁶⁶

Once married, the Spelmans evidently remained in Worcester for a while. In 1699, their daughter was baptized at the cathedral.⁶⁷

[1699] Sept. 19. Mary, d[ughter]. of William Spelman,
gent., & the Lady Elizabeth Middleton his
wife.

In 1705, they were living in the College Yard at Worcester, as can be seen in the register entry noting the death of their servant:⁶⁸

[1705] Sept. 13. Samuel Ashes, servt. To Mr. Spelman in the
College-yard.

However, by the time of her death on January 11th, 1747/8, Lady Elizabeth was living in St. James', Westminster. She outlived her husband, who died in 1713, by some considerable time and it appears that she outlived her daughter Mary too.⁶⁹

⁶⁵ *WRCO* Cathedral register.

⁶⁶ *GB-Ob* MS Mus c.16, f. 131v.

⁶⁷ *WRCO* Cathedral register.

⁶⁸ *Ibid.*

⁶⁹ *GB-Lpro* Prerogative Court of Canterbury, PROB 11/749/159, will proved January 14th, 1748.

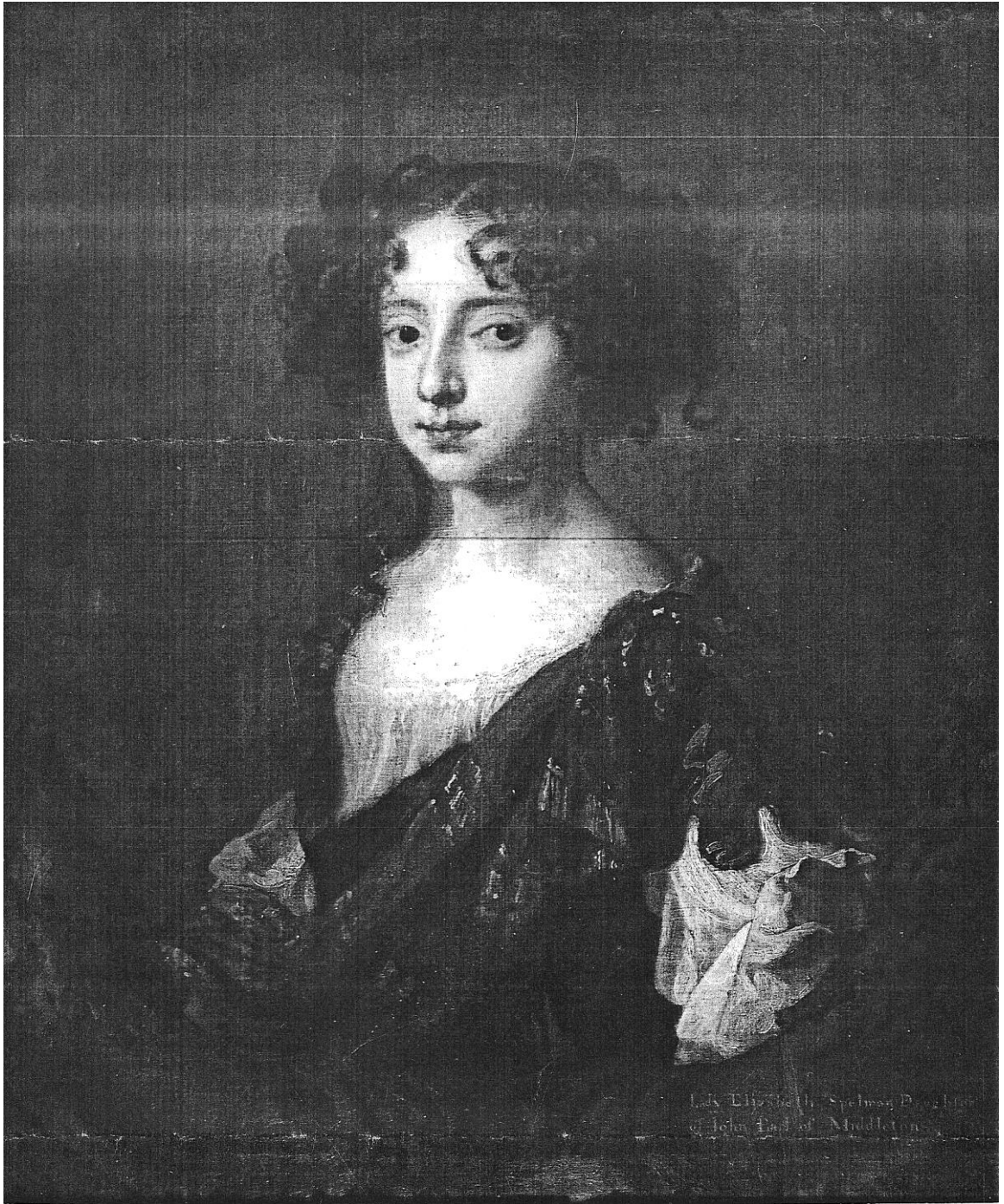


Figure 3. A portrait of Lady Elizabeth Spelman (née Middleton), currently in the possession of the Fogg Museum, Harvard.

Davis' appointment as a Lay Clerk

In 1694 Davis' name appears amongst those of the cathedral's lay clerks.⁷⁰ However, he evidently also served a probationary year, starting on October 28th, 1693.⁷¹ As a lay clerk, he was paid 01-06-08 each month (04-00-00 per quarter), from which corn and rent were deducted. In 1696/7, he signed his name for the first time to confirm receipt of payment,⁷² and he continued to do so in accordance with normal procedure in subsequent years.

Though nothing is known for certain of the voice part that Davis sang, it seems possible that he was a contratenor. In the full score of his verse anthem *The word of the Lord is tried in the fire* found in *GB-Ob* MS Mus. C.16, ff. 88–94, Davis carefully notes above the relevant staves that the tenor soloist was Ralph Dean, while the bass was Thomas Taylor.⁷³ The name of the contratenor is not recorded, perhaps suggesting that Davis himself took the part. Certainly the contratenor voice is prominent amongst Davis' compositions, in *Hail, happy pair* and in section **C** of *Help, Lord; for the Godly man ceaseth*, to name just two examples.

There is little doubt that Davis was an esteemed member of the musical establishment at an early stage. He was entrusted with a good deal of music copying, as the following comprehensive list of entries taken from the Treasurer's book illustrates:

Paid Mr Davis for pricking, part of his bill 02-17-00 [February 2nd, 1698/9].⁷⁴

⁷⁰ *GB-WO* MS A27, 1693 section. William Davis's name is inserted for payments from March 22nd, 1692/3 in place of Edmund Evett whose name has been deleted. Edmund Evett had died on January 29th, 1692/3 (*WCRO* Registers of St. Helen's Church, Worcester).

⁷¹ *GB-WO* MS A69.

⁷² *GB-WO* MS A33 Treasurer's book 1697, 14.

⁷³ Thomas Taylor was a school usher between 1627–c. 1644, minor canon between c. 1644–1646 and Precentor between 1663–1671.

⁷⁴ *GB-WO* MS A34 Treasurer's book 1699, 'Expensae Extraordinariae'.

To M^r Davies towards his bill 01-10-00 [March 6th, 1698/9].⁷⁵

P^d Mr Davis for writeing & pricking services &c 03-05-06 [1702–1703].⁷⁶

P^d Mr Davis for pricking Anthems & Services etc 01-15-00 [1703–1704].⁷⁷

P^d Mr Davis for Services & Anthems as by bill 06-13-06 [November 25th, 1707].⁷⁸

To Mr W^m Davis for services and anthems enter'd in the organ and choir books from y^e y^r 1712 till Dec 15 1716. 06-05-00.⁷⁹

Of the surviving manuscript music in Davis' hand, the majority is to be found in the organ book *GB-WO MS A3.10*. Additionally, ten choir part-books and another organ book also contain music copied by him.⁸⁰ Davis was also responsible for some of the manuscript additions to the cantoris tenor and decani bass books of the Barnard set.⁸¹ Apart from his own works, the choir books contain anthems in his hand that were composed by John Blow, Henry Hall and William Croft, amongst others. There is a postscript to the organ part of Rossi's *O God thou has cast us out* in *GB-WO MS A3.10*, copied by Davis, that

⁷⁵ Ibid.

⁷⁶ *GB-WO MS A37* Treasurer's book 1703–1704, 1703 section, 35. This entry is undated but possibly includes payment for Davis's anthem *They that go down to the sea in ships*, written for the thanksgiving service on December 3rd, 1702. Earlier in the same section is the payment to the 'fiddlers' for this occasion.

⁷⁷ Ibid., 1704 section, 29.

⁷⁸ *GB-WO MS A39* Treasurer's book 1707–1708, 1707 section, 31.

⁷⁹ *GB-WO MS A43* Treasurer's book 1716–1717, 1716 section, 33.

⁸⁰ *GB-WO MS A3.4* Contratenor Cantoris, *GB-WO MS A3.13* Contratenor Decani, *GB-WO MS A3.15* Contratenor Cantoris, *GB-WO MS A3.3* Tenor Cantoris, *GB-WO MS A3.6* Tenor Decani, *GB-WO MS A3.12* Tenor Cantoris, *GB-WO MS A3.16* Tenor Decani, *GB-WO MS A3.1* Bass, *GB-WO MS A3.5* Bass Decani, *GB-WO MS A3.14* Bass Decani and *GB-WO MS A3.8* Organ, in addition to *GB-WO MS A3.10* Organ.

⁸¹ *GB-WO MS A7.13* Barnard, John. *The First Book of Selected Church Music*. London, 1641.

reads ‘Decen^{br}: y^e 25 1707 Paid by Dr Chandler to this place’, which helps to date at least part of the copying in this book.⁸²

Prominent colleagues of Davis during his early years as a lay clerk: Richard Cherington and Ralph Dean

Before the second decade of the eighteenth century at the latest, Davis was evidently regarded as a deputy to the Organist and Master of the Choristers, Richard Cherington. As has already been noted, Cherington held the post during the final two years of Davis’ career as a chorister; he continued to serve the cathedral until his death in 1724.⁸³ It seems that, although musically competent, Cherington was not as conscientious in the manner in which he carried out his duties as he might have been:

the master of choristers is sufficiently qualified for skill in music but lies under some ill reputation for unnecessary frequenting public houses and company keeping. He has with the leave of the Dean employed a deputy to instruct the boys in music who is diligent and careful.⁸⁴

Apparently Cherington was particularly neglectful in his attention to the teaching of the choristers. It was noted in the Chapter Act book, in answer to the Bishop’s articles of enquiry of November 26th, 1695, that

the choristers are instructed in song by the organist who is duly qualified for his skill in music, and as for his morals, we have had no complaint against him. Since the late act of grace he hath been negligent in teaching

⁸² *GB-WO MS A3.10* Organ book, book 1, 48. Approximately half of this organ book is in the hand of William Davis.

⁸³ Atkins, *Succession of Organists*, 307–308.

⁸⁴ *GB-WO MS A76*, f. 198v, Answers of Dean and Chapter at Episcopal Visitation 1692.

the choristers and we have used endeavours to have 'em better taught by other persons but hitherto with little success.⁸⁵

Some attempt seems to have been made to improve the situation, as related in the fifth of a series of injunctions, issued on December 3rd, 1695 following the Bishop's Visitation:

we doe ordain and appoint that ye proficiency of ye choristers be frequently examined by the precentor and such of ye minor canons as have best skill to judge of it, and upon ye neglect of ye master that complaint be made to ye Dean and Chapter in order to his admonition and reformation.⁸⁶

Records of payment made during the year that spanned from 1696–1697 name William Davis, along with John Thatcher, as those entrusted with the task of assisting Cherington in carrying out his duties as Master of the Choristers:⁸⁷

Stipendia Instructoris Choristarum & Choristarum

Ric. Cherington

Term 1	paid at mic[haelmas] to Thatcher's wife	2 ^{li} -0-0
2	paid Mr Cherington May 17	2-0-0
3	paid to Mr Cherington & Mr Thatcher	2-0-0
4	paid to Mr Thatcher and Mr Davies	2-0-0

[signed: 'Rich Cherington']

Relations between Cherington and Thatcher were evidently strained, though whether this was as a result of their particular professional relationship is unclear; no record of discord between Cherington and his other deputy has been found. In 1697, both Cherington and

⁸⁵ Ibid., f. 201, Answers of Dean and Chapter at Episcopal Visitation 1695.

⁸⁶ WCRO 712.17147 BA3945(v) Injunctions at Episcopal Visitation 1695.

⁸⁷ GB-WO MS A33, 15.

Thatcher were excommunicated by the Chancellor of the Diocese for brawling and fighting in the cathedral and the churchyard.⁸⁸ After seven weeks, having expressed remorse, they were absolved and admonished ‘to avoid the frequenting of public alehouses and taverns and to attend y^e duty of their respective offices diligently for y^e future’.⁸⁹ The Consistory Court records give the humiliating nature of their punishment:⁹⁰

...performe a Pennace in the s^d Cathedral Church on Sunday the tenth day of October instant in manner following (to wit) the s^d Thatcher & Cherington shall on y^e day aforementioned come to the s^d Church at the toling of the bell unto Morning Service & Sermon, and shall remaine in the vestry thereof until the Collect for the day be reading, when they shall be conducted by the Appraiser to the Litany desk in the middle of the Choir of the s^d Cathedral, where they shall stand upon a Step, during the reading of the Epistle & Gospel & singing of the Nicean Creed; which being ended, they shall make and humble acknowledgement of their fault, saying after the Precentor or Sacrist with an audible voice, as followeth...

...we have profaned this Holy Place, upon Sunday the 15th of August last, by reproachfull and Spitefull brawling & quarrelling, before and after Evening Service, and also by laying violent hands upon each other, & fighting, in the Churchyard...

The penance enjoyned by this Instrument was duely performed upon ye day therein specified witness our hands this 23rd day of October 1697
And Trebeck, chanter
A Meredith, sacrist

⁸⁸ *WCRO* Consistory Court records, BA 2302 ref. 795.02, Box 57, item 11444.

⁸⁹ *GB-WO* MS A76, f. 166.

⁹⁰ *WCRO* Consistory Court records, BA 2302 ref. 795.02, Box 57, item 11444.

In addition to assisting with the teaching of the choristers, Davis also carried out some of Cherington's organ playing duties (including during the time that he was excommunicated), as the following extract from a Treasurer's book shows:⁹¹

	Dec [1696]		1 . 6 . 8 }
	Jan		1 . 6 . 8 } 4 00 00
	Feb		1 . 6 . 8 }
	March	dec. 9 ^s . 11 ^d	1 . 6 . 8 }
	April		1 . 6 . 8 } 4 00 00
Organista	May	Mr Davies	1 . 6 . 8 }
Mr Cherington			
	June)	
	July) pd. Mr Davies	4 00 00
	August)	
	Septemb	Mr D dec. 9 . 11	1 . 6 . 8 }
	Octob	Pd W. Davis by Mr Deans order.	1 . 6 . 8 } 4 00 00
	Novemb		1 . 6 . 8 }

[signed: Rich Cherington]

Perhaps unsurprisingly, considering the contemporary accounts referred to above, Cherington seems to have been a rather unpopular figure amongst the boy trebles who

⁹¹ *GB-WO* MS A33, 9.

served under him. They were remarkably open in their derision of him: amongst a variety of scrawls on the fly leaf of the organ copy of Tomkins' *Musica Deo Sacra* is the inscription 'Rich Cherington is a Rouge and a whore. Master Dogg. Attested by us whose names are hereunder written J Thatcher, Humphry Taylor, Robin Solesury and ten thousand more if occasion'.⁹² Clearly Cherington was not a man who was able to command the respect required.

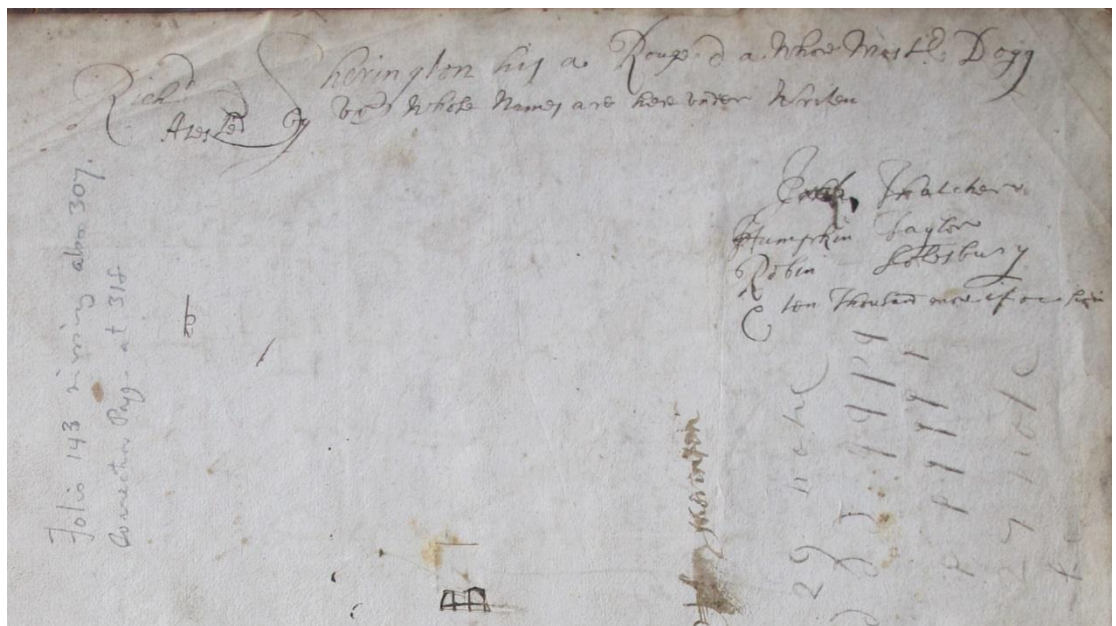


Figure 4. GB-WO MS A7.21. End Papers from *Pars Organis* of Thomas Tomkins' *Musica Deo sacra*.

⁹² GB-WO MS A7.21, Thomas Tomkins' *Musica Deo Sacra* (pars organica). See Figure 4.

Richard Cherington is also subject of ridicule in an undated lampoon:

**A Satyre Upon Dick Cherington
Organist of Worcester**

What a damn'd subject must I write upon
But for the name I faith as good ha' none
Yet somew^t I must say, how Apropos
it may fall out, as yet I do not know
w^t is he, I [aye] that's the point, or whats he like
To what Compare'd that's Modern or Antique
who can define that Heterogeneous Mass
That is a species w^{ch} no Genius has
whence born unknown Or from w^t sire derive'd
But hatch't Like Soland goos [gannet] soe dropt & dive'd
Yet some observing the fine Tricks he plays
with strange variety of Acts and Toys
Say Pugg his Mothers belly t'was did rayse
Others assert that nature was in doubt
nine mounths till he was ready to come out
Viewing his odd grimace and nimble Twist
whether to Make him Ape or Organist
Till forward ffoetus ripening to his growth
throw hast [through haste] she stampt a thing between them both.⁹³

From December, 1711, Cherington appears to have ceased to take full responsibility for the training of the choristers. Although he continued to receive a quarterly payment of one pound as Master of the Choristers in addition to his quarterly payment of four pounds as Organist for three years from December 22nd, 1711, a lay clerk, Ralph Dean was paid two

⁹³ WCRO BA 1531/40(i), ref. 705:134, Lechmere archives, 54. The words in square brackets are added here to add clarity to the meaning.

pounds quarterly for instructing the boys and it therefore seems likely that he undertook the majority, if not all of the duties.⁹⁴ In 1714, only Ralph Dean is listed as Master of the Choristers; Cherington's name has been deleted.⁹⁵ Interestingly, such division of the role of Organist and Master of the Choristers had been anticipated and permitted by the cathedral's amended Restoration statutes, where it is stated that if any of the minor canons or lay clerks would be a better teacher of the choristers than the Organist, he may be appointed to do so.⁹⁶

Whether or not Davis was considered for the post of Master of the Choristers at this time is unclear. Of course, it may have been the case that Davis was reluctant to take on the extra responsibility on a permanent basis. Regardless, Ralph Dean must have been another prominent musical colleague of Davis' during his time as a lay clerk at Worcester. Dean was born around 1681 and was therefore a few years Davis' junior.⁹⁷ He is first listed as a lay clerk during the fourth quarter of 1703 (from October 22nd) in the place of John Thatcher, who had died.⁹⁸ He had, however, previously sung in Thatcher's place during the month of April earlier that year.⁹⁹ Perhaps like Davis, Dean was a contratenor or a tenor. He may have used the decani contratenor part-book of the Barnard set, as his name appears at the front.¹⁰⁰ Additionally, his name appears at the opening of Croft's *O sing unto the Lord*,¹⁰¹ copied, incidentally, in the hand of William Davis, implying that he was tenor soloist in this verse anthem. As has already been observed, Davis notes Dean as

⁹⁴ *GB-WO* MS A40 Treasurer's book 1711–1712, 1712 section, 15.

⁹⁵ *GB-WO* MS A42 Treasurer's book 1714–1715, 1714 section, 17.

⁹⁶ *GB-WO* MS A155 Statutes of Worcester Cathedral, containing: I The statutes of Henry VIII; II The revised statutes of Charles II; III The scheme for further revision under Queen Anne. Privately printed for the Dean and Chapter, 1879, II. See Appendix D for a transcription of Chapter 26 of the Charles II statutes.

⁹⁷ 'Inter Radulphum Dean parochiae Scti Michaelis in Bedwardine, 29 celem, et Patientiam Williams de Strensham, 20 puellam, solemnizand in Ecclesiae de Kepsy aut Croome.' (*WCRO* Marriage License 13th September 1710, f. 69). Dean's age at the time of his marriage suggests he was born about 1681.

⁹⁸ *GB-WO* MS A37 Treasurer's book 1703–1704, 1704 section, 10.

⁹⁹ *Ibid.*, 1703 section, 36.

¹⁰⁰ *GB-WO* MS A7.13 Barnard, John. *The First Book of Selected Church Music*. London, 1641, contratenor decani primus book. The back flyleaf has the names M^{rs} Ann Oakley, John Hoddynot, Ralph Dean and Robert Saulsbury, all apparently in the same handwriting.

¹⁰¹ *GB-WO* MS A3.3 Tenor Cantoris, 197.

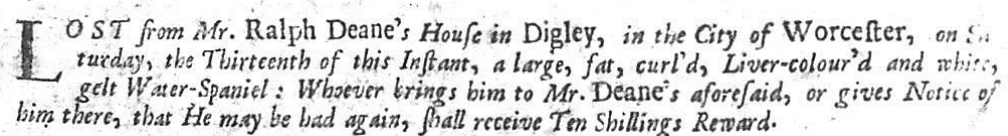
the tenor soloist in a copy of his thanksgiving anthem *The word of the Lord is tried in the fire*, found in *GB-Ob MS Mus. C.16*: ‘M^r Ralph Dean’ is written above the tenor verse which sets the text ‘who is God but y^e Lord’ (f. 88v) and ‘M^r Dean’ is also written above the verse ‘Great prosperity’ (f. 92v).

On January 28th, 1715/6, a few years after assuming the role of Master of the Choristers, Dean was criticised for his absences from choir:¹⁰²

The Revd. Mr Stillingfleet, receiver general Dr Chandler, Mr Sandby and Dr Branston being formally personally present and their proxies making a full chapter did examine the chanters rolls . . . and the reasons of the absences of Ralph Dean and some other are to be considered at the next chapter...

No further mention of this issue appears in the next Chapter. The Chanter’s figures (the roll of attendance, the maintenance of which the Precentor was responsible for) have survived for this time and Ralph Dean’s attendances are certainly not the worst, though perhaps his absence was more noteworthy because of his responsibility for the choristers.¹⁰³

We are afforded a brief glimpse into the domestic life of Dean in an advert placed in the *Worcester Post-Man* in December, 1718:¹⁰⁴



LOST from Mr. Ralph Deane's House in Digley, in the City of Worcester, on Saturday, the Thirteenth of this Instant, a large, fat, curl'd, Liver-colour'd and white, gelt Water-Spaniel: Whoever brings him to Mr. Deane's aforesaid, or gives Notice of him there, that He may be had again, shall receive Ten Shillings Reward.

¹⁰² *GB-WO MS A77 Chapter Act Book 1702–1748*, f. 56v.

¹⁰³ *GB-WO MS D246 Chanter's Roll copies from 1716* in the hand of Luke Flintoft.

¹⁰⁴ *Worcester Post-Man*, Friday December 12th –Friday December 19th, 1718, No. 495.

Davis' musical activities at the turn of the century: an important keyboard manuscript, substantial sacred works composed for services of thanksgiving and the publication of his music

At around the turn of the eighteenth century, William Davis compiled a book of keyboard pieces (*GB-Lbl* Add. MS 31468). This manuscript is an important source of English organ and harpsichord music composed during the second half of the seventeenth century. Perhaps most notably, it is the sole extant source of Purcell's Voluntary in D minor in the version for double organ (i.e. to be played using two manuals).¹⁰⁵ The volume consists mainly of organ music by John Blow, but also contains pieces by William Croft and Christopher Gibbons, as well as the aforementioned work of Henry Purcell, in addition to a four movement keyboard suite by Davis himself. Additionally, there are a number of other anonymous pieces.¹⁰⁶ Andrew Woolley has suggested that this music may have been brought to Worcester from the Chapel Royal by Richard Cherington.¹⁰⁷ Equally these pieces could have reached Davis via the hands of others in the establishment at Worcester with connections in London, such as the aforementioned Vaughan Richardson, Andrew Trebeck,¹⁰⁸ or Josias Sandby, minor canon between 1696–1708 and prebendary between 1708–1743/4, who brought ten new anthems from the Chapel Royal in 1697.¹⁰⁹ Woolley has also suggested that the manuscript dates from around 1700.¹¹⁰ It is quite possible therefore that Davis compiled the manuscript, probably intended largely for his own use, during the period in which he was paid for carrying out the duties of Richard Cherington.

¹⁰⁵ Shay, Robert and Thompson, Robert. *Purcell Manuscripts: The Principal Musical Sources*. Cambridge, UK: Cambridge University Press, 2000, 291.

¹⁰⁶ A list of the pieces in this manuscript can be found in Appendix F.

¹⁰⁷ Woolley, Andrew. 'An Unknown Autograph of Harpsichord Music by William Croft'. *Music and Letters* 91/2 (2010), 166.

¹⁰⁸ See below for further information about Andrew Trebeck.

¹⁰⁹ *GB-WO* MS A33, 37, 8th July 1697.

¹¹⁰ Woolley, *Unknown Autograph*, 156.

It was during the first decade of the eighteenth century that Davis composed his most important and substantial works for the church. During this time, due to Marlborough's numerous military victories on the continent, there were many opportunities for public thanksgiving celebrations. In Worcester, as in London, these national days of celebration were evidently enjoyed with vigour. City records pertaining to the various public festivities that took place during the early years of Queen Anne's reign between 1702–1707 show that bonfires were erected outside the Talbot and Globe Inns (both in the High Street) and that wine and ale was drunk at the authorities' expense, ale also being given to the prisoners in the City Gaol. The City Waits were employed to perform.¹¹¹ The cathedral too participated in the merriment, erecting their own bonfire and ringing the bells:¹¹²

31 Dec 1706	Pd Ringers & a bonefire	00-15-00
	ye thanksgiving day	

Central to proceedings was a service held at the cathedral. The congregation was extremely large, as the Dean of Worcester at the time, William Talbot, related in a dedicatory letter written to the Mayor and Aldermen of the city, which appeared as a preface in the publication of his sermon of April 16th, 1696: 'You appear'd in such Numbers in the House of God, and exprest your respect to it in such Instances as have scarcely been parallell'd upon any occasion, in this place'.¹¹³ Later, in a preface to his sermon preached on November 22nd, 1709 at the celebration of victory at Blaregnies near Mons, Canon Chaundler addressed the Mayor and Corporation, commending 'the

¹¹¹ *WRCO* City Archives: b496.5 BA4360/A10/Box 5/1, Audit of City Accounts, Vol. I, 1693–1713.

¹¹² *GB-WO* MS A39, 1707 section, 35.

¹¹³ Talbot, William. *A Sermon Preach'd at the Cathedral Church of Worcester upon the Thanksgiving Day, April 16. 1696*. London, 1696, 3. He also refers to the street celebration that took place in the city: 'as bright a light as that with which You Illuminated your Streets upon the Evening of that Joyful Day'.

Numerous, Splendid, and Orderly Procession of all your Companies to the Temple of God'.¹¹⁴

The earliest extant anthem composed by Davis specifically for performance at a thanksgiving service is *Praise the Lord O Jerusalem* (incomplete), written for the Peace of Ryswick, which was celebrated on December 2nd, 1697. This was therefore penned during the time at which Davis was deputising as Master of the Choristers for Richard Cherington. Other anthems by Davis intended for such occasions include *O Lord, make thy servant Anne*, possibly composed to celebrate the Queen's accession in 1702, *They that go down to the sea in ships* (incomplete), in commemoration of the victory at Vigo in November of the same year, and *The word of the Lord is tried in the fire*, to be performed at the service held on June 27th, 1706 in celebration of the victory at Ramillies (Brabant).¹¹⁵ These pieces are discussed in greater depth in Chapter IV.

Davis showed signs of a desire for the recognition of his compositions beyond Worcester. Copies of *The word of the Lord is tried in the fire* bound in GB-Ob MS Mus. C.16 bear the names of three renowned singers in the service of the Chapel Royal during the first decade of the eighteenth century, including the famous Richard Elford. Perhaps Davis hoped that the work might be taken up and performed by the choir there, though there is no further evidence to suggest that this occurred.¹¹⁶ It was surely with the same end in mind that Davis reworked his anthem, *Let God arise*. This piece was originally composed in 1705 before undergoing a small amount of revision in 1709 which preceded its presentation to the Bishop of Oxford, the aforementioned William Talbot, who held this post simultaneously with that of Dean at Worcester. It is possible that Talbot enjoyed

¹¹⁴ Chaundler, Edward. *A Sermon Preach'd at the Cathedral Church of Worcester on the Twenty-Second Day of November (1709)*. Worcester, 1710, 2.

¹¹⁵ For a full list of thanksgiving services that took place between 1680–1720, see Appendix D.

¹¹⁶ Possible reasons for the appearance of the names of Chapel Royal singers on this source are discussed further in Chapter III.

close links with the royal chapel, especially as he later became Dean there in 1714.¹¹⁷ Perhaps Davis, conscious of this link, hoped for his piece to be advanced to this more prestigious venue. Indeed, he gained some success: *Let God arise* appears in the part books used there,¹¹⁸ though there is no evidence to suggest that it was performed at a thanksgiving service as Davis may have hoped (see Chapter IV).

Towards the end of the first decade of the eighteenth century, the energy and enthusiasm with which earlier thanksgiving days were celebrated was running low. In Worcester, the city council decided to limit the spending on festivities, as the following entry made on July 18th, 1707 in the Chamber Order book shows:

Ordered that for the space of three years next ensuing there be no publick money allowed to be spent upon any Thanksgiving or rejoyceing day exceeding the sim of twenty shillings att any one time, which said twenty shillings shall be for a bonfire.¹¹⁹

In London too, the intensity with which such occasions were celebrated appears to have abated. The grand services at St. Paul's Cathedral, which were attended by the Queen, the Lord Mayor and Aldermen and members of both houses of parliament, came to an end. On thanksgiving days after August, 1708, smaller separate services were held simultaneously: the Queen remained at St. James' Palace, the Lord Mayor and Aldermen went to St. Paul's Cathedral, the Lords congregated at Westminster Abbey, while members of the House of

¹¹⁷ Johnson, Margot. 'Talbot, William (1659–1730)' in *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, 2004.

¹¹⁸ *GB-Lbl* R.M.27.a.1–R.M.27.a.9.

¹¹⁹ *WCRO* City Archives: 496.5 BA9360/A14/Box 2, Chamber Order Book 1669–1721, 51. The order was repeated on 8th December 1707 (p. 54).

Commons gathered at St. Margaret's Church, Westminster.¹²⁰ After January, 1715, the old style of thanksgiving services were discontinued altogether.¹²¹

It was also during the first decade of the eighteenth century that some of Davis' music gained publication in John Walsh's *The Monthly Mask of Vocal Music*, a periodical with national circulation.¹²² The appearance of these pieces here further demonstrates a degree of ambition on the part of Davis; five of his secular songs were printed between April, 1704–April, 1711, each of which is discussed in further detail in Chapter V.

Davis' marriage to Rebecca

Although there is no record of the event, it is possible that Davis was married during the first decade of the eighteenth century. He was certainly wedded to Rebecca by January, 1712/13, as is evident by the appearance of her name in the will of Henrietta Wrottesley.¹²³ It appears that they may not have had children; certainly none are mentioned in Davis' will. Rebecca died in 1730 and was buried in the cloisters at Worcester.¹²⁴

William and Rebecca Davis seem to have been closely acquainted with Henrietta Wrottesley. From at least as early as 1712/3 when her will was made,¹²⁵ she lived in the prebendal house of Miles Stapleton, which was the former monastic Sacrist's house, built against the north aisle of the Quire with a window overlooking the sanctuary. Henrietta Wrottesley was the daughter of Sir Walter Wrottesley of Tettenhall, Staffordshire. Although Sir Walter was a man of great fortune as a result of his wife's dowry, he

¹²⁰ Burrows, Donald. *Handel and the English Chapel Royal*. Oxford: Oxford University Press, 2005, 37.

¹²¹ *Ibid.*, 171.

¹²² Baldwin, Olive and Thelma Wilson (eds). *The Monthly Mask of Vocal Music, 1702–1711: A Facsimile Edition*. Aldershot, Hampshire: Ashgate, 2007.

¹²³ *GB-Lpro* Prerogative Court of Canterbury, will PROB 11/573/320, proved April 7th, 1720.

¹²⁴ *WRCO* Cathedral register.

¹²⁵ Hutchinson, *A Record of the monuments*, 191.

remarried after the death of Henrietta's mother, causing a split in the family which resulted in Henrietta's disinheritance.¹²⁶ Upon her death in 1720, Rebecca Davis acted as executor and residuary legatee, along with Henrietta's brother.¹²⁷ Rebecca was bequeathed the sum of £400 as well as Henrietta's clothes and books, while William was also remembered with a gift of £50. During the same year, Davis commissioned the well-known local architect Thomas White – a pupil of Sir Christopher Wren who designed the city's Guildhall, begun in 1722,¹²⁸ as well as two or three of the city's churches – to design a monument to Henrietta Wrottesley. He subsequently had this erected 'grato animo' in the south triforium of the cathedral (see Figure 5).¹²⁹

¹²⁶ Ibid.

¹²⁷ Wrottesley, George. *A History of the Family of Wrottesley*. Exeter: W. Pollard & co., 1903, 341.

¹²⁸ Buchanan-Dunlop, William. 'Thomas White of Worcester, Sculptor and Architect (c. 1674–1748)'. *Transactions of the Worcestershire Archaeological Society*, 20 (1943), 18.

¹²⁹ At 2' 9" x 5' 8", the monument was the largest allowed as directed by the entry in a Chapter Act book on 25th November 1684: 'That whoever shall hereafter desire to set up any Monument in y^e Church, shall before the doing thereof, actually pay to the Treas^r for the use of the Library the sume of ffive pounds: And that no Monument shall be lesse [=greater] in size then Five foot & 6 Inches in height from the Pedestall and two foot and 9 Inches broad.' (*GB-WO MS A76*, f. 132v).

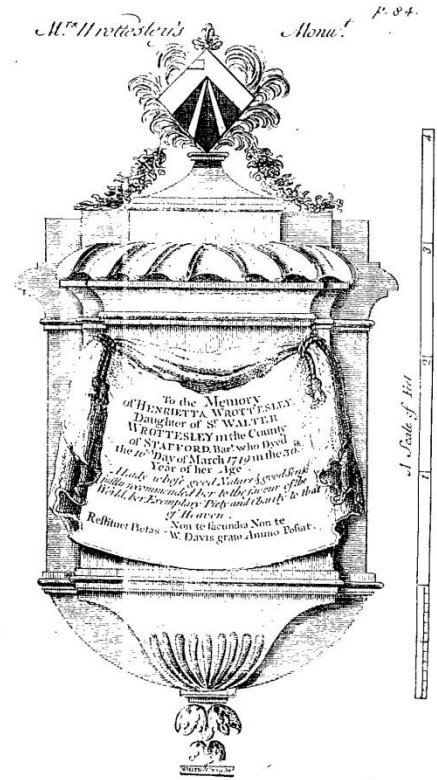
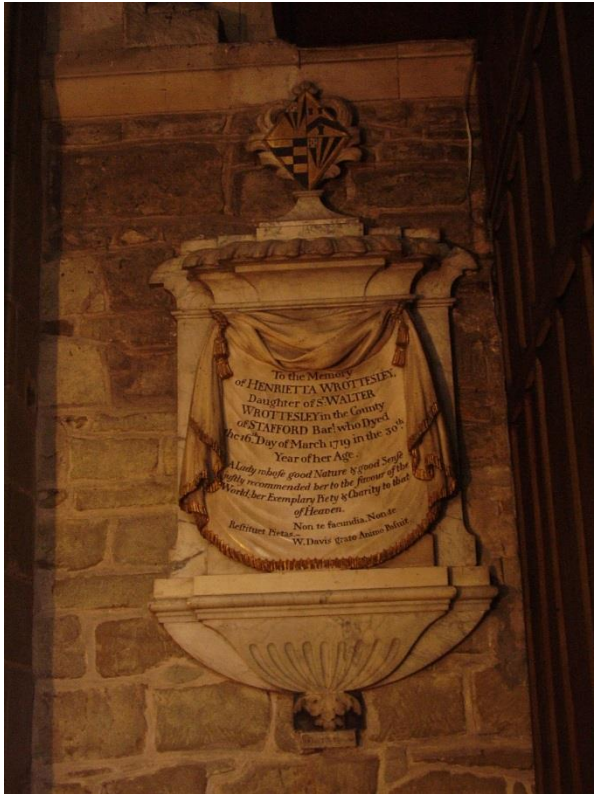


Figure 5. A photograph of the monument to Henrietta Wrottesley as it appears today (left) and as it was illustrated in Thomas, William. *A Survey of the Cathedral Church of Worcester*. 1736, 84. (right).

Davis' possible connection with York Minster

In 1721 a William Davis was appointed organist at York Minster. Various authorities have identified this man as the Worcester musician,¹³⁰ though it is almost certain that this was not the case. The Chapter Acts of York Minster record this appointment on November 27th, 1721, made in the presence of the Dean, the Precentor John Richardson, and a residentiary canon John Bradley. Davis is described as being 'in musicis expertum', but there is no reference to where he came from or where he had worked previously.¹³¹ His salary was to be a generous one of £40 per annum,¹³² paid quarterly, and he clearly took up the position, as the first payment was made in February, 1721/2:¹³³

9 ffeb^{ry} Itm paid Mr W^m Davis the New Organist 10-00-00
his Quarters Salary (pursuant to the
Dean and Chapters decree) due at
Candlemas 1721[2]

On March 2nd, 1721/2 the York Chapter Acts refer to William Davis' dismissal for having left the city and absenting himself from his post not only without permission, but against the orders of the Dean.¹³⁴

¹³⁰ Shaw, *Succession of Organists*, 319; Spink, Ian. *Restoration Cathedral Music: 1660–1714*. Oxford: Clarendon Press, 1995, 395. As at Worcester the posts of Organist and Master of the Boys were separate during this period. The latter position was held by one Thomas Benson.

¹³¹ *GB-YO* H6 Chapter Acts 1701–1726, f.98 and *GB-YO* H8/4 Chapter Minutes 1717–1728. Charles Murgatroyd, the previous organist, was appointed organist of Lincoln Cathedral on July 31st, 1721 but was paid at York for the quarter ending on St Martin's Day (November 11th), 1721 (*GB-YO* E2/23, see reference below).

¹³² This was a full £10 more than the previous Organist at York Minster, Charles Murgatroyd was paid.

¹³³ *GB-YO* E2/23 St Peter's Accounts 1720–1769, 3.

¹³⁴ *GB-YO* H6 Chapter Acts 1701–1726, f.100v and *GB-YO* H8/4 Chapter Minutes 1717–1728, '...in exeundo e civitate et absentendo se ab officio suo praedicto non tantum sine venia sed contra mandatum Domini Decani amovendum fore Dictum...'

On November 25th, 1721, it was noted in the Chapter Act book at Worcester Cathedral that ‘Mr William Davis was elected master of the choristers in the room of Mr Ralph Dean deceased’.¹³⁵ The almost exact coincidence of this date with the York appointment means that William Davis of Worcester cannot have been the musician appointed there. A signature in the York archives would certainly dispel any lingering doubts, but unfortunately none seems to have survived. The expression ‘in musicis expertum’ probably implies a previous cathedral appointment. An alternative possibility therefore is that the William Davis who took up the post at York was previously organist at Chester Cathedral; although Watkins Shaw has Samuel Davies as Organist and Master of the Choristers during the second decade of the eighteenth century,¹³⁶ Ian Spink has suggested that a former chorister of Chester, William Davies, was in fact the man who held this position between 1715–Michaelmas, 1721.¹³⁷ If Spink is correct in his assertion, it seems more likely that this was the musician appointed at York, especially considering that his date of departure from Chester occurred immediately before the new Organist took up his duties at York in 1721/2.

Davis’ appointment as Master of the Choristers at Worcester

In all probability therefore, William Davis of Worcester never had any connection with York Minster; rather he took up the post of Master of the Choristers in his home town in November, 1721. Davis must have been aware of the probability that a vacancy would arise at Worcester long before he assumed the role. The final 18 months of Ralph Dean’s life had been marred by illness, as is reflected in records of the roll calls taken every six

¹³⁵ *GB-WO MS A77*, f. 82v.

¹³⁶ Shaw, *Succession of Organists*, 66–67.

¹³⁷ Spink, Ian. ‘A Chester Organ Book in Tokyo’. *Royal Musical Association Research Chronicle*, 32 (1999), 139.

months,¹³⁸ from which he was absent by June, 1720 onwards. Various reasons for this are cited: he was listed as being ‘ex venia’ in June, 1720, ‘aegrotat’ in November, 1720, ‘excusetur’ in June, 1721, and then ‘mort’ in November, 1721. Additionally it may be noted that Dean had advertised his house for let during the previous April. It seems likely that this was with the intention of moving to the country for his health, a frequent expedient at the time:

To be Lett at Midsummer next, a convenient dwelling House in Digley, near Severn-side, in the Parish of St. Peter’s in the City of Worcester, handsomely sasht in the Front, with a good Garden, well planted with Wall-fruit and other Trees, together with a large Stable, Yard, Coach-House, and other Conveniences. Enquire of Mr. Ralph Deane at the House above-mention’d.¹³⁹

At the time that Davis assumed the post, the Master of the Choristers’ salary consisted of an extra eight pounds per annum in addition to the £16 afforded to all lay clerks.¹⁴⁰ Further to this, Davis once more took on the duty of playing the ‘little organ’: on November 26th, 1724 he was paid 05-00-00 ‘for playing on the Little Organ to this day. Allow’d him as a Gratuity from Chapter’.¹⁴¹ However, this was not a payment regularly received by Davis.

¹³⁸ *GB-WO* MS D821 Roll Call Records.

¹³⁹ *Worcester Post-Man*, Friday April 7th –Friday April 14th, 1721, No. 616.

¹⁴⁰ Quarterly payments of two pounds to the ‘M^t of the Choristers’ are recorded in *GB-WO* MS A46 Treasurer’s book, 1722, 13. Additionally, payments ‘To Mr Davis for two Tun of Coals and Carriage for the Choristers y^s year 0-17-00’ are recorded (*GB-WO* MS A46 Treasurer’s book 1722, 37.). During the next year, two pounds was paid quarterly to ‘Mr Davis Master’ (*GB-WO* MS A47 Treasurer’s book 1723–1725 and 1731–1732, 1723 section, 15.) and on December 21st the following was also recorded: ‘Allow’d W^m Davis for Coal in the Singing Room 0-8-0’ (*GB-WO* MS A47, 1723 section, 42.).

¹⁴¹ *GB-WO* MS A47, 1724 section, 29.

Davis' involvement with the Three Choirs Festival

Davis was one of two stewards of the charity for Worcester at the Three Choirs Festival in 1727, 1729 and 1737.¹⁴² The purpose of the charity and the role of its stewards at this time are enlarged upon in a footnote to the published sermon for 1726, preached by Thomas Bisse and dedicated to Dr. Croft:¹⁴³

The purport of it is, for the placing out the children of the poorer Clergy, belonging to the Dioceses of Gloucester, Worcester and Hereford, or of the members belonging to the three respective Choirs.

To be equally divided and disposed of by Six Stewards, two for each Diocese, a Clergyman and Gentleman, members of the Society, and the account to be entered at the annual meeting.

Having first proposed this Charity with success at Gloucester, 1724, and recommended it at Worcester, 1725, I thought my self obliged to promote it in this way, in the Church and Diocese to which I belong.

The first Collection amounted to 32 l. the two last to 50 l. a sum sufficient to place out three children annually, which has been accordingly done.

The time of meeting it the first Tuesday in September, on Wednesday is a Sermon, on Thursday Purcel's Te Deum performed with instruments as are the Anthems on both days. The two evenings there are public Consorts for the Gentry

The names of the stewards for the festival at the first two Worcester meetings after Davis' appointment as Master of the Choristers are unknown and it is therefore conceivable that he could have filled this role in 1722. However, the following meeting at Worcester, the

¹⁴² Lysons, Daniel. *History of the origin and progress of the Meeting of the Three choirs of Gloucester, Worcester, and Hereford, and of the charity connected with it: To which is prefixed, a view of the condition of the parochial clergy of this kingdom, from the earliest times.* London: Printed by D. Walker, sold by Messrs. Cadell and Davies, 1812.

¹⁴³ *A Sermon preached at the Cathedral Church of Hereford, at the Anniversary Meeting of the Three Choirs, Gloster, Worcester, Hereford, September 7. 1726. by Tho. Bisse, D.D.* London, 1726, 38.

first in the city since the building of a new Guildhall was completed, was led by the Organist John Hoddinott (see below):¹⁴⁴

The Anniversary meeting of the three Choirs, viz. of Worcester, Hereford, and Gloucester, will be held at the Guildhall of the City of Worcester, on Wednesday and Thursday the 8th and 9th of September next, when all Gentlemen that are Subscribers to the said meeting are desired to give their Attendance, by John Hoddinot, Organist of Worcester, Steward. And all Gentlemen that are to be performers this Meeting, are desired to take Notice, that they have particularly obliged themselves to meet at Worcester on Monday the 6th of Sept. next, in order for the better regulating the Scheme of Musick to be performed on the two Days above-mentioned.

Other years for which the identity of the steward of the meeting at Worcester is unknown are 1719 and 1731.

That Davis had further connections with the musicians and musical establishments at Hereford and Gloucester Cathedrals is evident from an advertisement placed in the Gloucester Journal on September 7th, 1731:

Speedily will be publish'd by SUBSCRIPTION

For the BENEFIT of his WIDOW

Some CHURCH MUSICK, the Composition of Mr HINE, late Organist to the Cathedral of Gloucester, with which will be printed, a TE DEUM of the celebrated Mr. HENRY HALL, formerly of Hereford, with a JUBILATE to the same by Mr. HINE. The Whole will make a moderate Folio.

The names of the Subscribers who give Encouragement to this good work, will be printed.

Every Subscriber is to pay Five Shillings down, and Half a Crown more upon the Deliver of each Copy.

¹⁴⁴ *Evening Post*, London, 17th August–19th August 1725, No. 2507.

All Persons who are so kind to be Subscribers hereunto, are desired forthwith to pay in their first Payments; for the plates are now Engraving, and the Books will be publish'd with all possible Expedition.

Subscriptions are taken in by Mr. W. Davis of Worcester.¹⁴⁵

Cathedral accounts at Worcester show that the Dean and Chapter, at Davis' instigation, paid the subscription for William Hines' posthumously released *Harmonia Sacra Glocestriensis, or Select Anthems for 1, 2 and 3 voices, and a Te Deum and Jubilate, together with a Voluntary for the Organ* shortly after its 1731 publication:

Music. Subscription by Will Davis for Hind's music 00-05-0. [1731].¹⁴⁶

P^d Mr Davis y^e subscription for harmonia sacra 00-02-06

P^d him for a ton of coals for y^e choristers 00-09-00 [1732].¹⁴⁷

Additionally, in 1736 William Davis' name appears as a private subscriber to a publication by Barnabas Gunn, organist of Gloucester Cathedral, entitled *Two Cantata's and Six Songs set to Musick*. This publication is of particular interest as 'The Musick-Club of Worcester' is also listed amongst the subscribers.¹⁴⁸ Nothing more is known of this organisation, though it is quite possible that Davis was involved with it in some way.

Also worthy of note here is that Davis was listed amongst the subscribers to William Croft's *Musica Sacra*, published in 1724, along with the Dean of the time, The Reverend Dr Hare. Evidently the Dean's subscription was paid for by the cathedral:

¹⁴⁵ *Gloucester Journal*, Tuesday 7th September 1731, Vol. X, No 491.

¹⁴⁶ *GB-WO MS A47*, 1731 section, 28.

¹⁴⁷ *Ibid.*, 1732 section, 31.

¹⁴⁸ *Two Cantata's and Six Songs set to Musick by B. Gunn, Organist of the Cathedral in Gloucester*, Gloucester: R. Raikes, 1736, 'A List of the Subscribers', 7.

Subscriptions by the dean to Dr Crofts Anthems 1:01:0.¹⁴⁹

May 17th Repaid Mr Dean the second payment for Dr Crofts Anthems 1:01:0.¹⁵⁰

Given the absence of any payments to Davis in the cathedral records, we may therefore conclude that Davis paid his own subscription.

Davis' later years

The latest dated composition by William Davis is the Jubilate in D minor, written in 1715. Though it is impossible to date Davis' entire corpus of works, enough is known to suggest that he composed little, if anything, during the final three decades of his life, or that if he did, nothing of it survives. There are a number of reasons that may lie behind this apparent decline. Firstly, it is possible that his new position as Master of the Choristers took up too much of his time, though admittedly he was not appointed to this position until some seven years after the composition of the Jubilate in D minor. Perhaps a more pertinent reason may have been the decline in the occurrence of general thanksgiving services. As recognised above, these lavish occasions were the catalyst for some of Davis' most substantial works, composed during the first decade of the eighteenth century. By the middle of the second decade of the century the time of the grand thanksgiving service was over.¹⁵¹ Nevertheless, occasional special celebratory services continued to be held at the cathedral that surely would have provided Davis with the opportunity and incentive to compose should he have been so minded. The King's birthday and the anniversary of his coronation were given particular prominence after the Jacobite rebellion of 1715 in order to demonstrate support of the monarch. The following occasions were related in the press:

¹⁴⁹ Ibid., 1725 section, 29.

¹⁵⁰ *GB-WO MS A48* Treasurer's book 1726–1728, 1726 section, 25.

¹⁵¹ Burrows, *Handel and the English Chapel Royal*, 171. For further discussion of the thanksgiving services, see Chapter IV. For a full list of the thanksgiving services held between 1680–1720, see Appendix C.

Worcester, May 30 [1716]. Monday last his Majesty's Birth Day, Coll. Harrison's Regiment of Foot, commanded by Major Burton, was drawn out in the Foregate street, march'd in Order thro the High street to the Cathedral, and drew up round the College Green, where they remain'd during Evening Service, at which the Commanding Officers assisted, and heard a fine new Anthem made for the Day by the famous Mr. Roseingrave.¹⁵²

Worcester, Oct. 23 [1718]. Monday last being the Anniversary of his Majesty's Coronation, it was usher'd in here with ringing of Bells: About Eleven a Clock, the Right Worshipful Mr. Mayor, at the Head of the Corporation, the several Companies with their Streamers, City Train'd-Bands, &c. made a handsome Procession to our Cathedral, where *Te Deum*, and a suitable Anthem was sung, after an extraordinary manner; the Evening concluding with Bonfires, and drinking Loyal Healths.¹⁵³

Worcester, June 2 [1720]. Last Saturday being the Anniversary of His Majesty's Birthday, was a very fine Procession of the Rt. Hon. The Earl of Coventry, the City-Magistrates, the several Companies with their Streamers, City-Musick, &c. to our Cathedral, where *Te Deum* was sung after an extraordinary manner.¹⁵⁴

A third reason for Davis' decline as a composer may have been the lack of an inspiring Precentor during his later years. As will be seen in Chapter III, the Precentor was the director of the choral establishment and therefore would have been an important and influential colleague of Davis.¹⁵⁵ Between 1672–1715 this role was filled by Andrew Trebeck, who had also been a minor canon from 1667; he was therefore a prominent figure at the cathedral throughout the first half of Davis' life. Trebeck studied at Oxford and sang

¹⁵² *Flying Post or The Post Master*, June 2nd–June 5th, 1716, No. 3810.

¹⁵³ *Worcester Post-Man*, Friday October 17th–Friday October 24th, 1718, No. 487.

¹⁵⁴ *Worcester Post-Man*, Friday May 27th–Friday June 2nd, 1720, No 571.

¹⁵⁵ For a description of the role of Precentor as directed in the Charles II statutes, see Appendix D.

in the choir of Magdalen College for five years, initially as a clerk and then as a chaplain (an ordained member of the choir).¹⁵⁶ He moved to Worcester at the age of 29.¹⁵⁷ Four years later he was sworn in as a Gentleman of the Chapel Royal on October 5th, 1671,¹⁵⁸ before being admitted as Precentor at Worcester shortly afterwards on January 5th, 1671/2.¹⁵⁹ As a Gentleman of the Chapel Royal, Trebeck was present at the coronation of James II on April 23rd, 1685, along with Worcester colleagues George Yardley and John Sayer.¹⁶⁰ He also attended the coronation of William and Mary on April 11th, 1689 (again with John Sayer),¹⁶¹ and that of Queen Anne on April 23rd, 1702. Trebeck continued with his duties in London until he was well into his seventies, attending the Queen at Windsor,¹⁶² as well as reading prayers at St. James' Palace when the court was absent between 1709–1714.¹⁶³ Even when he made his will on June 11th, 1715, Trebeck was still spending time in London: he stated that he wished to be buried:

under the stone upon the Grave of my late wife in the Parish Church of St Peter in Worcester if I dye in the Country – with this inscription Andrew Trebeck Vicar of this Church. But if I dye at Westminster then to be buried in the Cloysters there with this Inscription Andrew Trebeck Presbyter of the Chapel Royal.¹⁶⁴

¹⁵⁶ Foster, Joseph. *Alumni Oxoniensis: The Members of the University of Oxford, 1500–1714*. Parker & co., 1891.

¹⁵⁷ He was admitted a minor canon on November 27th, 1667 (*GB-WO MS A69*).

¹⁵⁸ Rimbault, Edward F. (ed). *The Old Cheque-Book or Book of Remembrance of The Chapel Royal from 1561 to 1744*. New York: Da Capo Press, 1966, 15. Here Trebeck is described as 'a basse from Worster'.

¹⁵⁹ *GB-WO MS A69*.

¹⁶⁰ Rimbault (ed), *The Old Cheque-Book*, 129.

¹⁶¹ *Ibid.*, 130.

¹⁶² Trebeck's attendance at Windsor is listed as follows: 26 days in 1702; 51 days in 1703; 34 days in 1705; 26 days in 1706; 24 days in 1707; 90 days in 1708; 63 days in 1709; 56 days in 1711; 43 days in 1712; and 50 days in 1713 (Ashbee, Andrew et al. *A Biographical Dictionary of English Court Musicians, 1485–1714*, Vol. II. Aldershot, Hampshire: Ashgate, 1998, 1092.)

¹⁶³ For example he received a fee of £15 for reading prayers during the summer season of 1712, see *GB-Lpro E351/1873* Pipe office.

¹⁶⁴ *GB-Lpro* London, PCC will, PROB 11/549, proved December 5th, 1715.

He died on November 19th, 1715, aged 77, and was buried in the church of St. Peter the Great, Worcester.¹⁶⁵

It is likely that Trebeck was an influential figure upon Davis, and his demise may have contributed in some way to Davis' own diminished creativity. However, the next Precentor was an equally distinguished man and would surely not have been discouraging of musical enterprise. Luke Flintoft was born c. 1680 in Yorkshire.¹⁶⁶ Following a period of study at Cambridge, during which time he sang as a chaplain in the choir at King's College,¹⁶⁷ he spent ten years as a vicar choral at Lincoln Cathedral.¹⁶⁸ He then moved to Worcestershire where he acquired the livings of Kempsey and Inkberrow.¹⁶⁹ Upon the death of Andrew Trebeck, Flintoft took over his position at the Chapel Royal, being sworn in there on or after December 4th, 1715.¹⁷⁰ He also claimed the post of Precentor at Worcester where he was officially admitted on January 18th, 1715/6.¹⁷¹ During Flintoft's time as Precentor he was paid for copying 41 pages of music into the organ and choir part-books in 1716,¹⁷² and for a further 38 pages during the following year.¹⁷³ It is quite possible that the music copied was brought back from London.

Flintoft gave up the position of Precentor sometime between 1718–1720,¹⁷⁴ though he continued to be a minor canon until his death in 1727. The reason for this was probably

¹⁶⁵ WCRO Registers of St Peter's Church, Worcester.

¹⁶⁶ Venn, John. *Alumni cantabrigienses: a biographical list of all known students, graduates and holders of office at the University of Cambridge*. Cambridge: Cambridge University Press, 1922.

¹⁶⁷ Ibid.

¹⁶⁸ Reynolds, K. D. 'Flintoft, Luke (c.1680–1727)' in *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, 2004. Reynolds omits Luke Flintoft's Worcester appointment from his account.

¹⁶⁹ Nash, Treadway Russell. *Collections for the History and Antiquity of Worcestershire*, Vol. II, 1781, 13 (Inkberrow, 1713–1729); 27 (Kempsey, 1712–1727). A77, f. 52, January 15th, 1714, reads, 'Ordered that the vicarage of Kempsey being void by the recession of Luke Flintoft clerk, a new presentation to the same be granted to the said Mr Flintoft and they passed the seal accordingly'.

¹⁷⁰ Rimbault (ed), *The Old Cheque-Book*, 27–28.

¹⁷¹ GB-WO MS A77, f. 56v.

¹⁷² GB-WO MS A43, 1716 section, 33.

¹⁷³ Ibid., 1717 section, 33.

¹⁷⁴ An entry dating from November 27th, 1718 in GB-WO MS A77, f. 71v does not mention Flintoft's position as Precentor and the lease of a house in the College Green dated November 25th, 1720 (GB-WO MS B3462) refers to his successor, 'William Philips, clerk, chanter'.

connected to concerns on the part of the Dean and Chapter that he was not spending enough time in Worcester: on November 27th, 1718 it was

Agreed and ordered that no living be given to M^r Flintoft till he hath given a bond of 500^{li} to reside six months in the year at least on his minor canonry so long as he shall have any living in the gift of the church.¹⁷⁵

Notably, his role as Precentor is not referred to here; perhaps he had relinquished it previously. Despite the strictures of the Dean and Chapter, Flintoft continued to accept posts in London, being appointed as reader at Whitehall Chapel in 1719,¹⁷⁶ and elected as a minor canon at Westminster Abbey.¹⁷⁷ However, even with the increased income from these appointments, he was later imprisoned for debt, evident from the Chapter books at Westminster Abbey, which refer to a payment of 15-15-00 on May 11th, 1725 towards his release.¹⁷⁸

Flintoft ensured his place in music dictionaries and cathedral music lists by adapting a metrical psalm tune to form a still-familiar chant.¹⁷⁹ This was one of the two earliest double chants (the other being that in D major by William Morley). Based on the Salisbury Tune from Playford's *Whole Book of Psalms* of 1677,¹⁸⁰ it was first published by C & S Thompson in *Fifty Double and Single Chants being the most favourite as performed*

¹⁷⁵ GB-WO MS A77, f. 71v.

¹⁷⁶ 'M^r Luke Flintoft by virtue of a warrant from the R^t Rev.^d the Lord B^{pp} of Sarum Dean of his Majesty's Royal Chappell was Sworn Reader in the Chapel of Whitehall in y^e room of D^f Mangery this 9.th day of July 1719 by me Edw: Aspinall, subdean' (Rimbault (ed), *The Old Cheque-Book*, 29).

¹⁷⁷ 'Mr Flintoft, belonging to the Royal Chappell at St James's is elected into the Choir at Westminster-Abbey in the room of Mr Williams deceas'd' (*The Worcester Post-Man*, Friday March 25th –Friday April 1st, 1720, No. 562).

¹⁷⁸ Bumpus, John. *A History of English Cathedral Music, 1549–1889*. London: T. W. Laurie, 1908, 194.

¹⁷⁹ Wilson, Ruth. *Anglican Chant and Chanting in England, Scotland and America, 1660 to 1820*. Oxford: Oxford University Press, 1996, 12–13.

¹⁸⁰ *The whole book of Psalms with the usual hymns and spiritual songs : together with all the ancient and proper tunes sung in churches, with some of later use : composed in three parts, cantus, medius, & bassus in a more plain and useful method than hath been formerly published / by John Playford*. London : Printed by W. Godbid for the Company of Stationers and are sold by John Playford, 1677.

at *S. Paul's, Westminster and most of the Cathedral in England* in 1769, and later by Crotch in 1842, marked 'from a harmony by Flintoft'.¹⁸¹

Luke Flintoft died in 1727 and was buried in the cloisters of Westminster Abbey.¹⁸² His successor, William Phillips did not share his predecessor's breadth of experience. Phillips was a local Worcester man who had been a chorister at the cathedral c. 1696–1700.¹⁸³ Following a period of study at Oriel College Oxford,¹⁸⁴ he returned to Worcester as a minor canon.¹⁸⁵ Upon Flintoft's death, Phillips took the position of Precentor, which later exchanged this for that of Sacrist in 1730.¹⁸⁶ At the age of 58, he resigned the cathedral altogether, moving to become a parish priest at Bromsgrove where he remained until his death in 1753.¹⁸⁷

Matthew Forester was Precentor between 1730–1749 and was therefore the post-holder during the final years of Davis' life. He was a native of Wandsworth in Sussex and was educated at Westminster School and Trinity College Cambridge.¹⁸⁸ After being ordained deacon at Ely,¹⁸⁹ Forester moved to Worcester to be appointed minor canon and rector of Bredicot, pending the achievement of ordination.¹⁹⁰ He succeeded Phillips as Precentor some eleven years after first arriving at the cathedral.¹⁹¹ However, at the time of his death, the announcement in the newspaper did not even mention his role:

¹⁸¹ Crotch, William. *Rules for Chanting the Psalms of the Day*. London, 1842.

¹⁸² Chester, J. L. *The Marriage, Baptismal, and Burial Registers of the Collegiate Church Or Abbey of St. Peter, Westminster*, Vol. X. Harleian Society, 1876, 321.

¹⁸³ His name appears in the Treasurer's books for 1697–1700 (*GB-WO MSS A33 – A35*).

¹⁸⁴ Foster, *Members*.

¹⁸⁵ *GB-WO MS A77*, f. 23, October 25th, 1707. He was admitted minor canon 'at the expiration of his year of probation' on June 23rd, 1709 (f. 29).

¹⁸⁶ *GB-WO MS D211*.

¹⁸⁷ Nash, *Collections for the History*, Vol. I, 167.

¹⁸⁸ Venn, *Alumni cantabrigienses*.

¹⁸⁹ *Ibid.*

¹⁹⁰ *GB-WO MS A77*, f. 73.

¹⁹¹ *GB-WO MS A77*, f. 116v.

Last Monday Morning died the Rev. Mr. Forrester, one of the Minor Canons of our Cathedral, Surrogate of the Ecclesiastical Court, Rector of Harvington, and Curate of Norton.¹⁹²

Evidently the musical achievement and eminence of Phillips and Forester did not match that of their predecessors. It would be unsurprising therefore if it was indeed the case that Davis found himself less stimulated by their leadership.

Finally, it should be noted that Davis' financial position altered somewhat later in life. As noted above, both he and his wife Rebecca were left substantial sums of money by Henrietta Wrottesley, who died in 1720. This would have given the Davis couple financial security, also leaving William a wealthy widower upon Rebecca's death ten years later. He made a display of this wealth by the generous donation of a large and very expensive atlas to the cathedral library which was displayed in the Chapter House. A slip pasted in the front reads:¹⁹³

April 1736
This BOOK was presented to y^e library
OF THE
Cathedral Church of WORCESTER
BY
William Davis A Member of y^e Choir
And Master of the Boys

¹⁹² *Weekly Worcester Journal*, August 3rd, 1749, No. 2089.

¹⁹³ *GB-WO MS 2.1.7 Atlas Nouveau Contenant Toutes les Parties du Monde, ou Sont exactement Remarques Les Empires, Monarchies, Royaumes, Etats...*, Paris: Hubert Jaillot, 1694.

At some stage too he moved from the parish of St Michael in Bedwardine to St Peter's, an area which included a number of spacious properties on the riverside.¹⁹⁴ Perhaps such financial security dulled his creative impulse; certainly he would not have required the extra income.

Although the Precentors in Davis' later years may have been less ambitious, the cathedral was not bereft of musical talent. John Smith, a minor canon from c. 1733–1771 (he later became Precentor in 1749 after Davis' death),¹⁹⁵ was perhaps the most distinguished member of the choir during this period. He was born into a Cambridge family and attended The Perse School there.¹⁹⁶ At the age of 17, Smith was admitted as a sizar to Trinity College.¹⁹⁷ Around six years after becoming a minor canon at Worcester he was sworn in as a priest-in-ordinary at the Chapel Royal.¹⁹⁸ This appointment produced favourable comments in the London press:¹⁹⁹

Laſt Week the Reverend John Smith, M. A. Minor Canon of Worceſter Cathedral, was ſworn in one of the Priests of his Majesty's Chapel-Royal ; a Gentleman of ſo fine a Voice, as to revive the Memory of the famous Elford, in all thoſe Judges of Muſick, who have had the Pleaſure to hear them both.

Over the next three years he seems to have given exceptional service to the Chapel Royal, and a note in the Cheque Book from 1742 concerns an unusual reward for this:

¹⁹⁴ *WCRO* St Michael in Bedwardine churchwarden's accounts. Davis signed as a parishioner in 1705 but by the time of his will, written in 1743 (*WCRO* Probate Records, William Davis, August 12th, 1745 (W). See Appendix E for a transcription), he had moved to St Peter's. The date of this move is not known.

¹⁹⁵ A78 Chapter Act Book 1747–1779, f. 15v.

¹⁹⁶ Venn, *Alumni cantabrigienses*.

¹⁹⁷ *Ibid.* Sizaris were allowed free education for performing certain (often menial) duties.

¹⁹⁸ Rimbault (ed), *The Old Cheque-Book*, 53.

¹⁹⁹ *London Daily Post and General Advertiser*, Monday April 9th, 1739, No.1387.

The Rev'd M.^r Smith (belonging to the Cathedral of Worcester) is on the Account of his Performing extraordinary Service in Singing before the Royal Family, allow'd to wait three Months only, Viz.^t November, December, and January are supplied by a Deputy.²⁰⁰

There was evidently also some talent amongst the choristers at this time. Two boys who served under Davis during his time as master were to return to the cathedral as minor canons and were also to become notable musicians. These were William Hughes and Benjamin Mence.²⁰¹ William Hughes published writings on church music and its performance. In these he is likely to have drawn heavily on his experience at Worcester, where he was a member of the choir from the age of ten until his death at 80, with the exception of four years spent in Oxford as an undergraduate at Merton College.²⁰² His observations are of interest, though his opinions cannot necessarily be taken as representative: an epitaph composed with affectionate jest at a local coffee house read that he, '...tho' not in unison with any one, Died In harmony with All'.²⁰³ His emphatic style is evident in his *Remarks upon church musick. To which are added several observations upon some of Mr. Handel's oratorio's, and other parts of his work*, which was published in 1758.²⁰⁴ In this work, he commended the work of 'Mr Handel, Mr Purcel, Dr Blow, Dr

²⁰⁰ Ashbee, Andrew and John Harley (eds). *The Cheque Books of the Chapel Royal*, Vol. I. Aldershot, Hampshire: Ashgate, 2000, 306.

²⁰¹ William Hughes was baptised on May 24th, 1718 (*WCRO* Registers of St Michael in Bedwardine, Worcester). He was a chorister between 1728–1737 (*GB-WO* MSS Treasurer's books A47–A53) and a minor canon between 1741 – 1798 (he was elected on November 25th, 1741 (*GB-WO* MS A77, f. 176v) and his name appears in the Treasurer's books until his death in 1798). Benjamin was a chorister between 1730–1734 and a minor canon between 1749–1750. 'Mence' is listed as a chorister in *GB-WO* MS A49, 1730 section, 9; *GB-WO* MS A47, 1731 section, 15; *GB-WO* MS A47, 1732 section, 10; *GB-WO* MS A50 Treasurer's book 1733, 8; *GB-WO* MS A51 Treasurer's book 1734, 8. Only in the latter source is this expanded to 'B. Mence, so the identification is possible rather than definite. 'Ben. Mence' was elected and admitted minor canon on November 25th, 1749 (*GB-WO* MS A78, f. 16v).

²⁰² Sharp, R. F., rev. David J. Golby. 'Hughes, William (1718/19–1798)'. *Oxford Dictionary of National Biography*, Oxford: Oxford University Press, 2004.

²⁰³ Chambers, John. *Biographical illustrations of Worcestershire: including lives of persons, natives or residents, eminent either for piety or talent: to which is added, a list of living authors of the county*. Worcester: W Walcott, 1820, 469.

²⁰⁴ Hughes, William. *Remarks upon church musick. To which are added several observations upon some of Mr. Handel's oratorio's, and other parts of his work*. Worcester, 1758.

Dean and many other composers' who wrote in verse style,²⁰⁵ but castigated Tallis, who 'sacrificed the whole Sense and meaning of the Te Deum for the Sake of his Favourite Counter-Point'. With regard to Bevin, Gibbons, Jackson, Patrick and Rogers, he comments that the 'whole of their Harmony seems to have...little Connexion with the words of the Te Deum', and 'As for Mr Jackson's Musick in particular, I will venture to say that it deserves to be exploded out of all Choirs as a gross Insult not only on the Ears, but upon the Common Sense'.²⁰⁶ Hughes also wrote to the Gentleman's Magazine in 1765 giving 'Rules necessary to be observed by all Cathedral-Singers in this Kingdom' in a similarly strident style.²⁰⁷

Benjamin Mence was the son and namesake of a lay clerk at Worcester. He was appointed a Gentleman of the Chapel Royal and later as a minor canon of St Paul's Cathedral.²⁰⁸ He became known as a leading tenor/contratenor and the antiquary Daines Barrington wrote in 1781, referring to Samuel Wesley's anthem *O Lord God of Hosts*, that 'the first part of this anthem was composed for a single tenor...that most distinguished singer of cathedral music, the Rev. Mr Mence...hath frequently done it most ample justice'.²⁰⁹ In *A History of English Cathedral Music*, Bumpus states that Charles Wesley's

²⁰⁵ Thomas Dean, Organist of St Michael's, Coventry and St Mary's, Warwick, took an Oxford D Mus in 1731. Service settings by him, including the Te Deum, survive at Gloucester Cathedral; Lichfield Cathedral; St John's College, Cambridge; Durham Cathedral and Worcester Cathedral (Johnstone, H. Diack. 'Deane, Thomas' in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie and John Tyrrell. London: Macmillan, 2001. Accessed at Grove Music Online, ed. Laura Macy <http://www.oxfordmusiconline.com.ezproxy.york.ac.uk/subscriber/article/grove/music/07335> (on 13th May 2013)).

²⁰⁶ John Jackson was organist, master of the choristers and vicar choral at Wells Cathedral, and died in 1688 (Shaw, *Succession of Organists*, 287–288).

²⁰⁷ *Gentleman's Magazine*, May, 1765, 213. The rules are signed 'W—m H—s, a Member of the Cathedral Church of Worcester' and have sometimes been attributed to William Hayes, junior, the son of the former organist. However this William Hayes was never a member of the Cathedral Church of Worcester and the style of writing is very typical of William Hughes. The correct attribution cannot therefore be in doubt.

²⁰⁸ Burrows, *Handel and the English Chapel Royal*, 590.

²⁰⁹ Barrington, Daines. *Miscellanies by the Honourable Daines Barrington*. Printed by J. Nichols, sold by B. White, and J. Nichols, 1781, 307.

My soul hath patiently tarried was written in 1782 for the Rev. Benjamin Mence, ‘minor canon of St Paul’s, a fine tenor singer’.²¹⁰

Davis had worked alongside Richard Cherington, the cathedral’s organist, for more than 35 years by the time of the latter’s death in 1724. Cherington’s replacement was John Hoddinott, a former chorister at Worcester. Like Davis, Hoddinott received a stipend from the Dean and Chapter from an early age for playing on the ‘little organ’.²¹¹ He continued to receive money for this duty until 1713. Various other payments are recorded as having been made to Hoddinot while still a chorister, including references to ‘Hodinott’s augmentation’, a fee of five pounds per annum, paid quarterly.²¹² The reason for these payments is not explicit, but he may have been playing both the ‘little organ’ and the quire organ at services, the organist Richard Cherington being known to have had problems in coping with combining the playing of the organ and the training of the choristers. This hypothesis is supported by the fact that no further ‘augmentation’ payments were made to Hoddinott after the Dean and Chapter had employed Ralph Dean to take over part of Cherington’s duties from December, 1711.

John Hoddinott’s scholarship at the college school ended when he was 18, although he continued to be listed as a chorister until 1711 when he would have been 23.²¹³ Presumably by this time he was actually playing the organ or singing one of the men’s parts. Perhaps like Davis, he was a contratenor; his name appears on the front and back of

²¹⁰ Bumpus, *A History of English Cathedral Music*, 398.

²¹¹ The earliest of these was recorded: ‘To Hoddinott for y^e little organ 3rd qr. 00-15-00’ (*GB-WO* MS A36, 1702 section, ‘Expensae Extraordinariae, June 22nd’). Similar payments are noted in *GB-WO* MS A37 and *GB-WO* MS A39. An entry in *GB-WO* MS A77, f. 29v reads ‘Agreed an order that 5^{li} be given yearly to John Hodinott upon his expenses extraordinary by quarterly payments, the first to commence from Lay Day past’, although it is not clear if this refers to the same matter.

²¹² *GB-WO* MS A40, 1711 section, 39. Also see *GB-WO* MS A77, f. 29v, July 1st, 1709.

²¹³ See *GB-WO* MS A39, 1707 section, 19. Here his name has been deleted as a King’s Scholar in the second term and replaced by another. Also see *GB-WO* MS A40, 1711 section, 16. Here his payment for the fourth quarter (which is double that of the other choristers) has been deleted, so that the third quarter was the last he received.

the decani contratenor part book from the Barnard set (as does that of Ralph Dean, noted above).²¹⁴ Whether or not this was the case, it is certainly true that when a lay clerk's position became available in 1711 he took it. However, the entry in the Chapter Act book dated June 27th, 1711 suggests some reservations on the part of his employers:

John Hoddinott was admitted lay clerk with a year's probation, and that upon proof of his gaming, swearing, drinking or keeping ill hours to be turned out of the church.²¹⁵

The Dean and Chapter clearly had cause for their concern. On November 23rd, of the same year, it was recorded in the Chapter Act book that

Whereas John Hoddinott admitted as one of the lay clerks has oftentimes immediately after the anthem is sung went out of the Quire, particularly last night to the great scandal of many of the congregation for which great offence he was admonished in open chapter not to do so again, for this present offence he is mulcted 10^d to be deducted from the treasurer out of this months pay.²¹⁶

On October 20th, 1713 John Hoddinott married Mary Hemming in St Helen's Church.²¹⁷

Just over a month later, on November 25th, he lost his position at the cathedral:

Whereas John Hoddinott was admitted lay clerk of this church on his year's probation on 27 June 1711, and whereas upon repeated complaints it appears that he has led a loose, immoral and profane life to the great dishonour of God and religion and the scandal of this church, and

²¹⁴ *GB-WO MS A7.13 Barnard, John. The First Book of Selected Church Music. London, 1641, contratenor decani primus book.*

²¹⁵ *GB-WO MS A77, f. 36v.*

²¹⁶ *GB-WO MS A77, f. 38.*

²¹⁷ *WCRO Registers of St Helen's Church, Worcester.*

continueth still incorrigible, although he has often admonished to the contrary, therefore he is now by the dean and chapter declared expelled from the place of lay clerk from this day as utterly unworthy to continue in this church any longer.²¹⁸

In 1720, Hoddinott's name reappears in the cathedral records when he is listed as a lay clerk.²¹⁹ Perhaps he also assisted in the organ loft as, on January 10th, 1723/4, he received a payment for writing music in the organ books 'from time to time for 3 years'.²²⁰ On November 25th, 1724, after the death of Richard Cherington, John Hoddinott was elected organist on one year's probation.²²¹

Hoddinott died in 1731 at the age of 43.²²² After his death the *Gloucester Journal* ran a short article in which he was labeled 'facetious'. The article also told of the organ striking up by itself shortly before he died, to the surprise and amusement of those who heard.²²³

Hoddinott's replacement as Organist was William Hayes. Although he was a young man upon his appointment and despite the fact that he only remained in Worcester for three years, Davis evidently had sufficient respect for Hayes to leave him 'all my Musick Books and Musick Papers',²²⁴ presumably including his autograph manuscripts which survive at the Bodleian and the British Libraries.²²⁵

²¹⁸ *GB-WO* MS A77, f. 46v.

²¹⁹ *GB-WO* MS A45 Treasurer's book 1710–1721, 1720 section, 11.

²²⁰ *GB-WO* MS A47, 1724 section, 31. Music copied by Hoddinott survives in two of the organ books: *GB-WO* MS A3.10 and *GB-WO* MS B2.1.

²²¹ *GB-WO* MS A88, f. 98v.

²²² He was buried in the north cloister at Worcester underneath a floor stone, now gone, which read: 'JOHN HODDYNOT/ Organist/ Dyed 25 Aug. 1731/ Aged 43' (Thomas, *Survey*, 122).

²²³ *Gloucester Journal*, Tuesday September 7th, 1731, Vol. X, No. 491.

²²⁴ *WRCO* Probate Records, William Davis, August 12th, 1745 (W). See Appendix E for a transcription.

²²⁵ *GB-Lbl* Egerton MS 3768; *GB-Lbl* Add. MS 31468; *GB-Ob* MS Mus. C.7; *GB-Ob* MS Mus. C.16; *GB-Ob* MS Mus. F.29.

Hayes was born in Gloucester in January, 1707/8; his baptism at St. John the Baptist's Church in the city was recorded on January 26th.²²⁶ He was successively a chorister of Gloucester Cathedral and articled pupil of William Hine, the Organist there.²²⁷ He arrived in Worcester after spending time as Organist of St. Mary's Church in Shrewsbury; Shaw presumes that he moved to Shrewsbury after the installation of an organ there in 1729.²²⁸

During Hayes' time in Worcester, he held benefit concerts. One such concert was advertised in the in the Worcester Journal in July, 1733:²²⁹

WORCESTER,
ON Monday, July the 30th, will be perform'd a Concert of Vocal and Instrumental MUSICK, for the Benefit of William Hayes, Organist of the Cathedral.
 N. B. The Place of Performance will be mention'd in the next Paper.

The following entry, which surely refers to the same concert, appeared in the *Gloucester Journal*:

Worcester, July 19

On Tuesday the 31st Inst. At the Town-Hall will be perform'd A CONCERT of Vocal and Instrumental MUSICK, for the benefit of William Hayes, Organist of the Cathedral.²³⁰

²²⁶ GCRO Registers of St John the Baptist's Church, Gloucester.

²²⁷ Shaw, *Succession of Organists*, 383.

²²⁸ Ibid.

²²⁹ *Weekly Worcester Journal*, Friday July 13th –Friday July 20th, 1733, No. 1256.

²³⁰ *Gloucester Journal*, Tuesday July 24th, 1733, Vol. XII.

Merifield outlived Davis by two years: he died in October, 1747 and was buried in the cloisters on the 16th of that month.²³⁷ After Davis' death, Merifield held both the post of Organist and that of Master of the Choristers simultaneously. He therefore became the first person to do so at Worcester since Cherington was relieved of his duties as master of the boys in 1711.

William Davis suffered from poor health for the final two years of his life; he was marked down as ill in lists of the members of the cathedral in June, 1743 and June, 1744.²³⁸ In 1743 he made his will,²³⁹ remembering the ten choristers of this time: 'to each of my Choristers I give a paire of Gloves and a Crape Hatband'.²⁴⁰ He died in June, 1745 and on 24th of that month he was buried, as he had requested, in the north walk of the cloisters near to his father Richard and his wife Rebecca, to be joined by his brother Charles six years later.²⁴¹

²³⁷ *WCRO* Cathedral Register.

²³⁸ *GB-WO* MS D821 Roll Call Records.

²³⁹ *WRCO* Probate Records, William Davis, August 12th, 1745 (W). See Appendix E for a transcription..

²⁴⁰ *Ibid.*

²⁴¹ *WCRO* Cathedral register. The register calls him a lay clerk at his burial: 1745 'June 24 Mr William Davis lay-clerk, bur. in the Cloisters'.

CHAPTER III

THE MUSICAL ESTABLISHMENT AT WORCESTER CATHEDRAL, 1660–1745

William Davis spent almost his entire life in the employ of Worcester Cathedral. Consequently, an appreciation of the working conditions there is essential in order to understand his life and works in a wider context. During this chapter a number of areas relevant to the making of music at the cathedral are explored. First, the nature of the regular services held at the cathedral and in which Davis participated is outlined. This is followed by discussion of the principal positions connected to the musical establishment, including those of Precentor, Organist and Master of the Choristers. A number of important points with relevance to an understanding of the composition of the choir are noted, and a consideration of the preparations made by the choir and the surroundings in which the musicians worked is subsequently undertaken. Finally, an overview of the development of the organs in the cathedral during Davis' lifetime is offered.

The principal regular services

During the course of the seventeenth century, it was the custom in English churches to perform two separate morning services on Sundays and Holy Days. The first of these was Matins; at the second the Litany was heard, a sermon was preached and communion was frequently (though not always) administered. However, by the 1630s, it appears that the general trend had become to join these services into one, as related by Peter Heylyn:

Onely the Sundayes and the holy dayes, were to be honoured with two severall meetings, in the morning: the one, at sixe of the Clocke, which simply was the morning service; the other at nine, for the administration of the holy Sacrament, and Preaching of the Word to the congregation.

This did occasion the distinction of the first and second Service, as we call them still: though now, by reason of the peoples sloth, and backwardnesse in coming to the Church of God, they are in most places joyn'd together.¹

Worcester appears to have been exceptional in continuing to uphold a tradition of two separate services. This position was defended strenuously, as recorded in the Chapter Act book in July, 1676:²

Reasons for the continuance of the Service of God in the Cathedral upon Sundays in the same manner as it is at present and hath been time out of mind, presented to the Right Reverend Father in God James Lord Bishop of Worcester upon the 12th day of July 1676

1. It hath been accustomed to have the prayers read in this manner for time immemorial, as the most ancient man living amongst us can witness.
2. This custom hath been grounded upon the necessary convenience of best serving the Cathedral and the churches in the city, and of the minor canons who are to execute the service in both, as also in consideration of aged and sickly persons who in summer time (much less in Winter) are not able to hold out so long time as the whole service at once, and the sermon and sometimes the time which the communion would require.
3. We have had former experience of the inconveniences of altering this course, and of the general dissatisfaction taken by the citizens who then forsook the prayers and came only to the sermon.
4. The late Lord Bishop Skinner did at his visitation prevail with the Dean and Chapter to alter it, but upon experience of the former inconveniences did acknowledge his inadvertency and desire it might be restored to the former course, which is that which we hold at present.

¹ Heylyn, Peter. *The History of the Sabbath in two books*. Printed for Henry Seile, 1636, 123.

² GB-WO MS A76 Chapter Act Book 1660–1702, f. 188.

5. We do conceive that this custom which we now observe is conform to the rubric and canons of the church as

(1) to the rubric before the litany where it is ordered that the litany be said or sung after morning prayers upon Sundays etc. which words do intimate a space betwixt morning prayer and the litany.

(2) The old rubric before the communion doth necessarily imply that there should be a distance of time between prayers and the communion service and the new rubric does not direct otherwise.

(3) The 13th canon 1603 as we do conceive confirms our present practice by enjoining that common prayer be said or sung at convenient and usual times and at such place as the Bishop of the diocese or the Ecclesiastical ordinary of the place shall appoint.

Now it being certain that our practice is not forbidden by the said act and ambiguity being supposed, custom ought to determine the thing, for that where there is a law custom is the best interpreter, and where there is no positive law, custom itself is a law. It hath been a constant maxim of government and alterations should not be introduced without great and important causes, being apt to create disputes, censures and animosities.

Will. Thomas Dean

Nath Tomkins Subdean

Will Thornborough Treasurer

Tho Lampburg

Barnabas Oley

William Hopkins

A similar situation evidently prevailed at Canterbury Cathedral: in a publication of 1707, John Johnson refers to this situation at Worcester in relation to his description of proceedings at the Metropolitan Church:

I am well assur'd, that long since the Restauration, in the Metropolitan Church of *Canterbury*, *Morning Prayer* was read at six a clock every Sunday in Summer, at seven in the Winter, at ten they began the *Litany*, and after a Voluntary, proceeded to the *Communion-Service*, and *Sermon*, and so it is, or lately was at the Cathedral of *Worcester*.³

Charles Wheatly describes the contemporary custom at Merton College in Oxford:

And indeed till the last review in 1661 the Litany was designed to be a distinct service by itself, and to be used some time after the Morning Prayer was over; as may be gathered from the rubric before the Communion in all the old Common Prayer Books, which orders, that *after Morning Prayer, the people being called together by the ringing of a bell, and assembled in the Church, the English Litany shall be said after the accustomed manner*. This custom, as I am informed, is still observed in some Cathedrals and Chapels: [footnote: As at Worcester Cathedral and Merton College in Oxford, where Morning Prayer is read at six or seven, and the Litany at ten.] though now, for the most part, it is made one office with the Morning Prayer...⁴

Matins

Throughout the period in question, Morning Prayer was held on 'ordinary days' at six o'clock in the summer and seven o'clock during winter months, as laid down in Chapter 32 of the statutes:

Furthermore on all ordinary days at six o'clock in summer, and at seven in winter morning prayer must be said without singing in some chapel of

³ Johnson, John. *The Clergyman's vade-mecum: or, An account of the antient and present Church of England; the duties and right of the clergy; and of their privileges and hardships*, Vol I. London, 1707, 12.

⁴ Wheatly, Charles. *A Rational Illustration of the Book of Common Prayer of the Church of the Church of England*. London: Henry G. Bohn, 1848, 152.

the church or other place to be appointed by the Dean, by one of the minor canons in his turn according to the custom of the English Church, shortly and with only one lesson, by the evangelist.⁵

After the interregnum, on August 31st, 1660, Richard Browne said Morning Prayer at the cathedral for the first time in over 14 years. This is attested to by Townshend's entry in his diary, where it is also noted that this service took place in the nave in accordance with pre-civil war custom:

At the Cathedral Church of Worcester was at six in the morning the first morning prayer said in the body of the Church according to the ancient custom by M^r Brown ever since the reducing of Worcester to the then parliamentary forces, July 24th, 1646.⁶

Another diary entry, this recorded by John Loveday of Caversham on July 13th, 1733, also refers to 'early Prayers' and suggests that Morning Prayer took place at the far west end of the nave in the two late twelfth century bays:

The two Arches of different form at the very West end were the addition of Bishop Wakefield....Here the early Prayers are said; the place for which in other Cathedrals is generally at the East end of the Nave. In this place is an old stone carved Pulpit.⁷

It seems that a (metrical) psalm was sung at these services. Celia Fiennes relates that 'Just against ye pulpit in ye body of the Church is a Little organ to set the Psalme. Yee ffont is

⁵ *GB-WO MS A155 Statutes of Worcester Cathedral*, containing: I The statutes of Henry VIII; II The revised statutes of Charles II; III The scheme for further revision under Queen Anne. Privately printed for the Dean and Chapter, 1879, Charles II Statutes, Chapter 32 'Of the celebration of divine service'.

⁶ Bund, W. Willis (ed). *Diary of Henry Townshend of Elmley Lovett, 1640–1663*. London: Michell Hughes and Clarke, for The Worcestershire Historical Society, 1920, 72.

⁷ *GB-Lbl Add. MS 133v Extract from the diaries of John Loveday of Caversham, 1711–1789*, entry dated July 13th, 1733.

all of white marble and a Carv'd Cover of wood'.⁸ In the records of a Chapter meeting dated November 26th, 1717, it is noted 'That there be a psalm sung constantly at the parochial morning prayers'.⁹

From at least June 23rd, 1678, Matins on Sundays and Holy Days appears to have been held in the Quire:

To prevent the scandalous neglect of the members of the choir in not coming to morning prayer on Sunday and Holy Days it is enacted that every petty canon and lay clerk of this church and the master and usher of the school shall from henceforth every Sunday and Holy Day throughout the year be ready in the choir to begin the six o'clock morning service and shall there remain during the said service upon forfeiture of 8 pence for every default to be deducted by the treasurer out of their prospective pay.¹⁰

Such negligence on the part of choir members, as described here, had persevered for some years prior to this entry in the Chapter Act book. As early as November 25th, 1671, the Dean and Chapter decreed that minor canons should officiate in the services on a rotational basis in the hope that this might improve attendance. Clearly the duty was not a popular one amongst members of the choir:

Whereas there have been of late unhappy animosities touching ye reading of public and morning divine service at six o'clock, to prevent any

⁸ Fiennes, Celia. *Through England on a Side Saddle: in the time of William and Mary*. London, 1888, reissued New York: Cambridge University Press, 2010, 196.

⁹ *GB-WO MS A93 Chapter Act Book (extracts)* c. 1717, listed under the heading 'Minor Canons'.

¹⁰ *GB-WO MS A76*, f. 104v. These Holy Days were presumably those outlined in Chapter 32 of the Charles II statutes: '...at all the principal annual feasts, that is to say Christmas, Easter and Pentecost, and also the day of martyrdom of our father of blessed memory King Charles the first, the day of our birth and return, the day of our Inauguration and the fifth of November ...on the festival of the true circumcision, epiphany and the ascension of the lord, also of the purification and of the annunciation of the blessed virgin, of all saints...'
(*GB-WO MS A155*).

omission or contest for the future it is ordered by ye Dean and Chapter that the minor canons shall in their courses or turns weekly or monthly as the chanter shall prescribe, discharge this holy duty and if any of them shall violate this order in wilfully neglecting his course, either by himself or another, or if any of them shall start or promote any further unchristian scandalous contention, for the evading of this performance he shall be imputed a disturber of the peace and tranquillity of this church and shall be punished as contumacious.¹¹

Attendance requirements seem to have relaxed in the eighteenth century. Records of a Chapter meeting dated November 26th, 1717 decree the following:¹²

Minor Canons

That there will be two minor canons at least, or one and ye under schoolmaster present at 6 o'clock prayers on Sunday and Holyday mornings upon the penalty of 8d for such as are absent without leave.

That the minor canon whose week is to read be ready either in person or by his deputy to begin prayers as soon as the bell is done upon the penalty of 12d toties quoties not to be remitted.

Lay Clerks

That there be three at least at 6 o'clock prayers on Sunday and Holyday mornings.

¹¹ *GB-WO MS A76*, f. 73.

¹² *GB-WO MS A77* Chapter Act Book 1702–1748, from the back, under the headings 'Minor Canons' and 'Lay Clerks' (1716). Also see *GB-WO MS A93* Chapter Act Book (extracts) c. 1717. The Dean and Chapter prepared these minutes for the purpose of asking the King to confirm them by letter, following the failure of the revised statutes to become law because of the death of Queen Anne.

Scholars at the college school were required to attend Morning Prayer at the cathedral on ordinary days, as can be seen in the following entry in the Chapter Act book made on November 25th, 1677:

Whereas the worship of God at the 6 o'clock morning prayers is the lesse solemn, and the Devotion of the people often disturbed by the late cominge of boyes towards the end of the service It is decreed that all the scholars of the College Schoole shall be ready every morning in the said schoole before the great Bell for the said Prayers hath done tolling, and thence proceed orderly to the Church to the beginning of the said Prayers, and after prayer ended returne quietly and regularly to the said Schoole.

And that this may the more effectually be done the Master and Usher, except in case of sickness or infirmity, are hereby enjoyned to be dayly present themselves att the said Six o'clock Prayers to observe the manners of the Schollars and to awe them into Reverend and decent gestures agreeable to the Place and presence they are in, and shall also order Rolls to be kept and the absence of the Schollars noted, and the offenders duely called to account and punished according to their demerits every Monday morning as hath bin heretofore accustomed, and that this Chapter Act be added to the Orders of the Schoole.¹³

'Second service'

On Sundays, Wednesdays, Fridays and Holy Days, a further morning service, sometimes referred to as the 'Altar service' or Second service', was held in the cathedral at ten o'clock.¹⁴ At this service the Litany was heard. During the earlier part of Davis' life, the choir did not process to service. Rather, as decreed in 1677,

¹³ GB-WO MS A76, f. 103.

¹⁴ GB-WO MS A93.

The Petit canons and Lay-clerkes...be all ready in the Quire in their Surplices and Scholasticall habitt before the bell has done tolling and that they shew respect and reverence by bowing not only to the Bishop but to the Deane and every Prebendary at their first approach in the Quire, and during the Service forbear all unnecessary discourse and vaine gestures...¹⁵

By 1702, it was intended that the choir should assemble at the crossing before the service:

before the Service begins both they [the lay clerks] and the Minor canons and Choristers be ready in their Gowns and Surplices before the Quire Door expecting and attending the going in of the Dean and canons.¹⁶

In 1661, the Bishop of Exeter, John Gauden, suggested that those parts of the service that are ‘most plain, doctrinall, and fundamentall’ (presumably including the Litany, Creed and Commandments) might be said and not sung.¹⁷ Despite this, most cathedrals continued to chant these items. This was certainly the case at Worcester as can be seen in the following Chapter Act book entry of November 25th, 1681: ‘That for the future the Litany shall be constantly sung at the Deske, at the times appointed by the Rubricke, by one Priest and one Lay Clerke’.¹⁸

It is probable that Tallis’ setting of the Litany was used, at least on occasion, during the early years of the Restoration. Nathaniel Tomkins marked a copy of this music found in the cantoris contratenor book of the Barnard set with two alternative responses and the

¹⁵ WCRO 712.17147 BA3945, 1677 Episcopal Visitation.

¹⁶ Ibid., 1702 Episcopal Visitation.

¹⁷ Gauden, John. *Considerations touching the liturgy of the Church of England. In reference to His Majesties late gracious declaration, and in order to an happy union in Church and state*. London: printed by J.G. for John Playford at his shop in the Temple, 1661, 35, quoted in Dearnley, Christopher. *English Church Music, 1650-1750*. London: Barrie and Jenkins, 1970, 99.

¹⁸ GB-WO MS A76, f. 118.

instruction to ‘change by turns’.¹⁹ These additions must have been made between 1661, when the set was purchased,²⁰ and 1681, when Nathaniel Tomkins died, suggesting that these settings were performed during that period. Perhaps they continued to be used after this time also.

Whether or not this practice of chanting the Litany continued uninterrupted throughout the period under consideration here is uncertain. A letter from the prebendary Ralph Battel speaks of the Litany being read rather than sung in 1688:

Yesterday, in our cathedral at the reading of the Litany (which we read every day), there was a mistake made, and one Richard Browne, a lay clerk, read instead of his Royal Highness the Prince of Wales, his Royal Highness the Prince of Orange...²¹

By the 1730s, however, Worcester had abandoned the tradition of chanting at services, to the dismay of some traditionalists:

If such Care is taken then, that every one should be able to hear the Service read, with what more than ordinary Concern must it be observ’d, that in the Churches of *Worcester* and *Lincoln*, the Choir Manner should be *degraded* into the *Parochial*, and instead of its being *gloriously* perform’d by Persons that have been bred up at the Universities, and have, as it were, appropriated themselves to chanting, that those that read there, *can’t be heard by half the Congregation*; whereas if they were to officiate, as other Ministers do in other Cathedrals, they would then *raise* their Voices to such an exalted, harmonious Pitch, as in rehearsing the

¹⁹ GB-WO MS A7.11 Barnard, John. *The First Book of Selected Church Music*. London, 1641, contratenor cantoris secundus, f. 89 and f. 89v.

²⁰ GB-WO MS A73 Receiver General Fabric Repairs 1660–1665, 53, quoted in Atkins, Ivor. *The Early Occupants of the Office of Organist and Master of the Choristers of the Cathedral Church of Christ and the Blessed Virgin Mary*. Worcester: Worcestershire Historical Society, 1918, 63.

²¹ *Royal Commission on Historical Manuscripts, Seventh Report, Part 1 Report and Appendix*. London, 1879, 419.

whole Service *differently*, thro' its different Offices, it would cause them to be *heard* at the *greatest Distance*.

And here it can't but be observ'd too, that instead of the *Choir Way* being ordered to dwindle into the *Parochial*, it would be highly useful and much more serviceable to *Minister* and *People*, for the *Parochial Way*, especially in the great Churches, to be raised up, in some Measure, to the Choir.²²

Communion was administered at this 'Second service', although in 1677 this only occurred on the first Sunday of the month and at the more solemn festivals:

To the third we answer that Divine Service is dayly pformed at Canonick houres according to the Rubrickes in the liturgy. The Sacrament of the Lords Supper is administred the first Sunday in every moneth, and on the more Solemn Festivalls. how oft every priest, Deacon & Lay Clerke receiveth we cannot certainly p^r sent, but thay have been admonished to communicate at least every moneth.²³

Additionally, a sermon was preached. Evidently this was not uniformly enjoyed or even, on occasion, attended by all members of the choir, so that the Bishop was obliged to include an injunction at his Visitation in 1677:

And also that all of them [the members of the choir] decently proceed from Praiers in the Quire to Sermon in the body of the Church, and not slip out as soone as Prayers are ended to the evill example and Scandall of others.²⁴

²² *The rubrick of the Church of England, examin'd and consider'd; and its use and observance most earnestly recommended to all its members, by Thomas Collins, Rector of Beaconsfield*. London: printed for T. Astley; and sold by Mr. Clements and Mr. Keblewhite, Oxford, 1737, 17.

²³ WCRO 712.17147 BA3945 Episcopal Visitation Answers, July 4th, 1677.

²⁴ WCRO 712.17147 BA3945. The theme was a recurrent one and the penalization of offenders was discussed at meetings of the Chapter in 1683 (*GB-WO MS A76 Chapter Act Book 1660–1702*, ff. 123v–f. 124) and in 1717 (*GB-WO MS A93 Chapter Act Book (extracts) c. 1717*, under the heading 'Lay Clerks').

Even in churches where the first and second services ran without a break, a musical interlude was sometimes inserted. Thomas Bennet, explaining the text of the Book of Common Prayer in 1709, suggests that ‘a *Psalm* should be sung before the COMMUNION SERVICE begins to relieve the Congregation, who (if they joined with due fervour), may be supposed something weary’.²⁵ George Bull, Bishop of St. David’s, addressing the clergy of the diocese in 1708 comments

Yet in cathedral or mother churches there is still a decent distinction between the two services: for before the priest goes to the altar to read the second service, there is a short but excellent anthem sung, in imitation whereof in the churches of London, and in other greater churches of the country, instead of that anthem there is part of a psalm sung.²⁶

At Worcester, with a gap of several hours, there was the opportunity for something more. An anonymous lampoon, penned sometime between 1699–1702, makes mention of a ‘musick meeting after mattens’.²⁷ It seems likely that it was for such a meeting that William Davis penned *Lord, grant my just request*.²⁸ This piece was written for three ladies, Agnes Hartopp, Anne Fish and another, unknown, referred to as M^{is} Thr. The piece and the singers for whom it was intended are discussed at greater length in Chapter V. Perhaps members of the choir also performed at the meetings. The following record of the Bishop’s Visitation dated November 6th, 1708 may well refer to their involvement at these occasions, suggesting that they were present and that they received payment for their participation:

²⁵ Bennet, Thomas. *A Paraphrase with annotations upon the Book of Common Prayer: wherein the text is explain’d*. Printed for James Knapton and sold by Edmund Jeffery, bookseller in Cambridge, 1709, 156.

²⁶ Burton, Edward. *The works of George Bull, D.D., lord bishop of St David’s*, Vol. II. Oxford: Oxford University Press, 1846, 18.

²⁷ WCRO BA 1531/40(i) ref. 705:134 Lechmere archives, 12. The lampoon post-dates the death of Bishop Stilligfleet in 1699 and predates that of Catherine Talbot, the second wife of Dean William Talbot.

²⁸ This piece can only be dated approximately as having been composed between 1685–1703: see Chapter V.

His Lp will have a Statute, and now makes an Injunction that no Member of ye Quire be at any Musick Meeting for money from this time under pain of Deprivation.²⁹

‘Sermon’

During the very early years of William Davis’ life, a sermon was preached at the west end of the cathedral at three o’clock each Sunday afternoon. There was little musical involvement beyond the singing of metrical psalms.³⁰ Before the civil war, the congregation was frequently large and sat on specially built raised seats which were tiered to the bottom of the west window.³¹ At this time, the congregation boycotted the sung services in the quire, much to the chagrin of the Dean and Chapter.³² Dispute between the civil authorities (the Mayor and Councilors were vociferous supporters of the ‘sermon’ service),³³ and those of the cathedral inevitably ensued and the controversy was eventually referred to the Archbishop of Canterbury.

At the Restoration, the seats were apparently re-erected, as the following records show:

[1663] Dec 13	To the carpenters for setting up ye seats at ye west end	1-9-2 ³⁴
Aug: 22: 1685	To Covington for matting ye seates in ye west end of ye Church	00-16-00 ³⁵

²⁹ WCRO 714.7 BA 2073, Episcopal Visitation, 1708.

³⁰ Atkins, *Early Occupants*, 48.

³¹ Hamilton, W. D. (ed). *Calendar of State Papers, Domestic Series, of the Reign of Charles I, 1639-40, preserved in her Majesty’s Public Record Office*. London, 1877, 106, letter of Dr. Christopher Potter [Dean of Worcester] to Archbishop Laud.

³² Ibid.

³³ Ibid., petition of Daniel Tyas, mayor, and citizens of Worcester to Archbishop Laud.

³⁴ GB-WO MS A26 Treasurer’s book, 1663 section, 65 ‘Reparationes Ecclesiae’.

³⁵ GB-WO MS A27 Treasurer’s book, 1685 section, f. 18 ‘Expensae Extraordinariae’.

The sermons at this service were preached by the minor canons after the Restoration. To the 19th article of enquiry by the Bishop, dated June 28th, 1677, the cathedral authorities answered thus:

To the 19th we answer that the lecture in the afternoon is preached by some of the members of our church, and though the letter of the act of uniformity be not exactly observed as to the order of having prayers read by the lecturer monthly before sermon, yet we humbly conceive that the end of the statute is answered.³⁶

By 1685, the congregation at this Sunday afternoon service had dwindled; clearly it no longer enjoyed the popularity that it had before the interregnum. On November 25th, 1685, it is noted that payments to preachers would cease:

Whereas the congregation at the Sermon on Sundays in the afternoon is very inconsiderable and is a pretence for many people, children and servants of the city to be absent from their parish churches (where there is constant preaching and is or ought to be catechising too) and yet never come to the college but loiter and spend the time profanely elsewhere to the neglect of their duty and dishonour of God, whereas if they were at their own parish churches their parents or masters would see them engaged in the parochial religious duties, is therefore decreed that the lecturers or preachers at the said sermon shall have no standing pay for the future, but it is agreed that the minor canons of the said church shall have ten pounds a year conferred upon them as a mark of respect to their character and superiority above the lay clerks which shall be disposed of by the special appointment of the Dean yearly at the audit as an

³⁶ *GB-WO MS A76*, f. 191.

encouragement to those that are most diligent and deserve best in discharge of their duty.³⁷

An entry made some seven years later in response to an article of enquiry on August 4th, 1692 appears to confirm that the Sunday afternoon ‘Sermon’ did indeed cease in 1685:

...there is no afternoon lecture on Sundays required by the statutes, but there hath been an afternoon sermon formerly preached by one Dr Wright with the leave of the Dean and Chapter and at the charge of the city until the wars Since the restoration there has been also an afternoon sermon preached by some of the minor canons appointed and paid by the Dean and Chapter till the year 1685 when it was laid down for such reasons as the then Lord Bishop thought sufficient.³⁸

³⁷ *GB-WO MS A76*, f. 137.

³⁸ *GB-WO MS A76*, f. 197.

Evensong

The principal service at which the choir and organists performed was Evensong, held daily at four o'clock in the afternoon in the quire.³⁹ As was the case with the morning services, Evensong was viewed as something of a social occasion. A lady explained, somewhat tongue in cheek, when she wrote to the Spectator about an unnamed church:⁴⁰

Mr SPECTATOR,

January the 14th, 1712

I am a young Woman, and have my Fortune to make; for which Reason I come constantly to Church to hear divine Service and make Conquests: But one great Hindrance in this my Design, is, that our Clerk, who was once a Gardener, has this Christmas so over deckt the Church with Greene, that he has quite spoilt my Prospect, insomuch that I have scarce seen the young Baronet I dress at these three Weeks, though we have both been very constant at our Devotions and don't sit above three Pews off...

At Worcester the same lampoonist referred to above talks of the Dean's wife and daughter:

Ugley they're both but that's no matter
If they'de forbear at Church to Chatter
They plainly shew by all there Actions
They mind not Prayer, but mens transactions.⁴¹

Perhaps as a counter-measure the Dean and Chapter had galleries constructed on either side of the quire around the year 1700 for the ladies, and an injunction at the Bishop's Visitation in 1698 specified 'And since there is a late Provision made for the sitting of

³⁹ *GB-WO MS A93*.

⁴⁰ *The Spectator*, London, January 24th, 1712, No. 283.

⁴¹ *WCRO 705:134 BA 1531/40(i)* Lechmere archives, 13.

Women in the Quire: we ordain & appoint that none of them be permitted to sit in the Organ loft or to go up there in Time of Divine Service'.⁴²

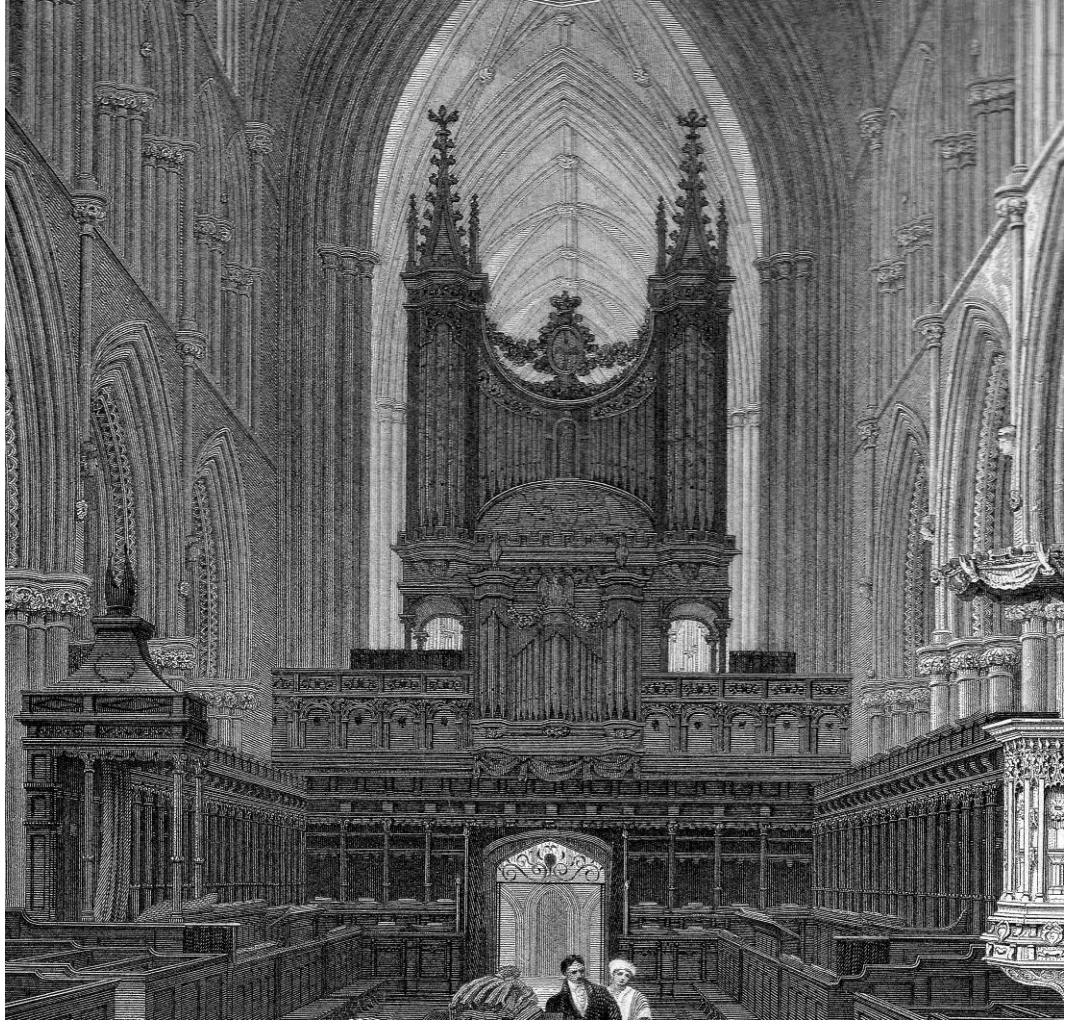


Figure 6. Detail from Plate 12 in Wild, Charles. *An Illustration Of The Architecture And Sculpture Of The Cathedral Church Of Worcester*. Knibb and Langridge, 1823. Worcester Cathedral quire much as it would have looked during the lifetime of William Davis. The stone pulpit (pictured on the right side) was moved from the west end to its position here after Davis' time. The box pews, oak carving (particularly on the screen) and wrought iron above the choir gates can be seen, and the cushions used as book rests in the galleries can just be made out above the stalls.

⁴² WCRO 712.17147 BA 3945(v) Injunctions at Episcopal Visitation 1698, No. 5.

The duties of the Precentor, Organist and Master of the Choristers

The Precentor (or Chanter, as the role is frequently referred to in the records) was an important figure in the musical establishment of the cathedral. He was, by order of statute, to be an ordained man with a good voice, the leader and director of the choir. The Precentor was in charge of keeping a record of absences from services, which he was to report to Chapter meetings fortnightly, and had a duty to care for the choir books. He was also expected to find a deputy if he was away.⁴³

As has already been outlined in the previous chapter, the position of Organist and Master of the Choristers was generally, as it had been before the civil war, a role undertaken by one person alone. However, between 1711–1745, the two roles were divided, as the holder of the post at that time, Richard Cherington, was apparently incapable of discharging his duties to the standard required. The essential responsibilities and requirements of the post in its combined form are, like those of the Precentor, described in the statutes of Charles II's reign, and require its holder to be skilled in singing and in playing the organ, as well as being honest, of good reputation and to lead a generally unblemished life. They allow that if a minor canon or lay clerk was considered more able and experienced than the Organist for the task of training the boys, then the Dean and Chapter could appoint him instead to be Master of the Choristers.⁴⁴

A consideration of the statutes' descriptions of these two positions leads to the conclusion that the Precentor was senior to the Organist and Master of the Choristers. It seems that it was the Precentor and not the Organist and Master of the Choristers who was responsible for the rehearsal and direction of the choir. This role is made explicit by an

⁴³ *GB-WO* MS A155, Charles II Statutes, Chapter 24 'Of the Precentor and his Office'. See Appendix D for a transcription.

⁴⁴ *Ibid.*, Chapter 26 'Of the Choristers and their Master or Organist. See Appendix D for a transcription.

article written by William Hughes, a former chorister of William Davis published in the *Gentleman's Magazine* in May, 1765:

But let me not be thought too presumptuous if I should give a little advice to the chantor.

If the chantor of every cathedral would read a short lecture upon the nature of harmonicks, or make a brief descant on several passages in church-musick, such a method as this might be of great use to church-musick, and at the same time add considerable weight and significancy to the office of chantor.

The chantor should have a correct score of all the musick that is performed in the church; and if a mistake should happen in a single part, such mistake should be constantly corrected from his score.

If the chantor desires a rehearsal of any musick, all the members must comply, and more particularly so if the chantor should desire it in a polite, genteel, and friendly manner.

But, after all, I believe it will be readily granted that the best manner of singing, either with graces or without them, will be of little or no consequence unless all the members are in peace and harmony one with another: With unison of sound, therefore, it will be always necessary to join union of brotherly love and affection.⁴⁵

However, it should be borne in mind that the Precentors of the seventeenth and eighteenth centuries often held posts in London, which would necessarily have taken them away from

⁴⁵ *Rules necessary to be observed by all Cathedral-Singers in this Kingdom* by 'W - m H - s, a Member of the Cathedral Church of Worcester', *Gentleman's Magazine*, May, 1765, 213. William Hughes was a chorister between 1728-1737 and a minor canon from 1741 to his death in 1798, spending almost his entire life in the Worcester Cathedral Choir apart from a few years at Oxford University. The *Rules* have sometimes been misattributed to William Hayes, junior (See Chapter II for more information about William Hughes).

Worcester for long stretches of time. Philip Tinker, minor canon and Precentor between 1634–1646, resumed his post at the Restoration. However, this seems to have been an appointment made as a token gesture of continuity; it is unlikely that he spent much time in Worcester, since he simultaneously held the posts of Chanter at Westminster Abbey, Gentleman of the Chapel Royal and Confessor to his Majesty's Household.⁴⁶ Later and during William Davis' lifetime, Andrew Trebeck, Precentor between 1672–1715, was also a Gentleman of the Chapel Royal. Upon his death, Luke Flintoft succeeded him into both posts.⁴⁷ Reference is made to the inevitable absences of such pluralists in an entry made on November 25th, 1673 to the Chapter Act book, in which it is decreed that an extra fortnight should be allowed for travel to and from London above the actual time of attendance at the Chapel Royal:

And that such of them as are related to his Ma:^{ties} Chappell, shall be freed from the sayd Mulct, during the time of their service there, & for Two Weeks more in respect of their Journeys...⁴⁸

Whether the responsibility for rehearsing and directing the choir in the Precentor's absence fell to another minor canon or to the Organist and/or Master of the Choristers is unclear.

The adult singers in the choir belonged to two distinct groups: they were either minor canons or lay clerks. There was a clear social distinction between the two: the former were normally those who had undergone a university education and were ordained in holy orders, while the lay clerks tended not to be university trained; they generally (at least during the earlier part of William Davis' career) worked as artisans when they were not

⁴⁶ Rimbault, Edward F. (ed). *The Old Cheque-Book or Book of Remembrance of The Chapel Royal from 1561 to 1744*. New York: Da Capo Press, 1966, 216.

⁴⁷ *GB-WO MS A77*, f. 56v, January 18th, 1715/6.

⁴⁸ *GB-WO MS A76*, f. 82, November 25th, 1673.

singing at the cathedral. There was no meaningful movement between the two groups (though exceptionally Peter Cassey was appointed a lay clerk on a temporary basis on November 25th, 1722,⁴⁹ before becoming a minor canon during the following year, a position he vacated in October, 1726),⁵⁰ and it is interesting to note that, despite entering holy orders in around 1709,⁵¹ Adrian Morant Langley, a lay clerk from 1683–1722, was never made a minor canon. This undoubtedly highlights the deep social divide that existed between the two groups.

From the time of the Restoration and during the early years of William Davis' career as a chorister at the cathedral, the salary awarded to minor canons, lay clerks and the Organist was £16. Despite the variation in their titles therefore, they received equal remuneration for carrying out equal duties in the choir. In this way, Worcester Cathedral was unusual at the time.⁵² However, from November, 1685 it was decided that minor canons should receive an extra ten pounds per year. This coincided with the abolition of the Sunday afternoon sermon, at which minor canons had previously been paid to preach. The increase in salary may therefore be considered as compensation for this loss of earnings:

lecturers or preachers at the said sermon shall have no standing pay for the future, but it is agreed that the minor canons of the said church shall have ten pounds a year conferred upon them as a mark of respect to their character and superiority above the lay clerks which shall be disposed of by the special appointment of the Dean yearly at the audit as an encouragement to those that are most diligent and deserve best in discharge of their duty.⁵³

⁴⁹ *GB-WO MS A77*, f. 86v, November 25th, 1722.

⁵⁰ *GB-WO MS A77*, f. 100v, October 13th, 1726.

⁵¹ He signs himself 'A M Langley, Curate' in the Norton parish registers for 1709 (*WCRO Registers of Norton Parish Church*).

⁵² Spink, Ian. *Restoration Cathedral Music: 1660–1714*. Oxford: Clarendon Press, 1995, 394.

⁵³ *GB-WO MS A76*, f. 137, November 25th, 1685.

Of course, it should also be borne in mind that the minor canons were able to supplement their earnings by holding a benefice under the patronage of the Dean and Chapter. The value of these varied.

Supplementary payments were made to those in official positions. The Precentor received an extra two pounds each year in addition to his minor canon salary. Meanwhile, the Organist received an additional eight pounds per year for teaching the choristers. When Ralph Deane took on the responsibility for this in 1711, it was he who was paid this salary of eight pounds.⁵⁴ In 1738, John Merifield seems to have negotiated a large increase in the Organist's pay from £16 to £26:

Memorandum That Ten pounds be paid Mr Merryfield the Organist more than his Usual Salary for the last year as an Augmentation and the same to be yearly continued till further order.⁵⁵

No reason for this increase is given in the entry made in the Chapter Act book. However, it might convincingly have been argued that, severed from the post of Master of the Choristers (held separately at that time by William Davis) and therefore from the extra payment of eight pounds, the prestigious post of Organist lacked the financial remuneration it deserved. It may also have been claimed that £16 was a rather insubstantial salary in comparison to similar positions elsewhere.

⁵⁴ Initially Richard Cherrington also continued to receive an extra four pounds, though these payments were stopped in 1714 (see Chapter II).

⁵⁵ *GB-WO MS A77*, f. 160v, November 25th, 1738.

Choir membership

The choir at Worcester consisted of ten choristers, ten lay clerks and ten minor canons. It was therefore unusually large by the standards of the time.⁵⁶ Between 1707 and the death of Queen Anne in 1714, the Dean and Chapter had proposed changes to the statutes of Charles II on the grounds that they were out of date. By 1714, the suggested revision of the statutes had been completed and approved by the Lord Chancellor. However, the Queen's death prevented their formal enactment and, as a result, they were never adopted. These new statutes were to require the reduction in size of the choir to eight choristers, seven minor canons and seven lay clerks.⁵⁷

It seems unlikely that the whole ensemble can have performed together frequently. As has already been noted, the minor canons were free to hold other livings, thereby augmenting their income. Presumably they were obliged to spend some time in these other places, particularly at the times of principal religious feasts if they were attached to parish churches in Worcester and the surrounding areas, as highlighted in an injunction of Bishop Lloyd dated March 25th, 1709:

that the absence of the Minor Canons on Sundays and holy-days in the morning, be dispensed with whilst they are serving their parochial Cures, and also the absence of such of them as have Cures within the City of Worcester, on Wednesday and Fryday mornings.⁵⁸

In addition there were, of course, no arrangements made for the retirement of elderly or infirm members of the choir, meaning that they could well be absent due to illness for

⁵⁶ Spink, *Restoration*, 394.

⁵⁷ *GB-WO MS A155 Statutes of Worcester Cathedral*, containing: I The statutes of Henry VIII; II The revised statutes of Charles II; III The scheme for further revision under Queen Anne. Privately printed for the Dean and Chapter, 1879, III.

⁵⁸ *GB-WO MS B740b Episcopal Visitation 1709, Injunctions*.

protracted periods. In theory, they were expected to find a deputy, but this was not always possible as can be seen in the case of the painter John Atkinson, remarked upon in July, 1677, for example:

...the officers and members of the Church dayly and personally attend their duties in the Quire (except John Atkinson a Lay Clerke who is aged & bed-ridden and being very poore he hath not bin required to maintaine a substitute.)⁵⁹

There are frequent references in the extant Chanter's Rolls (the Precentor's list of attendance) to such extended illnesses, observable in Figure 7, below and it has already been suggested in Chapter II that Ralph Dean may have advertised his house for rent in order that he might take physic in the country, the usual course of action for one wishing to convalesce at this time.

⁵⁹ WCRO ref b.008.7 BA 3590/4 Answer of the Dean and Chapter to the Bishop's Visitation articles, July 4th, 1677.

D 209

	Number of Absences in Feb ^r & March 1715	in April 1716 to the 20 th day	
M ^r Flintoft	64	44 8	in London & leave to be absent
M ^r Botterley		17	
M ^r Doan	43	17 17	Sick in Feb. & March.
M ^r Taylor	51	17 22	In Parish & before work at his church
M ^r Phillips	17	9	3 days in y ^e country, some other days parish business
M ^r W ^m Smith	20	4 3	Indisposition
M ^r Smith W ^m	10	10	
M ^r Rich ^d Smith	10	15 4	Parish business
M ^r Cherington	7	7	
M ^r Hall	21	5	In y ^e country oft
M ^r Sangley	30	43	Sick
M ^r Salisbury	31	11	took Physick
M ^r Taylor	62	26	
M ^r Davis	20	9	
M ^r Ralph Doan	17	13	
M ^r Douglass	7	0	
M ^r M ^r -	0	5	had leave for some of y ^e days to go to y ^e Country

Figure 7. GB-WO MS D209. An extract from the Chantor's Roll (the roll of attendance, the maintenance of which the Precentor was responsible for), February, 1715/6–April 20th, 1716.

Furthermore, the attendance of choristers appears to have been neglected during Cherington's time as master, as recorded in the following response to the Bishop's Visitation, dated June 25th, 1702:

...As to the attendance of the choristers and the almsmen, no roll being kept we cannot make any exact answer, but have observed in the general a great neglect. [signed: Andrew Trebeck, Ambrose Meredith, George Yardley, Philip Blondel, Robert Bell, John Dean, John Wythes].⁶⁰

As well as the ten full choristers listed in the records at any given time, there may also have been boys serving terms as probationers. This is indicated in the advert placed in the *Worcester Post-Man* during William Davis' time as Master of the Choristers, which announces that suitable candidates, 'if approv'd of, be instructed in the Rudiments of Song; and when deserving, prefer'd to the Choir'.⁶¹ The advert appeals for boys between the ages of seven and ten. It is unusual to find a chorister starting under the age of nine during this period, lending weight to the suggestion that there were younger boys attached to the choir too. However, it should be noted that, in 1726 and 1727, only nine boys were listed amongst the choristers,⁶² presumably meaning that there were no probationers then available to be promoted to full choristerships.

As at other cathedrals, membership of the choir was often held by more than one person from within the same family. It has already been noticed that William Davis began as a chorister while his father was Organist and Master of the Choristers and that his brother Charles was also a treble at the time. Between 1687–1690/1, the Fosbrook family was represented by as many as three generations.⁶³

⁶⁰ *GB-WO MS A77*, June 25th, 1702 Answer of the Minor Canons to a question about attendance at services.

⁶¹ *Worcester Post-Man*, Friday November 15th–Friday November 22nd, 1723, No. 752.

⁶² *GB-WO MS A48* Treasurer's book 1726–1728, 11–12.

⁶³ *GB-WO MS A27*.

Choir rehearsals

Little is known about the extent to which the choir prepared for the daily sung services. At the time of the Restoration, it was noted in a Chapter Order of April 27th, 1661 that they should meet at least twice a week to rehearse:

That the members of the Quire doe attend the Quire service on Sundaies and holydaies satterdaies in the evening the eves of hollydaies and to meet twice a week att leste in some convenient place wthn the precincts of the sd Cathedrall church to exercise and to trie their voyces and fitt themselves for the more solemne and orderly pformance of the service of God in the said Quire.⁶⁴

Clearly regular rehearsals were envisaged at this early stage after the Restoration. However, two important factors should be borne in mind, which suggest that this situation during the early years after the Restoration might have been exceptional. First, the choir was newly formed after a substantial absence. All boy choristers must necessarily have been entirely inexperienced, while the adult singers were undoubtedly out of practice after a break of 14 years. Rehearsals must therefore have been essential in order to bring the choir up to a reasonable standard. Second, there was an expectation that the King was to visit on September 3rd of that year to mark the anniversary of the Battle of Worcester.⁶⁵ Although this visit never occurred, undoubtedly there will have been a sense of anticipation and careful preparation of the choir will most likely have been deemed necessary.

⁶⁴ *GB-WO MS A76*, f. 9, quoted in Atkins, *Early Occupants*, 64.

⁶⁵ Atkins, *Early Occupants*, 66.

The next ruling on rehearsals occurs much later in an entry dated November 26th, 1716, though this is relevant only to the training of the boys. It was decreed by the Dean and Chapter ‘That the Master of the Choristers [who at that time was Ralph Dean] do teach them at least Thrice a Week’.⁶⁶ There does however appear to be some discrepancy in the matter. In the record of a Chapter Meeting, supposedly held in November, 1716, it was decided ‘That the master of the choristers do teach them at least twice a week.’ And ‘That they be examined as to their proficiency in music at the General Chapters at Midsummer and Audit’.⁶⁷ It seems that in one of these sources the year has been wrongly recorded, the scribe of one of these entries misreading or mishearing either the word ‘twice’ or ‘thrice’.

An entry in the Chapter Act book made on June 23rd, 1691 suggests that preparation at this time was so scanty that the choir appears, at least on occasion, not to have been made aware of what music was to be performed until the service was underway:

The Dean and Chapter having taken notice that the solemn service in the choir is often interrupted and uncertain for want of frequent conference betwixt the chanter or his deputy and members of the choir in order to the appointing and settling the performance thereof, to obviate this inconvenience as much as may be they have agreed and resolved and do hereby appoint and enjoin the said chanter or his deputy and the minor canons, organist, lay clerks and choristers of the church to appear in the vestry before every service, morning and evening, whilst the bell is tolling for prayers where the said members of the choir shall receive direction and orders from the chanter or his deputy concerning the service and anthem to be performed which they shall execute accordingly and after such orders received they shall in their surplices in the body of the church expect and attend upon the Dean, Subdean or senior prebendaries resident going into the choir, and whosoever of the said minor canons

⁶⁶ *GB-WO MS A77*, November 26th, 1716.

⁶⁷ *GB-WO MS A77*, from the back, under the heading ‘Choristers’ (1716).

organist or lay clerks shall fail herein (without a just cause to be allowed by the Dean, Subdean or senior prebendary) shall forfeit 4 pence toties quoties. The perditions to be deducted by the Treasurer monthly out of the wages of the offender according to the chanters monthly roll and distributed to the poor by direction of the said Dean, Subdean or senior prebendary resident...⁶⁸

There is a small amount of evidence that sheds light on the surroundings in which the choir was prepared for its duties during the period after the Restoration. In 1671, while he was Organist and Master of the Choristers, Richard Davis appears to have held rehearsals in his own home, at least during the winter months:

It is ordered also that the lay members of the choir shall in respective grateful acknowledgement of their obligation to the minor canons provide three tons of coal and a sufficient proportion of candles for the winter preparatory musical exercises in the lodgings of Mr Davis the organist.⁶⁹

During William Davis' lifetime, the room in the triforium of the south aisle in the nave may have been used as a rehearsal space.⁷⁰ Prior to 1675, as at the present time, this room functioned as the cathedral's library. However, books were removed from there to the Chapter House in around May, 1674, in accordance with the decision made by the Dean

⁶⁸ *GB-WO* MS A76, f. 154, June 23rd, 1691.

⁶⁹ *GB-WO* MS A76, f. 73. The 'grateful acknowledgement of their obligation' refers to a compromise over 'unhappy animosities' regarding the six o'clock service, though the nature of this is not clear. The house may have been the one that Richard Davis was allocated in 1663, but the Organist was also granted the lease of a house at the east end of the College Green which had previously been known as the choristers' school or the singing school. (A petition by Richard Davis about a cellar and a garden belonging to this house exists in *GB-WO* MS A76, f. 140. This was a very longstanding dispute and dated back at least as far as Thomas Tomkins' time. *GB-WO* MS A14 Canon's Book, f.102 records the result of a Visitation of 1614 mentioning that 'Dr Thornton detaineth Mr Tomkins yard and cellar under his house').

⁷⁰ The room in the triforium of the south aisle of the nave, now (and prior to 1675) used for the cathedral library is only accessed by a circular stone staircase of 40 steps in the south-west turret of the south aisle. At the foot of the stairs are two doors – one into the cathedral and one into the north-west corner of the cloister. The two western bays form an ante-chamber to the library and the library itself measures 121ft by 19ft 2ins and has 12 square headed windows.

and Chapter on November 25th, 1671.⁷¹ These books did not return until 1866. From 1676, references to a ‘musick-room’ begin to appear, including the following:

ffebru: 18 [1684]	for mending ye locks of ye Chap: howse & musick-roome & new keyes	00-05-00 ⁷²
ffeb 25 [1685]	paid for ye musicke roome per bill	00-14-11 ⁷³
May 22 [1686]	pd Jo: Bradly Smith for barres for ye musick-roome chimney	0-4-9 ⁷⁴
May 22 .86	pd for hearth money for ye library & musick-roome-Chimney	0-5-0 ⁷⁵

⁷¹ Atkins, Ivor and Neil Ker (eds). *Catalogus Librorum Manuscriptorum Bibliothecae Wigorniensis, made in 1622–1623 by Patrick Young*. Cambridge: Cambridge University Press, 1944, 24.

⁷² *GB-WO MS A27*, 1685 section, f. 17 ‘Expensae Extraordinariae’.

⁷³ *GB-WO MS A30* Treasurer’s book 1686, f. 24 ‘Reparationes Ecclesiae’.

⁷⁴ *Ibid.* No hearth is visible now but hearths were found in various rooms in the cathedral: ‘Over this chapel [Jesus Chapel], and also over the north porch, it appears that lodgings had anciently been provided for those who were appointed to watch the church; a fire-place is found in each, and over the porch a small oven is made, in the wall on the north side aisle of the nave’ (Chambers, John. *A General History of Worcester*. Worcester and London, 1819, 106.

⁷⁵ *GB-WO MS A30*, f. 27 ‘Expensae Extraordinariae’.

Michael Craze has drawn attention to the graffiti still visible in this room, lending weight to the argument that it was this space which was used by the choristers and possibly also the adult singers of the choir.⁷⁶ Of particular interest in relation to this study are the names of boys who were choristers during William Davis' tenure as Master of the Choristers found carved into the stone:

- 1721 R Mence / R Roberts / WH
- 1721 Will Dean
- 1721 R Hall

It was probably therefore this room (or rooms; Michael Craze suggests that the current library was previously divided into smaller rooms),⁷⁷ in which William Davis taught the choristers and for which he was required to procure coal, as shown by the regular annual payments made to him by the cathedral authorities from 1722: 'To Mr Davis for two tun of coals and carriage for fire for the choristers y^s year 00-17-00'.⁷⁸

Records of payment for tuning show that there was an organ in the music room: 'Dec 6 [1686] Paid Mr Smith for tuning the little Organ in ye Musick room 1-10-0'.⁷⁹ Additionally, in the Book of Acquittances, the following confirmation of payment is found: 'Dec 6 1686 Then received of Mr Hopkins treasurer the sum of 30s for tuning the little organ in ye music room by Me Christian Smidt'.⁸⁰

At the turn of the century the cathedral possessed at least one stringed keyboard instrument which perhaps also resided in the music room: payment of 06-09-00 was made

⁷⁶ Craze, Michael. *King's School, Worcester 1541–1971*. Worcester and London: The Trinity Press, 1972, 152.

⁷⁷ *Ibid.*, 151–152.

⁷⁸ *GB-WO MS A46* Treasurer's book 1722, 37 'Expensae Annuales'.

⁷⁹ *GB-WO MS A27*, 1687 section, 'Solutiones extraordinariae'.

⁸⁰ *GB-WO MS A29* Book of Acquittances.

in 1702 for ‘an Espinett’.⁸¹ Additionally, in 1739, a payment was made to the then Organist, John Merifield, for the upkeep of a harpsichord: ‘To Mr Meryfeild for repairing & keeping in order the Harpsicord in the Church’s possession 2-02-00’.⁸²

The organs

The ‘little organ’ at the west end of the nave

As has already been noted, William Davis was responsible for playing the organ at services held in the nave between 1687–1690, for which he was paid 00-15-00 per quarter. There had been an organ at the west end of the cathedral since the early seventeenth century at least.⁸³ It was used to accompany the singing of psalms at Matins and at the service known as the ‘Sermon’ on Sunday afternoons.⁸⁴ As the Sunday afternoon sermon or lecture was discontinued in 1685, apparently because the congregations were small and it was suggested they would be better catered for at their parish churches,⁸⁵ Davis would only have been called upon to play at the morning service.

From 1667 a series of payments were made to Henry Richards for the building of an organ gallery at the west end of the nave.⁸⁶ Ivor Atkins has suggested that, before the civil war, the ‘little organ’ stood on the south side of the building under the third arch from the west.⁸⁷ Atkins is presumably reliant upon Valentine Green’s description of the physical arrangements at the west end *after* the civil war, in which he notes that ‘under the

⁸¹ *GB-WO* MS A36 Treasurer’s book 1702, ‘Expensae Extraordinariae’.

⁸² *GB-WO* MS A125xi Receiver General’s Book, 1739 section.

⁸³ ‘Paid to Mr Tomkins for playing on the organ at sermon times and morning prayer viiis iiiid’ [entry deleted] (*GB-WO* MS A26, 1619 section, 81).

⁸⁴ ‘Organistae formerly allowed for his paines in playing to the psalms at Sermons & morning prayer 2-13-4’ (*GB-WO* MS A28 Treasurer’s book, 1643 section).

⁸⁵ *GB-WO* MS A76, f. 137, November 25th, 1685.

⁸⁶ *GB-WO* MS A26, 1667 section, 25 ‘Expensae Extraordinariae’.

⁸⁷ Atkins, *Early Occupants*, 48.

third arch on the south side was an organ, long since removed from the church'.⁸⁸ Whether Atkins' assertion as to the situation of the organ before the civil war is correct or not is uncertain. However, Valentine Green's description probably does not reflect the situation after the Restoration,⁸⁹ as an entry in the Treasurer's book on January 12th, 1666/7 suggests that the 'little organ' was in fact accommodated in the north aisle: 'Paid to Hen. Richards for Making of the little organ gallery in the north isle and y^e grates at the college gate 01-12-00'.⁹⁰

In addition to erecting the gallery, Henry Richards was also responsible for moving an organ onto it:

Jan 26 [1666/7]	Paid to Hen. Richards in work in removing the organ	1-0-8 ⁹¹
March 12 [1666/7]	Paid to Mr Harriss for removing And mending y ^e old organ	5-0-0 ⁹²

It is possible that this may have been the Dallam organ that was originally erected in the quire under the auspices of Thomas Tomkins between 1613–1614.⁹³ That the old organ was mended at the time of its removal suggests that it was put to some further use. The specification of this Dallam instrument is given in Table 1, below.

Payments for playing the 'little organ' were made separately and the Treasurer's books show that these were not necessarily made to the cathedral organist. During Davis'

⁸⁸ Green, Valentine. *A Survey of the City of Worcester: Containing the Ecclesiastical and Civil Government Thereof*. Worcester, 1764, 59.

⁸⁹ Perhaps Valentine Green's description was based on the positioning of the organ by Swarbrick referred to earlier in the chapter, built in 1734 and which may quite possibly have been situated on the south side of the building.

⁹⁰ *GB-WO MS A26*, 1667 section, 25 'Expensae Extraordinariae'.

⁹¹ *Ibid.*, 26 'Expensae Extraordinariae'.

⁹² *Ibid.*

⁹³ Atkins, *Early Occupants*, 46.

lifetime, Charles Hopkins (1675), Richard Browne (1676–1683), William Davis (1687–1690; he was also awarded a five pounds gratuity in 1724 as noted in Chapter II), Richard Cherrington (1691–1700, 1714), John Hoddinot (1701–1713) and John Merifield (1736, 1741, 1744) all received money for carrying out the duty. Evidently after Hoddinot had ceased to play the ‘little organ’, the organ was not used for some time. On April 5th, 1715, it was decided

That the little organ haveing not been used for some time past and having been shamefully neglected when it was used it is ordered that the Sallary of three pounds per Annum which has been hitherto allowed for the playing upon it be stopped at the Expiration of this Quarter and that a copy of this Act be given to the Treasurer.⁹⁴

The morning service continued however, as discussed at the beginning of this chapter. Despite the cessation of regular payments to musicians for playing the ‘little organ’, it was still used at least from time to time, as is evident from the payments made to Davis and Merifield in the years noted above. Given that, in 1715, it was described as being ‘shamefully neglected’, one would expect a record of repairs or replacement over the following years. The following references in the Receiver General’s book date from 1734 and, although they are not specific, it is possible that they refer to the west end organ:⁹⁵

[1734]	pd M ^r Swarbrick in part of 80 ^{li} agreed for an Organ	40-0-0
[1734]	Expended at Coventry in treating treating w th him ab ^t y ^e Organ	1-5-0

⁹⁴ *GB-WO MS A77*, f. 52v, April 5th, 1715.

⁹⁵ A125xi Receiver General Book, 1734 section, ‘Expensae Extraordinariae.

The quire organ

The organ in the quire during Davis' life was that built by Thomas Harris between 1666–1669. At this time the authorities at Worcester, as elsewhere, were principally concerned with the restoring of tradition rather than with progression. It is therefore unsurprising to find that the specification of Harris' instrument is very similar to that of the aforementioned Dallam organ, built between 1613–1614:

Thomas Dallam organ, built 1613–1614		Thomas Harris organ, built 1666–1669	
<i>Great</i>		<i>Great</i>	
Open diapason 10’	7½” diameter CC, “pure	Open diapason 10’	8” diameter CC, 4”
Open diapason 10’	and massy metal”,	Open diapason 10’	diameter C
Principal 5’	“all in sight”	Principal 5’	metal
Principal 5’		Principal 5’	metal
Recorder	metal, stopped	Recorder	metal
Twelfth	metal	Twelfth	metal
Fifteenth	metal	Fifteenth	metal
Fifteenth	metal	Fifteenth	metal
		[spare place]	
<i>Chaire</i>		<i>Chaire</i>	
Principal 5’	metal, in front	Open diapason	wood, down to AA
Stopped diapason	wood	Principal	metal, in front
Flute 5’	wood	Stopped diapason	wood
Fifteenth	metal	Flute	added to scheme later
Two and twentieth	metal, “squeelers”	Fifteenth	
		Two and twentieth	

Table 1. A comparison of the specifications of the Thomas Dallam organ (built between 1613–1614, details from *GB-WO* MS D248 and *GB-Ob* MS Add. C304a, f.141) and the Thomas Harris organ (built between 1666–1669, details from *GB-WO* MS A7xvi Register 1664–1670, f. 25)

Thomas Harris seems to have used the description of the Dallam instrument in *GB-WO MS D248* as a starting point for his design, adding the comment ‘July 2 1666 Add in ye new organ. An open Diapason of wood leaveing out nine of ye Basses’.⁹⁶ This was the only significant difference between the two instruments on paper, apart from a spare slider on the Great Organ. This Open Diapason, located on the ‘Chaire’ Organ, had been described in the contract as ‘one open diapason of wood, having nine pipes towards the bases beginning in A re’. The expression ‘leaveing out nine of ye Basses’ (ie. omitting CC to GG#) indicates that the lowest note of the organ, as in the Dallam instrument, was CC.

Harris’ instrument, like that by Dallam, was evidently a transposing instrument.⁹⁷ Nathaniel Tomkins describes the Dallam organ as having ‘2 open diapasons of pure & massy mettall. double F fa ut (of the quire pitch & according to Guido Aretines scale (or as some term it double C fa ut according to ye keys & musiks) an open pipe of ten foot Long’,⁹⁸ and the new Harris likewise had a bottom note of CC with a pipe of 10 foot speaking length.⁹⁹

A new case was built to house the Harris organ, which was based on that at Windsor ‘before the wars’.¹⁰⁰ Both east and west front of this case were illustrated by Charles Wild in 1823, shown below:

⁹⁶ *GB-WO MS D248*.

⁹⁷ Johnstone, Andrew “‘As it was in the beginning’”: Organ and Choir Pitch in Early Anglican Church Music’. *Early Music* 31 (2003), 507–25.

⁹⁸ *GB-Ob MS Add. C304a*, f. 141.

⁹⁹ Harris’ contract (*GB-WO MS A7xvi*, f.25) specified a ten foot pipe length for the Great open diapason and the Chaire open diapason as ‘one open diapason of wood, having nine pipes towards the bases beginning in A re’. The expression ‘leaveing out nine of ye Basses’ (i.e. omitting CC to GG#) indicates that the lowest note of the organ, as in the Dallam instrument, was CC.

¹⁰⁰ *GB-WO MS A7xvi*, f. 25.

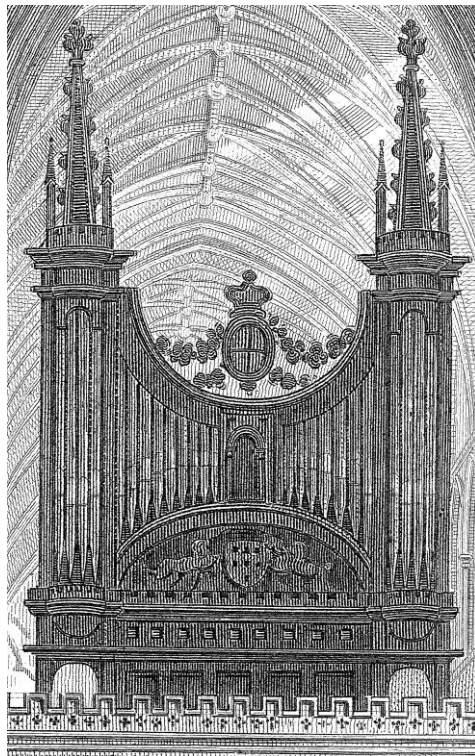
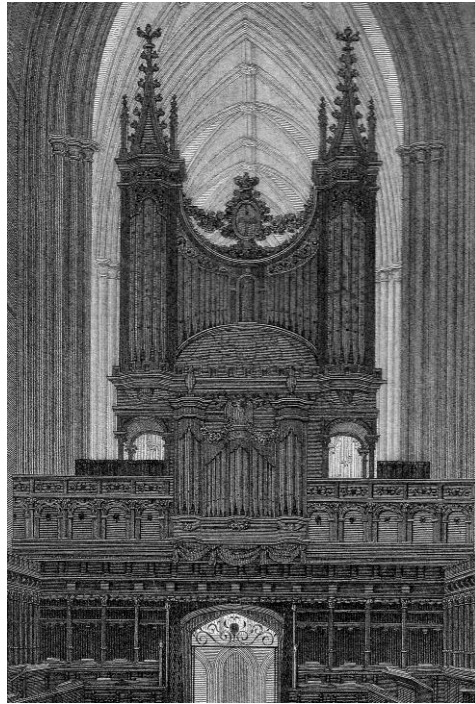


Figure 8. The organ case pictured both from the east (above) and the west (below), as illustrated in Wild, Charles. *An Illustration Of The Architecture And Sculpture Of The Cathedral Church Of Worcester*. Knibb and Langridge, 1823,).

Harris' organ was clearly subsequently augmented by the addition of new stops. Certainly by the early years of the eighteenth century it must have possessed a cornet stop as a number of anthems copied into the organ book *GB-WO MS A3.10* call for its use. Among these is Davis' *Let God arise*, in a copy dated 'Novem^{br}: y^e 20/1705'.¹⁰¹ Additionally, Aldrich's *The Lord is King* includes short solo passages for the cornet stop, as can be seen in Figure 9, below.

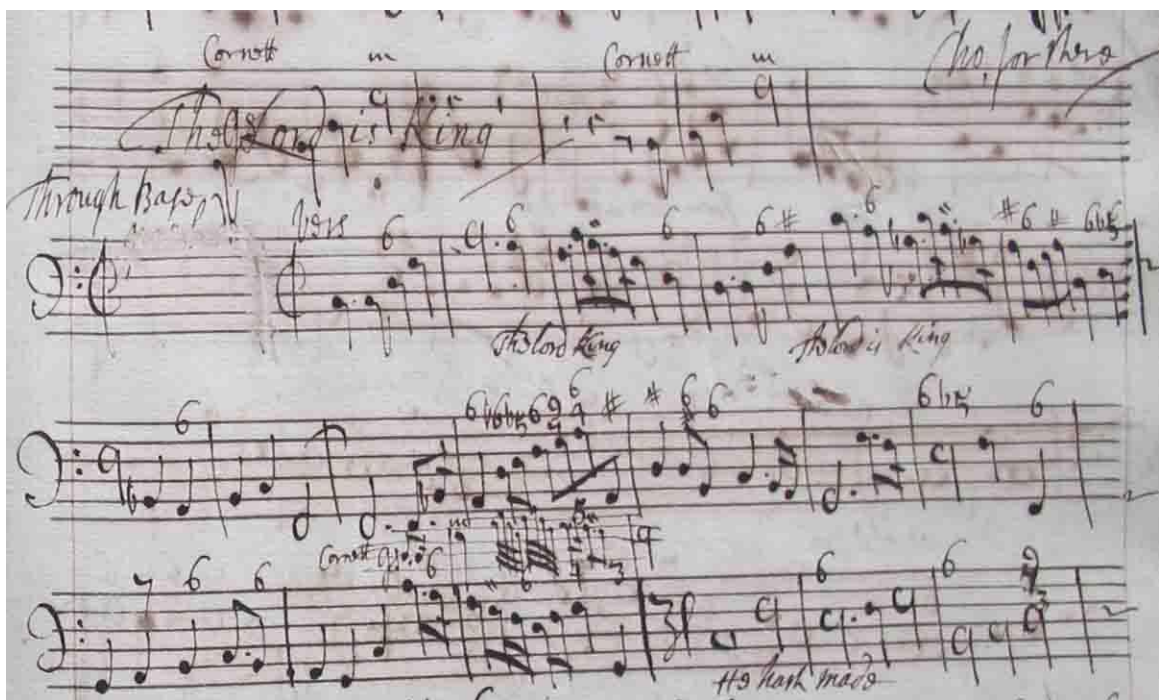


Figure 9. *GB-WO MS A3.10*, 44. An extract from Henry Aldrich's *The Lord is King*, copied by William Davis. A right hand part for cornet has been inserted between the staves.

Although this anthem is undated, the piece copied immediately afterwards (Rossi's *O God thou hast cast us out*) bears the postscript 'Decem^{br}: y^e 25 1707 Paid by Dr Chandler to this place'.¹⁰² Two pieces by Davis himself make use of the cornet stop: *Why standest*

¹⁰¹ *GB-WO MS A3.10*, 10–15.

¹⁰² *GB-WO MS A3.10*, 54.

thou so far off O Lord and *They that put their trust in the Lord*. It should also be noted here that the volume of solo keyboard music copied by Davis, copied in around 1700, contains a number of Cornet Voluntaries by John Blow.¹⁰³

The instrument appears to have gained a trumpet stop as well: there are references to its use throughout Goldwin's *O Praise God in his Holiness* and Lamb's *O Worship the Lord* in the same organ book.¹⁰⁴ The inscription 'P^d: to this place – Jan: y^e 14th – 1723 – John Hoddinott' appears at the end of Lamb's anthem,¹⁰⁵ therefore suggesting that the trumpet stop had been installed by this time. Lamb's anthem contains directions for the use of 'Trumpets' and 'ecco Trumpet', though whether this should be taken to mean that there was more than one trumpet on the instrument (perhaps one enclosed and the other not so) is uncertain. The piece also requires the use of the cornet stop and a 'Nason' in the right hand at one point.

A. G. Hill, writing of the organ that his grandfather William Hill had replaced in 1842, attributes it to Smith:

Some of the English pipes of the seventeenth century are ornamented by a single punched-out projection or nail-head immediately over the apex of the mouth or leaf. The smaller pipes in the choir front of Smith's instrument at Worcester Cathedral were so treated, but unfortunately, the whole was removed when the present (quire) organ was built in 1842.¹⁰⁶

¹⁰³ *GB-Lbl* Add. MS 31468.

¹⁰⁴ *GB-WO* MS A3.10, 130–136; *GB-WO* MS A3.10, 201–211.

¹⁰⁵ *GB-WO* MS A3.10, 211. However the hand does not match that in other organ books written by John Hoddinot. Presumably he was accepting payment on behalf of an assistant or pupil who had completed the work on his behalf.

¹⁰⁶ Hill, Arthur. *The Organ-cases and Organs of the Middle Ages and Renaissance*. London, 1883–1891 (2 vols), 36.

It is notable that two earlier nineteenth-century sources make the same assertion that Smith was responsible for the instrument.¹⁰⁷ Certainly there were a number of payments made to Bernard (or Christian) Smith in the 1680s and 1690s. Receipt of one of these is confirmed in the Book of Acquittances:¹⁰⁸

Nov 4 [1687]	Received of Mr Hopkins treasurer of the Church of Worcester the sum of two and twenty pounds [signed] Bernard Schmidt	22-0-0
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There are also various payments recorded in the Treasurer's books:

9 ^{bis} 23 [1686]	Pd. Mr Smith ye Organmaker Per Mr Panting	30-15-00 ¹⁰⁹
Jan 12 [1686/7]	To Christian Schroid in part for Mending ye lower organ	03-00-00 ¹¹⁰
Nov 4 [1687]	Paid to Mr Smith ye organmaker in part of which is due to him	22-00-00 ¹¹¹
Nov 22 [1687]	To Mr Smith ye organmaker received by his wife more	22-00-00 ¹¹²

¹⁰⁷ 'The organ in this Cathedral is said to have been built by Father Schmydt...' (*GB-Lcm* MS 1161 *Organographia*, 42); 'Said to have been built by Father Schmidt but repaired by Bridge, 1730' (Pearce, C. W. *Notes on English Organs of the period 1800-1810 taken chiefly from the M.S. of Henry Leffler*, London, 1912). These two sources are not entirely independent however: see Thistlethwaite, Nicholas. *Source-Materials from the Early 19th Century*. British Institute of Organ Studies, Vol. 1, 1977, 75.

¹⁰⁸ *GB-WO* MS A29.

¹⁰⁹ *GB-WO* MS A30, 28 'Expensae Extraordinariae'.

¹¹⁰ *GB-WO* MS A27, 1687 section, 'Solutiones extraordinariae'.

¹¹¹ *Ibid.*

¹¹² *Ibid.*

(At the foot of the page on which the entries copied above are recorded is written

‘Debentur Dno Smith pro organorum reparationem 51-18-01’.¹¹³)

Nov 30 [1691]	To Mr Smith organmaker	10-0-0 ¹¹⁴
May 12 [1697]	To Mr Smith ye organmaker By Mr Battells hands	08-00-00 ¹¹⁵
Mar: 9 [1699/1700]	P ^d . by D ^r Hopkins to M ^r Smith for mending y ^e organs	20-0-0 ¹¹⁶

Further payments may well have been made to Smith at around this time. Records are patchy during this period; the Treasurer’s books for 1688, 1689, 1692, 1694 and 1698 are all missing. For the organ to be considered to have been by Smith in later times, it seems that he must have made his mark on the instrument during this period. Though nothing is known of what work he actually carried out on the instrument, it may be conjectured that he shifted the pitch of the organ so that it was no longer a transposing instrument. Perhaps he also dispensed with the duplicated principal and fifteenth ranks; certainly this would have freed space for extra stops, such as a trumpet in the Great division, for example. It may also have been possible for Smith to add a mounted cornet on a new soundboard and perhaps even also a small echo department. Though there is no evidence to support these claims, such developments would have reflected contemporary trends in organ building at the time. Furthermore, the markings made in the organ score observed above seem to suggest that the organ at Worcester developed along these sorts of lines.

¹¹³ Ibid.

¹¹⁴ *GB-WO* MS A27, 1691 section, *Expensae Extraordinariae*.

¹¹⁵ *GB-WO* MS A33 Treasurer’s book 1697, 47 ‘*Expensae Extraordinariae*’.

¹¹⁶ *GB-WO* MS A35 Treasurer’s book 1700, ‘*Reparationes Ecclesiae*’.

CHAPTER IV

THE SACRED MUSIC OF WILLIAM DAVIS

This chapter provides a comprehensive discussion and analysis of the anthems and services of William Davis and, in so doing, places a hitherto relatively unknown name on the map of musical history. In order to set Davis into context, it is worth citing the extensive work of Ian Spink, an authority on the cathedral music of this period.¹ He describes William Croft as ‘the most important figure in English Church music between Purcell and Greene’,² while of Davis he says that ‘on this evidence [of the piece *Let God arise*] the composer would seem to be one of the more talented of Croft’s contemporaries – which makes the incomplete nature of the rest of his output particularly disappointing’.³ These assertions serve both to place Davis within his time and also alongside Croft, for whom he forms a kind of satellite. It is therefore through this connection with Croft as an ‘important figure’ that Davis may be more tangibly positioned in the continuum of musical history.

Spink’s assertion about Davis leads us to question whether we would still consider him to be one of the more talented of Croft’s contemporaries now that we are aware of a greater body of work, or whether these findings are a disappointment. Spink himself, aware of this larger output before writing his Grove article on Davis, notes that ‘His anthems are good examples of what Croft’s provincial contemporaries were capable of’.⁴ Arguably, regardless of the outcome, Spink’s original premise legitimises a detailed study of the corpus of Davis’ work, his reference to the prominence of Croft implying that

¹ Spink, Ian. *Restoration Cathedral Music: 1660–1714*. Oxford: Clarendon Press, 1995.

² *Ibid.*, 185.

³ *Ibid.*, 398.

⁴ Spink, Ian. ‘Davis, William’, in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie and John Tyrrell. London: Macmillan, 2001. Accessed at Grove Music Online, ed. Laura Macy. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45539> (accessed January 6th, 2009).

comparison of the two composers provides a useful means of elucidating further on the music of the lesser-known man.⁵

Unsurprisingly, given Davis' lifelong service as a choir man and organist at Worcester Cathedral, the majority of his extant compositions are sacred pieces. In addition to a service setting that includes the Te Deum, Jubilate, (both incomplete), Venite, Magnificat and Nunc Dimittis, a version of the Jubilate 'to Mr Bevan', an incomplete sketch for a further Jubilate 'to Mr Halls in E flat' and a psalm chant, fourteen anthems by William Davis survive in various different sources, though three are incomplete.⁶ It is the anthems that will be first considered here.

The Restoration anthem has helpfully been defined by Ian Spink as 'a musical setting of a sacred text drawn from scripture (most often from the Psalms) or from the Book of Common Prayer, and intended for performance in the cathedral service'.⁷ It is distinct from the afore-mentioned canticles and psalms in that it is not a setting of the 'ordinary' or more integral parts of the worship, but rather it was the only point during the service of sung Evensong in which a composer might have some freedom concerning the choice of texts. It is therefore logical that the anthem should have 'furnished a primary attraction for the musical church-goer' and,⁸ by the same token, that Davis' setting of his anthem texts should be given detailed consideration in this chapter.

Broadly speaking, anthems were composed in two different styles: full and verse. In simple terms, these are defined by the predominant scoring in the piece, the former requiring the full choir to sing for the majority of the time with perhaps only a single short

⁵ It is worth noting that Davis would doubtless have been aware of Croft's music before subscribing to *Musica Sacra*, published in 1724 (see Chapter II). Some 38 pieces by him exist in the Worcester part-books and is likely that a number of these were copied during the early part of the eighteenth century. Certainly it is inconceivable that Davis would not have known at least a handful of works by one of the foremost royal sacred musicians of the day.

⁶ For a comprehensive list of Davis' sacred music, see Appendix A. The complete works and those that have been reconstructed by the editor can be found in the accompanying edition (Volume II of this thesis)

⁷ Spink, *Restoration*, 28.

⁸ Dearnley, Christopher. *English Church Music 1650–1750*. London: Barrie & Jenkins, 1970, 109.

section for solo voice or a group of soloists, and the latter consisting of music scored for solo voice(s) with only a small amount of participation by the full choir. Of the two styles, the verse anthem was undoubtedly the most popular during the post-Restoration period.⁹

The full anthems

The full anthem, as the designation suggests, required the participation of the whole choir for the majority of the piece. Although the style had gradually declined in popularity during the period following the Restoration in 1660, it enjoyed a resurgence towards the end of the seventeenth century, perhaps, as Spink has suggested, in response to ‘the move in 1689 towards Protestant comprehension’, which, ‘though [temporarily] defeated, may have forced composers into a recognition that there were some meretricious elements in the verse anthem, and that the ancient “solemn and grave style” was preferable’.¹⁰ Given that the number of full anthems produced by composers at the turn of the eighteenth century was still rather small in relation to the verse anthem, this is perhaps an overstatement of the situation, though it is true that by the time William Croft and his contemporaries came to deal with the form, ‘the style [had become] stiff and academic’,¹¹ as they approached the genre in a self-consciously archaic manner, as will be considered later in this chapter. The principal development in the form of the full anthem made by the composers of Croft and Davis’ generation was the incorporation of a verse section, so that the style might, in fact, more accurately be described as ‘full with verse’. This verse

⁹ Spink, *Restoration*, 31.

¹⁰ *Ibid.*

¹¹ *Ibid.*

section was often incorporated between two sections written for full choir. All but one of Croft's full anthems are constructed in this way.¹²

During the following analysis of Davis' works and as proposed in the introduction to this chapter, comparisons will be made between his music and that of William Croft where they prove a useful supplement to the discussion of Davis' composition. It is therefore highly significant that the first of these anthems, *Help, Lord; for the Godly man ceaseth*, should for so long have been wrongly attributed to Croft. The fact that this piece has been ascribed to the Chapel Royal musician goes some way towards vindicating Davis' right for consideration and his worth as a composer.

¹² Scandrett refers to two, single section full anthems by William Croft, though there is only one such piece, *Try me O God*. He suggests that this piece is to be viewed with some suspicion, as it may have originally been a part of a larger, multi movement full anthem or a chorus from a verse anthem (Scandrett, William. 'The Anthems of William Croft'. Ph.D diss., University of Washington, 1961, 32–33).

Help, Lord; for the Godly man ceaseth

Version A

Sources: *GB-Ob* MS Mus. C.16, ff. 41–43v (Full Score) (a)
GB-Ob MS Mus. C.16, f. 44 (Organ, bb. 1–16 only) (a)

Scoring: Chorus: Tr. C. C. T. B. O/ Verse: C. O

Length: 68bb

Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–16	Chorus. O	e	4/2	‘Help, Lord...’
B	17–40	Chorus. O	e	3/2	‘With flatt’ring lips...’
C	41–52	C. O	C– e	4/4	‘We have said...’
A	1–16	Chorus. O	e	4/2	‘Help, Lord...’

Version B

Sources: *GB-WO* MS A3.15, p. 48 (Contratenor I) (a)
GB-WO MS A3.13, pp. 24–25 (Contratenor II) (a)
GB-WO MS A3.12, p. 54 (Tenor) (a)
GB-WO MS A3.16, p. 26 (Tenor) (a)
GB-WO MS A3.14, p. 31 (Bass) (a)
GB-WO MS A3.10, pp. 81–82 (Organ) (a)
GB-Ob MS Mus. C.16, f. 44 (Organ, bb. 1–33 only) (a)
GB-Lbl Add 17, 848, ff. 103–104v (Full Score)

Scoring: Chorus: [Tr.] C. C. T. B. O/ Verse: C. B. O

Length: 92bb

Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–33	Chorus. O	e	♢	‘Help, Lord...’
B	34–64	B. O	e	♢	‘With flatt’ring lips...’
C	65–76	C. O	C–e	♢	‘We have said...’
A	1–16	Chorus. O	e	♢	‘Help, Lord...’

n.b. all bar numbers given below refer to those in ‘Version A’

Help, Lord; for the Godly man ceaseth has long been considered to have been composed by William Croft. It is listed amongst the full anthems and transcribed by William Scandrett in his Ph.D thesis on Croft's anthems,¹³ as well as being catalogued amongst Croft's works by Watkins Shaw and Graydon Beeks in their entry for the composer in Grove's Dictionary.¹⁴ However, these attributions have been made on the evidence of a copy of the piece found in *GB-Lbl* Add. MS 17,848, a nineteenth century source to which Croft's name is attached, and apparently in ignorance of two further copies of the same piece that exist in the Worcester Cathedral part-books (*GB-WO* MS A3.10, *GB-WO* MSS A3.12–A3.16) and *GB-Ob* MS Mus. C.16, all of which credit William Davis with its composition.

The evidence for this being a work by William Davis rather than his more illustrious contemporary is threefold. First, the existing sources that attribute the work to Davis are contemporary with the work's composition,¹⁵ whilst on the other hand the version accredited to Croft exists only in a later source.¹⁶ The lack of certainty with which this nineteenth-century attribution can be considered is implicitly acknowledged in the note attached to the piece's entry in Grove as part of the list of works by William Croft, which reads 'attributed to Croft *only* in late sources' (my italics).¹⁷ Furthermore, it seems unlikely that Davis would have copied this piece into the cathedral part-books and included a copy amongst the papers that he left to William Hayes in his will, had it been a work of plagiarism. Finally, *Help, Lord; for the Godly man ceaseth* is listed as an anthem by William Davis in 'Divine Harmony', an anthem book containing words of pieces 'us'd at

¹³ Scandrett, 'The Anthems of William Croft'.

¹⁴ Shaw, Watkins and Graydon Beeks, 'Croft, William', in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie and John Tyrrell. London: Macmillan, 2001. Accessed at Grove Music Online, ed. Laura Macy. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45539> (accessed 1st September 2012).

¹⁵ *GB-Ob* MS Mus. C.16 and *GB-WO* MS A3.10.

¹⁶ *GB-Lbl* Add 17, 848.

¹⁷ Shaw and Beeks, 'Croft, William'.

Her Majesty's Chappels Royal, Westminster Abby, St Pauls, Windsor, both Universities, Eaton *sic*, and most Cathedrals in her Majesty's Dominions' that was published in 1712.¹⁸ As well as lending weight to the argument that the piece under consideration was by William Davis, a fact that is surely indisputable, this reference also enables us to identify a *terminus ante quem* for the piece's original date of composition.

As might be expected, there are numerous minor variations between the three copies of the piece and these are detailed in the critical commentary of the musical edition that accompanies this thesis.¹⁹ Sections **A** and **B** in the copies of *Help, Lord; for the Godly man ceaseth* contained in the Worcester part-books and *GB-Lbl* Add 17, 848 are substantially the same, varying between each other in only a few small details. However, the version of the anthem in *GB-Ob* MS Mus. C.16 contains an entirely different setting of **B**: in this manuscript the music is scored for full choir in five parts, while at the corresponding point in the former two manuscripts, the words 'With flatt'ring lips...' are sung by a bass soloist, accompanied on the organ. There is no thematic relationship between the two versions.

Regrettably, it is not possible to ascertain with certainty which of these versions, if either, represents the composer's earliest intentions, or which reflect his revisions (though a hypothesis is put forward below). It is therefore also impossible to realise why the changes were made. It might be imagined that such substantial alteration to the piece was made in order to accommodate some change to the performance conditions, or it may simply reflect changing trends. It might also be suggested that the piece was heard at an occasion or occasions of more than ordinary importance, a speculation based on the

¹⁸ [Church, John (probable compiler)]. *Divine Harmony; or a New Collection of Select Anthems, as us'd in Her Majesty's Chapels Royal, Westminster Abby, St. Paul's Cathedral, Windsor, both Universities, Eaton and most Cathedrals. Publish'd with the Approbation of the Sub-Dean of Her Majesty's Chapel Royal and of several of the Greatest Masters.* London, 1712, 15.

¹⁹ See Volume II, pp. 387–388.

amount of trouble that Davis apparently went to in revising the work. On this basis, we might imagine that Davis thought highly of it.

Help, Lord; for the Godly man ceaseth is one of only three extant anthems by Davis written predominantly for performance by full choir. That he favoured the verse anthem to the almost total exclusion of the full anthem is unsurprising given its general preference by the majority of contemporary church music composers. Of the 70 or so anthems with organ accompaniment by Croft, only nine are full anthems, while only ‘two insignificant contributions to Playford’s *Divine Companion* (1701) – simple anthems for country choirs’,²⁰ represent Jeremiah Clarke’s attempts in the genre.

William Scandrett, believing *Help, Lord; for the Godly man ceaseth* to be by Croft, discusses it in his Ph.D thesis in relation to the other full anthems as follows:

Only in the anthem *Help Lord, for the Godly man ceaseth*, does the organ bass supply the harmony (in the fifth measure from the beginning). The organ part is more important in the verse section where it introduces the bass solo. Although this anthem is conventional in form, it presents three ways in which interesting dissonances are formed. A fairly common type results from the anticipation of the resolution from dominant to tonic (measure 9 – the eighth note A against the half note G sharp). Occasionally, in the suspension formula, the lower note moves step-wise by passing tones at the same time that the suspended note resolves (measure 2). Clashes frequently are caused when two voices have the same note, and one moves in a passing note pattern, while the other is sustained (measure 13). At times, these dissonances sound like careless writing, rather than the result of any plan and are not defensible as independent part writing. The verse section is for bass solo, and contains some irritating

²⁰ Spink, *Restoration*, 171.

repetitions on text of “flattr’ing” and “double”. The first section is repeated to conclude the chorus.²¹

Scandrett’s opening observation is rather confusing, as nowhere in the piece does the organ bass supply the harmony, not even in the fifth bar (incidentally, the organ bass does supply the harmony, albeit for a short time, in b. 3 of *We will rejoice* by Croft). However, in relation to the version of the piece found in *GB-Lbl* Add. 17, 848, on which Scandrett bases his comments, his analysis of the way in which dissonance is handled and the accusation of carelessness that he levels at the composer are accurate and fair. Interestingly however, the version found in *GB-Ob* MS Mus. C.16 contains far fewer instances of the anticipation of resolution from dominant to tonic that Scandrett refers to, improving the situation somewhat. Also an improvement in the version found in *GB-Ob* MS Mus. C.16 is the setting of the text that begins ‘With flatt’ring lips...’, which is recast for full choir, in place of the bass solo that contained repetition of the words ‘flatt’ring’ and ‘double’ that caused Scandrett irritation (although the word ‘double’ is repeated in the version for full choir too – perhaps Davis found the invitation too tempting to refuse). Based on this, admittedly subjective, consideration that the musical text is strengthened in these ways in the copy in *GB-Ob* MS Mus. C.16, it could be argued that this represents a revised version, dating from later than that found in the Worcester part-books (*GB-WO* MS A3.10 and *GB-WO* MSS A3.12–A3.16) and *GB-Lbl* Add. 17, 848.

Davis’ approach to the composition of this particular anthem appears to have been consciously archaic, a typical feature of the majority of full anthems composed at this time, which are ‘often in a style that owes more to the eighteenth-century idea of the *stile antico* than to Purcell’.²² This is reflected by his use of a five-part texture (the scoring is for Tr.

²¹ Scandrett, ‘The Anthems of William Croft’, 62.

²² Spink, *Restoration*, 179.

C. C. T. B. Org.), the standard scoring for ‘full’ music written in the pre-Commonwealth period, and employment of an imitative, polyphonic style. In this, the piece is comparable with Croft’s *Hear my prayer*, an anthem which itself owes much to Purcell’s setting of the same text in *stile antico* fashion.

Help, Lord; for the Godly man ceaseth consists of three distinct sections in both versions of the piece (the variation of musical material in both **B** and **C** doesn’t affect the form in any fundamental way), the first (**A**) of which is repeated at the end of the third (**C**), bringing the piece to a conclusion (The compiler of *GB-Ob* MS Mus. C.16 has helpfully included a second copy in Davis’ hand of this **A** section after **C**, presumably to facilitate easier reading of the piece from start to finish without the need for the user to turn back to the beginning). The structure can therefore broadly be described as **ABCA**. In contrast, Croft adopts a more straightforward approach to form in his full anthems; all but *Try me, O God*, which consists of a single section for full choir, can be described as **ABA**. Croft’s **ABA** structures all follow the pattern of ‘full – verse – full’. Of course, Davis’ revision of **B**, exchanging a verse section for a full section, or vice-versa, demonstrates that his approach to the construction of *Help, Lord; for the Godly man ceaseth* was rather less clearly defined, perhaps reflecting a more experimental approach.

Davis makes use of contrasting textures and timbres in *Help, Lord; for the Godly man ceaseth*, frequently juxtaposing different groups of voice parts. This can be seen at the opening of the piece, where the second contratenor, tenor and bass parts are countered by a short passage sung by the upper three parts from b. 5ⁱⁱⁱ onwards. Davis continues to play with this approach to construction at b. 9ⁱⁱ, where the words ‘the faithful fail’ are sung by the treble, second contratenor and bass in rhythmic unison, while the text ‘from among the children of men’, set in crotchet movement, is juxtaposed with it, heard first in the tenor part at b. 9^{iv} and then imitated by the first contratenor part at b. 10ⁱⁱ. The technique of

contrasting groups of voice parts is also one commonly used by Croft in his full anthems. For example, during the six-part verse section in *O Lord, Grant the King a Long Life*, juxtaposition is repeatedly and explicitly carried out between different groups of voice parts (as well as the exploitation of opposition between Decani and Cantoris). In *Try Me, O God*, the text ‘and seek the ground of my heart’ is presented a number of times by vocal parts grouped into pairs in various combinations. Between b. 14 of *Help, Lord; for the Godly man ceaseth* and the close of **A**, the texture may be described as almost entirely homophonic, reflecting the extent to which Davis is actually governed by vertical harmonic principles, despite the veneer of contrapuntal writing. This is also the case in Croft’s anthems, of which the individual sections for full chorus invariably conclude in a similar manner.

The version of **B** for full five-part choir (in *GB-Ob* MS Mus. C.16) is comparatively and demonstrably more dramatic and dynamic in style, at least in relation to the gravity of the opening section. It is cast in triple time, which immediately effects a greater sense of forward movement and urgency in the music. Each occurrence of the word ‘flatt’ring’ is set to a ‘shaking’ figure that consists of a five note melisma, fluttering between two neighbouring notes set apart by either a semitone or a tone. Furthermore, the word ‘double’ is repeated each time it appears, apparently another example of rather simplistic word painting. Generally speaking, Croft’s full anthems adhere to a more solemn style and do not incorporate features such as these. The nearest Davis’ London contemporary comes to such colourful expression is perhaps the dotted melisma on the word ‘joyful’ in the verse section of the well-known anthem, *God is gone up*.

In the alternative version of **B** for bass solo (in *GB-Lbl* Add. 17, 848 and the Worcester Part-books, *GB-WO* MS A3.10, *GB-WO* MSS A3.12–A3.16), the organ opens with an ebullient dotted passage, foreshadowing the dotted melismas that set the word

‘flatt’ring’ each time it comes. As has been noted, Scandrett found the repetitive setting of this and of the word ‘double’ to be ‘irritating’²³ and it is true that, in this version, the repetition seems directionless.

Both the bass solo version of **B** and the section that follows, scored for contratenor with organ accompaniment, are notable in the context of Croft’s full anthems, being set for a single voice only. In contrast, Croft never uses fewer than three voices in his verse sections. The music of **C** is recitative-like in style, with free, speech-based rhythms in the voice part and a sustained, unobtrusive organ accompaniment. Scandrett refers to the version in *GB-Lbl* Add 17, 848 as an example of Croft’s recitative style ‘which blends the English and Italian procedures’,²⁴ alongside sections from other anthems: ‘For though they be punished’ from *The souls of the righteous*, ‘The earth is weak’ from *Unto Thee O God*, ‘O send out Thy light’ from *Preserve me, O God* and ‘O Lord, my God’ from *I will magnify*. The ease with which Scandrett connects the works of Croft with *Help, Lord; for the Godly man ceaseth*, emphasises the similarities between the composers’ writings. He describes seven different ways in which important words are stressed in the recitatives found in these and other works: ‘(1) duration of note values; (2) utilization of affective intervals; (3) utilization of skips; (4) repetition of words for emphasis rather than for structure; (5) extension through coloratura and melodic ornamentation; (6) emphasis through bar-line accentuation and (7) emphasis through harmonic changes in accompaniment’.²⁵ Each of these approaches can be discerned to a greater or lesser extent in what is a relatively short section in *Help, Lord; for the Godly man ceaseth*, as illustrated below:

²³ Scandrett, ‘The Anthems of William Croft’, 62.

²⁴ Scandrett, ‘The Anthems of William Croft’, 67.

²⁵ *Ibid.*

C

O

Who have said, With our tongue will we pre-vail: We are

they, we are they that ought to speak, who is Lord ov-er us?

With our tongue will we pre-vail: we are they, we are they that ought - to

speak, who is Lord ov-er us? who is Lord ov-er us?

7 6

4. 1. 7.

5 2 6 6 4 4 #3

1. 7.

6 6 # 6 4 4 #3

1. 7. 2. 5. 7. 7.

6 6 # 6 4 4 #3

Musical Example 1. Section C of *Help, Lord; for the Godly man ceaseth*.

This extract, taken for purposes of illustration from the ‘First Version’ of the piece in the accompanying edition, has been annotated with numbers that correspond with Scandrett’s seven ways in which important words are stressed in the recitatives of anthems believed to be by Croft (see above), including *Help, Lord; for the Godly man ceaseth*. Davis tends to give precedence to verbs (as will be noted later in this chapter, the coloratura passages found in a number of the verse anthems almost always set words of action), and so it is these that are to be taken as ‘important’ words.

O Lord, make thy servant Anne

Sources: *GB-Ob* MS Mus. C.16, ff. 109–110v (Full Score) (a)

GB-WO MS A.3.4, p. 251 (Contratenor) (a)

GB-WO MS A.3.3, p. 191 (Cantoris Tenor) (a)

GB-WO MS A.3.6, pp. 61–62 (Decani Tenor) (a)

GB-WO MS A.3.5, p. 5 (Cantoris Bass) (a)

Scoring: Chorus: Tr. C. T. B. O/ Verse: C. C. T. T. B. B. O

Length: 87bb

Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–12	Chorus. O	B flat	4/2	‘O Lord, make thy servant...’
B	13–42	C. C. T. T. B. B. O	b flat	3/2	‘Grant her heart’s desire...’
C	43–87	Chorus. O	B flat	3/2. 4/4	‘but prevent her...’

Although there is no evidence to support Spink’s assertion that *O Lord, make thy servant Anne* was written ‘for the accession of the Queen in 1702’,²⁶ it seems a reasonable suggestion. The piece consists of three distinct sections, the first and last of which are scored for full choir in four parts (Tr. C. T. B), in contrast with *Help, Lord; for the Godly man ceaseth*, the chorus sections of which are in five parts, but in accordance with the majority of Croft’s full anthems (see above). The ‘full – verse – full’ configuration of this anthem also matches Croft’s approach in all but one of his full anthems.

In the central verse section Davis employs six soloists: a contratenor, tenor and bass on each Decani and Cantoris. He exploits the potential for dialogue between the two sides of the choir and also combines them at bb. 31–34ⁱ and bb. 40ⁱⁱⁱ–42 in expansive six part textures. A similar approach to scoring can be found in the verse sections of Croft’s full anthems. Croft evidently favoured verse ensembles consisting of six singers; he employs

²⁶ Spink, *Restoration Cathedral Music*, 396.

such an assembly in four of the nine full anthems attributed to him (although three of these are scored for Tr. Tr. C. C. T. B). He was also keen to set up dialogue between groups of voices; he does so, to cite just one example, in the middle section of *God is gone up*, where two trebles (decani and cantoris) and a cantoris contratenor combine in alternation with a decani contratenor and tenor alongside a cantoris bass. Surprisingly however, Croft only exploits the potential to set the two sides of the choir in opposition for one brief moment which, coincidentally, occurs in the opening 12 bars of the verse section in *O Lord, grant the King a long life*. As in Davis' anthem, the scoring is for C. C. T. T. B. B. and it is the contratenor, tenor and bass on cantoris who sing the opening phrase.

This verse section of Davis' *O Lord, make thy servant Anne* is distinguished from the surrounding outer movements by the use of a minor key and contains music that is characterised at the outset by a sense of delicacy, poise and spaciousness. In contrast, from b. 21 there is a sense of urgency in the musical setting of the text 'and deny not the requests of her lips', which leads to a reiteration of the opening sentence of the section, in six parts, 'Grant, O grant her heart's desire', by which stage the music has modulated to the relative major of D flat.

The final jaunty chorus opens in triple time before moving into ζ time at b. 50. It conveys well enough an appropriate sense of rejoicing, though Davis does give over 15 bars to a monotonously repetitive setting of the text 'ev'n for ever and ever', the like of which was unfortunately common in music of this period.

Ponder my words O Lord

Sources: *GB-WO* MS A3.4, p. 220 (Contratenor) (a)
GB-WO MS A3.3, p. 163 (Cantoris Tenor) (a)
GB-WO MS A3.6, pp. 45–46 (Decani Tenor) (a)
GB-WO MS A3.1, pp. 654–655 (Bass) (a)

Scoring: Chorus: Tr. C. T. B. [O]/ Verse: [?]. [?]. C. T. B. [O]

Length: 83bb

Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–17	Chorus. [O]	g	4/2	‘Ponder my words O Lord...’
B	18–45	[?]. [?]. C. T. B. [O]	g	3/2	‘My voice shalt thou hear...’
C	45–83	Chorus. [O]	g	3/2. ϕ	‘For thou O God hast no pleasure...’

Ponder my words O Lord is, regrettably, incomplete, missing an organ part throughout, a treble part in the full sections (bb. 1–18 and bb. 45–83) and two unspecified solo parts in the verse section (bb. 18–45). Sadly, it is impossible to reconstruct the music for the verse section without guessing as to which voice parts these other two soloists would have been (three exist, but we know that there were originally five because of rubrics in three of the four part-book sources that suggest this was the case). However, it is possible to reconstruct the outer full sections due to the presence of an almost continuous vocal bass part. In the present version, it has been assumed that the chorus writing was in four parts, in contrast to that found in *Help, Lord; for the Godly man ceaseth*, but in accordance with *O Lord, make thy servant Anne* and with the predominant practice of William Croft. It is difficult to see how a further part could meaningfully be woven into the piece without seriously disrupting the balance of the texture.

As has been implied, and as can be seen in the table above, the form of the piece is straightforward and closer in design to that found in *O Lord, make thy servant Anne* and in

the majority of Croft's full anthems than that of *Help, Lord; for the Godly man ceaseth*. It is noticeable too that *Ponder my words O Lord* and *O Lord, make thy servant Anne* are of almost identical length and of roughly similar proportions.

What exists of the piece is well crafted. The opening is characterised by closely wrought points of imitation, which ascend in chromatic fashion (the very first lead of the piece in the contratenor part is a six note chromatic scale). As in *Help, Lord; for the Godly man ceaseth*, this imitative style gives way to more homophonic writing (decidedly so at bb. 8^{iv}–10ⁱⁱ, where the syllabic quaver settings of the word 'hearken' is rhetorically effective). Overall, the music has a terseness of character that well suits the set text.

Davis makes use of contrasting time signatures to control the pace of the music. The incomplete central verse section is divergent in mood to the opening chorus, largely as a result of it being cast in triple time. The opening imitative entries of the section, such as they are, are more relaxed in style. Despite the spacious feel of the music however, the section is remarkably brief. Davis returns to ϕ time for the robust, forceful final chorus before expanding into triple time once more for the concluding 'Amen'.

The verse anthems

One of the most notable characteristics of the verse anthem, in the form to which it had developed by the beginning of the eighteenth century, was its clear delineation into a series of distinct sections or movements. The contrast between the musical style and scoring of these sections is frequently marked. This approach to structure is observable in works dating from the late 1680s onwards by Henry Purcell and John Blow. Purcell's symphony anthem *O sing unto the Lord*, composed in 1688, broadly consists of five movements. These are distinguished by their key centres, although each contains music for a variety of different combinations of voice parts and instruments (for example the second section, bb. 45–117, has passages for bass soloist, chorus and orchestra successively). *O give thanks*, a continuo anthem penned by Purcell during the same year, is also in five sections. However, the scoring is consistent within each of the movements, which are also distinguished from each other by the use of different keys. In this way the anthem more closely matches Davis' compositional approach.

Loosely imitative duos and trios occur regularly in verse anthems written during the late seventeenth and early eighteenth centuries, the latter often scored for contratenor, tenor and bass or contratenor and two tenor parts. Additionally, these pieces usually include at least one florid solo for bass or contratenor. All such elements appear in a number of anthems by John Blow; *Let the righteous be glad* is taken here as a representative example and illustrative extracts of this piece are given below.

bb. 8-18



C
T
O

Let the righ-teous be glad and re - joice, let them be glad and re - joice, Let the righ- teous be
and re_ joice_ be - fore_ God. Let the righ - teous be_
glad and re - joice, and_ re - joice_ be - fore God.

5 4 6 6

bb. 101-104



B
O

when thou went - - - est_ forth_ be fore the peo-ple.

bb. 127-131

Hal - le - lu - jah, hal - le - lu - jah, hal - - le - lu -
hal - le - lu - jah, hal - le - lu - jah,
hal - le - lu - jah,
jah, hal - le - lu - jah
hal - le - lu - jah,
hal - - - le - lu - jah,

The musical score consists of two systems. The first system includes four staves: C (Soprano), T (Tenor), B (Bass), and O (Organ). The C part begins with the lyrics 'Hal - le - lu - jah, hal - le - lu - jah, hal - - le - lu -'. The T part begins with 'hal - le - lu - jah, hal - le - lu - jah,'. The B part begins with 'hal - le - lu - jah,'. The O part provides a harmonic accompaniment. The second system continues the vocal parts: C has 'jah, hal - le - lu - jah', T has 'hal - le - lu - jah,', B has 'hal - - - le - lu - jah,', and O continues the accompaniment.

Musical Example 2. Three extracts from *Let the righteous be glad*, John Blow.

During the final years of the seventeenth century, the chorus part receded in importance and by the beginning of the eighteenth century its role was peripheral; the full choir was frequently only heard in the final few bars of the anthem.

Composers of William Davis' generation, including Jeremiah Clarke, William Croft and John Weldon, all of who were employed at the Chapel Royal, began increasingly to explore a greater variety of key centres in their anthems. In addition to the tonic major and minor keys, to which compositions of the earlier Restoration period were generally restricted, dominant and relative minor keys began to be used. Such a varied tonal scheme can be observed in Clarke's anthems: during its seven movements, *I will love thee, O Lord* visits A minor, D minor, A minor and C major, before concluding in the tonic key, while the solo anthem *How long wilt Thou forget me?* consists of sections that open in A minor, E minor, C major and A minor successively.

Much use was made of the 'motto' opening at the beginning of sections in anthems of the period. The technique, discussed later during this chapter in relation to its appearance in Davis' music, essentially involves the repetition, at the beginning of movement, of an opening phrase (or 'motto'), usually in the following sequence:

1. The 'motto' is introduced in the bass-line of the instrumental part
2. This phrase, or the opening of it at least, is performed by the singer
3. A further instrumental interlude is played
4. The 'motto' is repeated and continued by the singer

Such a pattern is observable in numerous anthem movements by Croft, including the following annotated musical example taken from *Sing unto God, O ye kingdoms*, composed in 1708.

bb. 1-11

C

Sing, sing un-to God,

Organ Loud Soft Loud

7 6 7 6 4 3 9 6 4 3 4 2 7 6

Sing, sing

Soft

7 6 9 6 4 3 4 2

un - to God O ye king - doms, ye king - doms of the earth

7 6 7 6 6 5 4 3

Musical Example 3. Extract from *Sing unto God, O ye kingdoms*, William Croft.

Decorative coloratura and sequences abound in verse anthems of the late seventeenth and early eighteenth centuries; the former are most effective when arising from the dramatic requirements of the text, while the latter are frequently used as a means of extending musical material. Such writing can be seen in the bass solo from Blow's *Let the righteous be glad* (see Musical Example 2, above), while further examples, taken from two pieces in John Weldon's collection of six solo anthems that were performed at the Chapel Royal by the celebrated contratenor, Richard Elford, are given below.

bb. 91-108

Brisk

C I will mag - - - ni - fy thee O God my King; and will

O

praise

thy name for ev - er and ev - er

Musical Example 4. Extract from *Blessed be the Lord my Strength*, John Weldon.

bb. 20–23
Slow

C
8
The Lord healeth those that are broken in heart

O
5 6 5 6 5 6 7 6 #

Musical Example 5. Extract from *O praise the Lord of Heaven*, John Weldon.

Also worthy of note here is the continued vogue during the early years of the eighteenth century for movements, or extended passages, built upon ostinato bass lines, a favourite device of Henry Purcell's. There are examples, too numerous to mention, of such movements within the verse anthems of all the aforementioned composers, as well as in Davis' own compositions, as will be noticed below.

In the following discussion of Davis' verse anthems, it will be seen that he adopted many of the formal and stylistic approaches outlined above and observable in the sacred music of his more illustrious London contemporaries. Although the works of Henry Purcell and John Blow are likely to have influenced Davis' work, Purcell was dead by the time Davis came to write the majority, if not all, of his most substantial music, while John Blow was twenty-five years or so Davis' senior and was therefore of an older generation. Furthermore, as Bruce Wood has pointed out, 'After 1700 Blow's output diminished sharply'; although he did continue to write anthems for the Chapel Royal choir, most of them were in 'the archaic full style'.²⁷ Therefore, while the importance of Purcell and Blow's music is here acknowledged, it is the music of composers such as Clarke and Weldon, in addition to that by Croft, which is drawn upon here to provide comparative examples that allow Davis' achievements to be set in a wider context. However, it is

²⁷ Wood, Bruce. 'Blow, John', in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie and John Tyrrell. London: Macmillan, 2001. Accessed at Grove Music Online, ed. Laura Macy. <http://www.oxfordmusiconline.com.ezproxy.york.ac.uk/subscriber/article/grove/music/03306> (on January 17th, 2014).

stressed that such comparison is not intended to be suggestive of influence; hypotheses along these lines would be impossible to substantiate, especially given that relatively little is known about what music Davis would have been familiar with at the time of his creative productivity

In addition to an appreciation of Davis' work within the wider environment of English sacred music, consideration will be given to the historical conditions and context in which the pieces were composed and first performed; much interesting information concerning these aspects can be gleaned from the manuscript sources of the music under review. Broadly speaking, the more substantial works (both in terms of length and number of soloists employed) are discussed first in this section, followed by those anthems that are incomplete and un-reconstructable.

The word of the Lord is tried in the fire (1706)

Sources: *GB-Ob* MS Mus. C.16, ff. 72–94v (Full Score and various parts) (a)
GB-WO MS A.3.13, p. 12 (Contratenor Chorus)
GB-WO MS A.3.15, pp. 20–22 (Contratenor Verse)
GB-WO MS A.3.12, pp. 28–31 (1st Tenor Verse)
GB-WO MS A.3.16, pp. 10–12 (2nd Tenor Verse)
GB-WO MS A.3.14, p. 17 (Bass Chorus)

Scoring: Verse: C. C. T. T. B. O/ Chorus: Tr. C. T. T. B. O

Length: 329bb

Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–24	C. T. B. O	F	♩. 3/4	‘The word of the Lord is tried...’
B	25–79	T. O	F	3/4	‘Who is God but the Lord?’
C	80–99	C. T. T. B. O	F	♩	‘I will follow mine enemies...’
D	100–127	Chorus. O	F	3/2	‘Blessed be my strong helper...’
E	128–175	B. O	F	3/4	‘Thou hast girded me with strength...’
F	176–207	C. T. T. B. O	f	3/4	‘They shall cry...’
G	208–211	O	f	3/4	-
H	212–258	T(II). O	F	3/4	‘Great prosperity...’
I	259–278	C. T. T. B. O	F	3/4	‘They shall obey...’
J	279–285	O	F	3/4	-
K	286–301	C. T. T. B. O	F	♩	‘For this will we give thanks...’
D	302–329	Chorus. O	F	3/2	‘Praised be the Lord daily’

Undoubtedly Davis’ most ambitious attempt at verse anthem composition in terms of its length, *The word of the Lord is tried in the fire* is an extensive work that exists in the cathedral part-books at Worcester (*GB-WO* MSS A3.12–A3.16) and in *GB-Ob* MS Mus.

C.16. Both sets of sources indicate that the piece was composed to be sung at the service of thanksgiving after the Battle of Ramillies in 1706.

The copies of the piece in *GB-Ob* MS Mus. C.16 are particularly interesting, firstly because they include a figured bass part intended to be played on the lute,²⁸ and secondly, because three of the part-sheets contain the names of contemporary Chapel Royal singers as the soloists: the name ‘M^f Williams’ appears at the head of the bass part (f. 75), ‘M^f Church’ is written on two different tenor parts (f. 76 and f. 77) and ‘M^f Elford’, the famous contra-tenor, is noted on the second contratenor part (f. 85). In addition, the rubric ‘this vers is sung by M^f Williams’ appears on one of the tenor parts marked for use by Mr. Church (f. 77; this comment has been attached to the opening bass part entry of the piece, which appears to have been entered, mistakenly,²⁹ into the copy intended for Church).³⁰ This evidence points to the possibility that the anthem was performed by the choir of the Chapel Royal, or at least that Davis hoped that the piece might be considered for such a performance. However, it was almost certainly not heard as part of the thanksgiving celebrations after the Battle of Ramillies at St. Paul’s Cathedral in London. The *Daily Courant* reported that the anthems performed there and on this day were settings of text from Psalms 47 and 89.³¹ The first was certainly William Croft’s *O clap your hands*,³² and perhaps the second was Croft’s setting of the words *Blessed is the people* or John Blow’s *Blessed is the man*, though there is no concrete evidence to support this.³³ Jeremiah Clarke’s *The Lord is my strength and my song* is also listed in *Divine Harmony* (1712) as

²⁸ No evidence exists to suggest that the lute was ever used in performance of anthems at Worcester. On the contrary, a lutenist was employed at the Chapel Royal; John Shore was appointed on April 1st, 1706 having ‘for some time duely performed upon the Lute in [the] Royall Chappels at St. James’s and Windsor without any Consideration for the same’ (Ashbee, Andrew. *Records of English Court Music*. (9 vols) Aldershot, Hampshire: Scholar Press; Vermont: Ashgate Publishing Company, 1986–1996, quoted in Burrows, Donald. *Handel and the English Chapel Royal*. Oxford: Oxford University Press, 2005, 449.)

²⁹ Or else maybe this marking indicates that there was some redistribution of material after the parts had been copied, perhaps as a result of the performers rehearsing the piece.

³⁰ For further details see the critical commentary in the accompanying edition of Davis’ music.

³¹ *The Daily Courant*, June 28th, 1706, Issue 1312.

³² The inscription ‘Performed att S^t Pauls upon the Thanksgiving Day’ appears at the end of *GB-Bu* 5009.

³³ Burrows, *Handel and the English Chapel Royal*, 37.

having been ‘Compos’d by Mr. *Clarke*, on occasion of the Victory at Ramelies’,³⁴ and this is confirmed in the copy of the work to be found in the Chapel Royal part-books.³⁵ Although the service was probably long,³⁶ it is unlikely that more than three, if indeed that many, anthems were included in the event.³⁷ Furthermore, it seems unlikely that the royal chapel’s two principal musicians, Clarke and Croft, would have given over their duties to a provincial composer with no established link to the chapel on such a prestigious occasion.

Perhaps then, the possibility that *The word of the Lord is tried in the fire* was performed at some other time by the choir of the Chapel Royal might be considered. Although the anthem does not appear in extant Chapel Royal part-books, nor is it listed in *Divine Harmony*,³⁸ its performance in London cannot be entirely discounted; the choir may have sung the piece from sheets sent down from Worcester which were then discarded without being copied into the part-books (though necessarily these could not have been the sheets under present consideration, unless they were returned into Davis’ hands after their use). In any case, *Divine Harmony* was by no means a comprehensive collection of all anthem texts, but rather the compiler was at pains to communicate to the reader that ‘all imaginable care has been taken, to insert none but what were likely to live’.³⁹ While the

³⁴ [Church], *Divine Harmony*, 71.

³⁵ *Gb-Lbl* R.M.27.a 1.

³⁶ Church of England. *A form of prayer and thanksgiving to almighty God: to be used on Thursday the twenty seventh of June next, throughout the Kingdom of England, Dominion of Wales, and town of Berwick upon Tweed; for having given to the arms of Her Majesty, in conjunction with those of Her allies, under the command of John Duke of Marlborough, a signal and glorious victory in Brabant, over the French Army; And for Restoring the greatest Part of the Spanish Netherlands to the Possession of the House of Austria, in the Person of King Charles the Third, by the Happy and Wonderful Progress of the Confederate Forces; And for having Bless'd the Arms of Her Majesty and those of Her Allies, with Great Successes in Catalonia, and other Parts of Spain. By Her Majesties Special Command.* London, 1706. Accessed at Eighteenth Century Collections Online,

<http://find.galegroup.com.ezproxy.york.ac.uk/ecco/infomark.do?&source=gale&prodId=ECCO&userGroupName=uniyork&tabID=T001&docId=CW3323179696&type=multipage&contentSet=ECCOArticles&version=1.0&docLevel=FASCIMILE> (accessed May 8th, 2013).

³⁷ The most detailed report of the event recorded that two anthems were sung in addition to Purcell’s *Te Deum* (Boyer, Avel. *The History of the Life of Queen Anne Digested into Annals.* London, 1702–1713, v. 154, referred to in Burrows, *Handel and the English Chapel Royal*, 37.)

³⁸ [Church], *Divine Harmony*.

³⁹ *Ibid.*, introduction.

evidence is inconclusive either way, what we may conjecture is that Davis was ambitious to raise his profile in the capital at this time.

In any case, the piece was certainly performed at Worcester Cathedral: Davis was paid two pounds and three shillings by the authorities there to compose an anthem to be sung at the thanksgiving service for the battle of Ramillies (more evidence, if any were needed, suggesting that the piece would not have been performed in London on this occasion, as the Dean and Chapter would surely have been unwilling to fund such an endeavour).⁴⁰ Furthermore, the names of Worcester men appear on the full score in *GB-Ob* MS Mus. C.16: those of Ralph Dean and Thomas Taylor, both lay clerks at this time. ‘M^r Ralph Dean’ is written above the tenor verse, ‘who is God but y^e Lord’ (f. 88v) and ‘M^r Dean’ is also written above the verse ‘Great prosperity’ (f. 92v) while ‘M^r Tho Taylor’ is required to sing the bass verse ‘thou has girded me with strength’ (f. 90v).

The occasion of thanksgiving was evidently one of some magnitude at Worcester. The sermon was preached by William Talbot, Bishop of Oxford, who simultaneously held this office with that of Dean at Worcester,⁴¹ and the city archives document the purchase of wine and ale and the acquisition of faggotts for a bonfire, giving a glimmer of insight into the public celebrations which followed the cathedral service.⁴² At 329 bars in length, Davis’ anthem is conceived on a correspondingly large scale. The piece is notable for its repeated use of a four-part verse group; Davis employs the combination of contratenor, *two* tenors and bass in four sections of the piece (**C, F, I, K**). Though such a grouping is familiar in the anthems of the Restoration and early eighteenth century, this is a larger verse ensemble than any other found in Davis’ extant output. Reflective also of the

⁴⁰ *GB-WO* MS A125viii, 1706 section, 39.

⁴¹ He was paid 01-00-00, recorded in *GB-WO* MS A125viii. 1706 section, 39.

⁴² *WCRO* City Account Books, 1706 section: B496.5 BA 4360/A10/Box 5/1. Mr Simon Parker was paid 11-12-10 for ‘wine dranck by the May^r Aldermen Company of the 24^{ty} and other Gentlemen upon the 27th day of June 1706 being a thanksgivinge day’, Mr Wm Ballard was paid 11- 00-03 for ‘wine dranck by ye Company of 48^{ty} upon the same Day’ and 00-15-00 was spent on ‘faggotts for a Bonfire and ale dranck at the Bonfire on the thanksgivinge day’.

substantial nature of this anthem is the inclusion of an extended chorus refrain partway through the piece, which is repeated again at the close. The 52 bars of chorus exceeds in length that of any other full choir section in Davis' verse anthems.

Given the substantial nature of the piece and the abundance of source material that has come down to us, it seems strange that no organ introduction survives. There is a reference in the Tenor Verse part to a 'Prelude',⁴³ while the rubric 'Organ' appears at the head of all the extant part copies, perhaps most significantly, at the beginning of the music in the full score in *GB-Ob* MS Mus. C.16, ff. 88–94, where a centimetre or so of the stave preceding the entry of the contratenor verse part (b. 1 in the accompanying edition) has been left blank, indicating that this vocal entry did not begin the piece. The absence of an introduction suggests that its composition was left until a later stage, or perhaps even that it was improvised or memorised by the organist. It also confirms that this full score was a working document, rather than a final performing version, as is also suggested by the numerous corrections and crossings out to be found throughout. It is in this score that the names of Ralph Dean and Thomas Taylor appear, surely further confirmation that the piece was composed with the Worcester choir in mind. Perhaps it is not too fanciful to suggest that Davis omitted to name the third soloist (the contratenor) as he intended to perform the part himself.

In terms of overall construction, *The word of the Lord is tried in the fire* is a typical example of the verse anthem at the turn of the eighteenth century, conceived as it is in a number of entirely distinct sections that contrast in scoring and texture. However, Davis does not exploit the potential for contrasting different key areas between sections, as we find in examples by other composers during this period. In Croft's *The Lord is righteous*, for instance, the following key sequence is heard in consecutive sections: B flat major; G

⁴³ *GB-WO* MS A.3.12, 28.

minor; D minor; D major; B flat major; F major and B flat major. Scandrett has pointed out that ‘anthems such as *Thou O God art praised*, with all the movements in the same key, are rare’.⁴⁴

Davis makes frequent use of coloratura in his verse anthems, as was typical of compositions in the florid style composed at around the beginning of the eighteenth century. In *The word of the Lord is tried in the fire*, Davis uses the technique to intelligent and expressive effect, notably adding a sense of triumph to words of action such as ‘fight’ and ‘war’ in **B** and ‘destroy’ in **E**, the latter a striking dotted passage that leads to a bottom C, effectively evoking the devastation suggested by the text. Comparably colourful use of coloratura can be seen, for example, in Jeremiah Clarke’s *O be joyful* (see Musical Example 6, below). Purcellian expressive techniques are also found here, such as the dramatic and somewhat theatrical passing from part to part of the word ‘all’ in **A** and the ornamented, descending interval of a perfect fifth on ‘fall’ in **C** in bb. 94–95, even if the effect undeniably evokes less of a sense of pathos than the interval of a diminished fifth that was more typical of Purcell.

The remarkable range required of the bass soloist in **E** calls for a vocalist of some capability. Although it might be tempting to consider that Davis intended this music for a Chapel Royal singer, it appears that, in Thomas Taylor, Worcester may have possessed a fine bass of their own, as there are other instances in Davis’ output of such demanding parts, for example in the earlier version of the anthem *Let God arise* (discussed below).⁴⁵

⁴⁴ Scandrett, ‘The Anthems of William Croft’, 110.

⁴⁵ Further to this, the bass part is required to provide a bottom C in *Cry aloud* and in the version of the Magnificat in F minor.

bb. 13–20

The image shows a musical score for a voice and organ. It consists of two systems of staves. The first system has a vocal line (C) and an organ line (O). The vocal line is in 3/2 time and contains the lyrics 'O be joy - ful, be joy - - - - -'. The organ line provides accompaniment. The second system continues the vocal line with the lyrics '- - - - - ful in God_ all ye lands.' and the organ line. There are '2' markings below the organ staves in both systems, indicating a second ending or measure.

Musical Example 6. Extract from *O be joyful*, Jeremiah Clarke.

The organ plays an involved part in *The word of the Lord is tried in the fire*. In **B** Davis includes written out interjections to be played in the right hand, creating a dialogue between the organist and the tenor soloist. Such antiphony between instrument and voice is similar to that heard throughout the solo anthem *Thou art my portion* by John Weldon, as well as in *I will lift up mine eyes* by the same composer during the section ‘The Lord himself is thy keeper’ (see Musical Example 7, below); many other such instances are to be found in the contemporary repertoire. Significantly, it is frequently the aforementioned, coloratura on ‘fight’ and ‘war’ that Davis picks out for immediate repetition by the organ, lending weight to the importance of these verbs.

bb. 67-80

Verse Slow

C he is thy de-fence up - on thy right hand the Lord is thy de-

O

fence, the Lord is thy de- fence.

Musical Example 7. Extract from *I will lift up mine eyes*, John Weldon.

The organ plays a significant role in reinforcing Davis' compositional design in **E**. The section begins with a 'motto' opening, which was a prevalent technique used by composers of the period. Scandrett has claimed that amongst the verse anthems of Croft there are

120 solo songs which may be classified as arias or airs. Ninety-two of these are more or less [classifiable as]... the da-capo aria with preliminary announcement of the initial subject. Although Croft wrote no true da capo arias, the form of the opening section of many of his arias is still of this type.⁴⁶

Scandrett is referring to the type of aria that 'begins with a brief and usually emphatic phrase from the singer (the 'motto', preceding the opening orchestral [or organ, in this context] ritornello' and in which 'Normally the same phrase will follow the ritornello,

⁴⁶ Scandrett, 'The Anthems of William Croft', 72.

beginning the aria proper'.⁴⁷ In this case, an organ introduction is sounded that precedes the opening vocal entry. The organ introduction is then restated, followed by the initial vocal phrase once more. This instrumental introduction, an unrealised left hand part consisting of a dotted passage that descends through an octave, is repeated three more times throughout the remainder of the movement, the second of which is transposed to the dominant and the last of which is extended and forms a concluding passage. Each restatement of this theme is marked 'organ', implying the requirement for it to be performed on a louder organ stop (or stops), while the intervening sections are marked 'soft'. The changes of dynamic are so abrupt that necessary contrast was most probably achieved by changes of manual. This serves to highlight the repetition of the passage, which is integral to the structure of the section.

In terms of construction, the movement is comparable to Clarke's verse 'The sorrows of death', also for bass solo, in the anthem *I will love thee, O Lord, my strength*, though Clarke does not highlight reiterations of the opening figure in the same way. Spink does not believe that either this movement or the C major duet for tenor and bass ('The Lord also thundered out of heaven') realise the potential that is suggested at their beginnings, but asserts that 'nevertheless, their dimensions are impressive – not the result of mere inflation but the structural principles of tonality at work'.⁴⁸ Davis' writing is at the very least equal to that of the Chapel Royal composer in this instance, an impressive reflection on his abilities, especially in light of the fact that 'this anthem [*I will love thee, O Lord, my strength*] typifies Clarke's more extended verse anthems'.⁴⁹

⁴⁷ 'Motto aria', in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie and John Tyrrell. London: Macmillan, 2001. Accessed at Grove Music Online, ed. Laura Macy. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O903280> (accessed September 15th, 2012).

⁴⁸ Spink, *Restoration*, 171.

⁴⁹ *Ibid.*

Let God arise (c. 1705; revised 1709)

Version A

Sources: *GB-Ob* MS Mus. C.16, ff. 65v–70 (Full Score) (a)
GB-WO MS A3.13, pp. 6–7 (Contratenor Chorus)
GB-WO MS A3.16, p. 9 (Tenor Chorus)
GB-WO MS A3.10, pp. 10–15 (Organ) (a)

Scoring: Verse: C. C. B. O/ Chorus: Tr. C. T. B. O

Length: 219bb

Version B

Sources: *GB-WO* MS A3.8, pp. 236–249 (Full Score) (a)
GB-WO MS A2.11, p. 164 (Treble Chorus)
GB-WO MS A3.13, pp. 17–19 (Contratenor I Verse)
GB-WO MS A3.12, pp. 14–17 (Contratenor II Verse/Tenor Chorus)
GB-WO MS A3.16, pp. 18–21 (Contratenor II Verse)
GB-WO MS A3.14, pp. 23–26 (Bass Verse)
GB-WO MS A3.10, pp. 65–68 (Organ) (a)

GB-Lbl Egerton MS 3768 (Full Score) (a)

GB-Lbl R.M.27.a.1, f. 79v (Contratenor Chorus)
GB-Lbl R.M.27.a.2, f. 54 (Tenor Chorus)
GB-Lbl R.M.27.a.3, ff. 18v–19 (Decani Bass Chorus)
GB-Lbl R.M.27.a.5, f. 32v (Decani Contratenor Chorus)
GB-Lbl R.M.27.a.6, f. 27 (Tenor Chorus)
GB-Lbl R.M.27.a.8, f. 66 (Bass Chorus)
GB-Lbl R.M.27.a.9, ff. 56–57 (Contratenor Verse)

Scoring: Verse: C. C. B. O/ Chorus: Tr. C. T. B. O

Length: 219bb (Version A); 218bb (Version B)

Structure (both versions):

Section	Bar Nos. (Version A)	Bar Nos. (Version B)	Scoring	Key	Time Sig.	Text
A	1–6	1–6	O	C	♩	-
B	7–27	7–27	C. C. O	C	♩	‘Let God arise and let his enemies’
C	28–30	28–30	O	C	♩	-
D	31–54	31–54	C. C. B. O	c	♩	‘Like as the smoke vanisheth’
E	55–58	54 ^v –56	O	c	♩	-
F	59–87	57–86	C. C. B. O	C	3/4. ♩	‘But let the righteous rejoice and be glad’
G	88–93	86–91	Chorus. O	C	3/2	‘Praised be the Lord daily’
H	94–121	92–119	B. O	C	♩	‘O sing unto God and sing praises’
I	122–142	120–140	C(II). O	a–c	♩	‘O God, when thou went forth’
J	143–147	141–145	O	c	♩	-
K	148–190	146–188	C. C. B. O	c–C	3/4. ♩	‘He is a father of the fatherless’
Gi	191–219	189–218	Chorus. O	C	3/2. 4/2 in Version A; ♩ in Version B	‘Praised be the Lord daily’

It is possible to say with certainty that *Let God arise* achieved the prominence in London which Davis apparently strove for with his large-scale work *The word of the Lord is tried in the fire*, as it appears in the part-books of the Chapel Royal (*GB-Lbl* R.M.27.a.5, ff. 1–3, 5–6, 8–9). Additionally it exists in *GB-Ob* MS Mus. C.16 and the Worcester Cathedral part-books (*GB-WO* MSS A2.11, A3.10, A3.12–A3.14). The appearance of *Let God arise* in the Chapel Royal sources is evidence that Davis made some impact, though perhaps only a relatively small one, on the musical scene of the capital, despite his geographic removal in Worcester. That an anthem composed by this provincial composer was considered worthy of copying into these London music books also goes some way to supporting the argument that Davis' work is deserving of further attention.

Let God arise seems to have been composed by 1705 at the latest: the full score at *GB-Ob* MS Mus. C.16, ff. 65v–70, is dated 'Novem^{br}: y^e 20/1705'. However, Davis revised the piece in 1709 in order to present it to the Bishop of Oxford: in *GB-Lbl* Egerton MS 3768 there exists another full score of the anthem, the title page of which bears the heading 'This Anthem is Humbly presented to the Ld Bishop of Oxford Anno Dom: 1709'. Given that this copy is heavily corrected and annotated (including a reference to Mr Elford), this cannot be the presentation copy. However, it clearly highlights Davis' intentions and his ambitious motivation for preparing such a copy. In 1709, the Bishop of Oxford was William Talbot, who held this post simultaneously with that of Dean at Worcester Cathedral, where Davis would have been well acquainted with him. Talbot was later installed as Dean of the Chapel Royal in 1714 and, given his lofty status, it would be inconceivable to imagine that he wasn't well known in London before this point. Davis was evidently keen to exploit the link and to make the most of Talbot's connections; it is most likely that *Let God arise* found its way into the repertoire of the Chapel Royal choir as a result.

If this wasn't the route by which *Let God arise* made its way to London, there also exists the possibility that it did so via the hands of a Worcester musician. Andrew Trebeck (minor canon 1667–1715; chanter 1671–1715) certainly enjoyed a link with the royal chapel; he was a gentleman there between 1671 until his death in 1715.⁵⁰ Additionally, Josias Sandby (minor canon 1696–1708; prebendary 1708–1743/4) perhaps had some connection with the Chapel Royal,⁵¹ though there is no evidence that he was ever in its employ. Any of these men could have been responsible for the migration of Davis' anthem to the capital.

The music was performed at Worcester too, as can be seen from its insertion into a number of part-books. Here the 1709 version superseded that dating from 1705 or before, the parts to which were marked 'Imperfect'. The music in *GB-WO* MS A3.12, pp. 14–17, apparently entered prior to the 1709 revisions, has clearly been altered so as to fit with the new version.

The war-like nature of the text, which opens with the words 'Let God arise and let his enemies be scattered; let them also that hate him flee before him', seems well suited for performance at one of the numerous thanksgiving services that were held during Queen Anne's reign to celebrate Marlborough's various military successes on the continent. Although no mention of this is made on any of the manuscripts, it is not inconceivable that a version of the piece existed before November, 1705, which might have been used in a thanksgiving service at Worcester. Significantly, the text of the piece is included in *Divine Harmony*, in which it is described as a 'Thanksgiving Anthem'.⁵²

⁵⁰ Rimbault, Edward F. *The Old Cheque-Book or Book of Remembrance of The Chapel Royal from 1561 to 1744*. New York: Da Capo Press, 1966, 15 and 27.

⁵¹ On 8th July 1697, 02-10-00 was paid 'To Mr Sandby for 10 New Anthems from y^e K. Chappell' (*GB-WO* MS A33 Treasurer's book 1697, f. 37)

⁵² [Church], *Divine Harmony*, 101–102.

A Thanksgiving Anthem.

Pf. 68. **L**ET God arise, and let his enemies
v. 1. be scatter'd; let them also that hate
him, flee before him.

2. Like as the smoak vanisheth, so shalt thou
drive them away: like as wax melteth at the
fire, so let the ungodly perish at the presence of
God.

3. Let the righteous be glad, and rejoyce be-
fore God: let them also be merry and joyful.

4. O sing unto God, and sing praises unto
his name.

19. Praised be the Lord: even the God who
helpeth us, and poureth his benefits upon us.

20. He is our God, even the God of whom
cometh salvation: God is the Lord, by whom
we escape death.

26. Give thanks, *O Israel*, unto God the Lord
in the great congregation: from the ground of
the heart.

28. Thy God hath sent forth strength for thee:
stablish thee the thing O God, that thou hast
wrought in us.

32. Sing unto God, O ye kingdoms of the
earth: O sing praises unto the Lord. *Hallelujah.*
Mr. Brind.

The

102 *VERSE ANTHEMS.*

The 1, 2, and 3 verses above set by Mr. *Davis*,
Also follows.

4. O sing unto God, and sing praises unto his
name: magnify him that rideth upon the hea-
vens; praise him in his name, yea, and rejoyce
before him.

7. O God, when thou went'st forth before
the people; when thou went'st thro' the wilder-
ness,

8. The earth shook, and the heavens drop'd at
the presence of God, who is the God of *Israel*.

5. 6. 10. He is a father of the fatherless, and
defendeth the cause of the widow: and helpeth
the prisoners out of captivity; and of his good-
ness prepareth for the poor: even God in his
holy habitation.

19. Praised be the Lord daily; even the God
who helpeth us, and poureth his benefits upon us.

Figure 10. Excerpt from [Church]. *Divine Harmony*, 101–102, giving the text to Davis' anthem, *Let God arise*, which is headed 'A Thanksgiving Anthem'.

The three most obvious occasions for which the piece might have been composed are the general thanksgiving for recent successes, celebrated on 9th July 1704, the Victory at Blenheim, celebrated on September 7th, 1704 and the Forcing of the Enemies' Lines, celebrated on August 23rd, 1705. It is not possible that the piece was written for the thanksgiving for the Victory at Ramillies as this was not held until the June 27th, 1706, a full eight months after the date noted in *GB-Ob MS Mus. C.16*. In any case, *The word of the Lord is tried in the fire* was intended for this service. Spink, unaware of the earlier date of composition of *Let God arise*, tentatively suggests that the piece may have been performed at the thanksgiving service for the victory at Malplaquet, held on November 22nd, 1709.⁵³ Of course, the piece cannot have been composed for this occasion, but there exists the possibility that it was revised with performance at this event in mind. However, the evidence to suggest that it was written for one of the aforementioned occasions, or performed at the thanksgiving in 1709, is far from conclusive. Given the pains that Davis goes to in *The word of the Lord is tried in the fire* to note that this anthem was composed for the thanksgiving service after the Battle of Ramillies, it seems strange that, if this work was indeed composed or even revised for such an event, no mention is made of this. It should also be noted that the text was a popular one at the time; no fewer than four settings exist in the Worcester part-books alone, in addition to that by William Davis (though admittedly, Davis' is on a grander scheme than any of the earlier versions), suggesting that it was evidently deemed appropriate for general use.⁵⁴

Ian Spink describes *Let God arise* as 'a forceful, extrovert piece, owing much – especially its duets and trios – to the Italian church sonata style of Corelli, then at the

⁵³ Spink, *Restoration*, 398.

⁵⁴ These are by John Blow, William Child, William Lawes (misattributed to Henry Lawes) and Benjamin Rogers.

height of its influence in England'.⁵⁵ The spread of Corelli's influence in music of this period is confirmed by Roger North's comment:

It [is] wonderfull to observe what a scratching of Correlli [*sic*] there is everywhere – nothing will relish but Corelli; just as if in study no books [were] tolerable to be read but Horace...; just as they are wedded to the solos, aires, and sonnatas of Correlly. That his are transcendent wee grant; but that no style or compositions but his are valuable, is from a defect of *copia* in musick.⁵⁶

North was writing in around 1710, so if Spink is correct in asserting Davis' indebtedness to Corelli, we might infer that he was keeping abreast of current trends in composition, whether or not this meant that his music was met with universal approval. It could be said that Davis' abundant use of imitation, within the context of lyrical triple-time sections such as **F** and **K**, is reminiscent, to an extent, of the various Adagio movements in Corelli's Church Sonatas (Op. 3). Furthermore, his frequent use of sequence might be viewed as a reflection of the Italian composer's style. However, this music surely owes more to the influence of English composers such as Blow and Purcell, or that of his English contemporaries at the Chapel Royal in London, rather than a direct assimilation of Corelli's style.

In *Let God arise*, Davis follows the sectional organisation that is a feature of the verse anthem at the turn of the eighteenth century. However, the piece can also broadly be seen as being in two larger sections, each completed by the chorus' refrain 'Praised by the Lord daily', here labelled **G** and **Gi** respectively (Tudway's *Thou, O Lord, hast heard our desires* follows a similar design). However, the sectional division here is less clearly

⁵⁵ Spink, *Restoration*, 398.

⁵⁶ Wilson, John (ed). *Roger North on Music*. London: Novello, 1959, xx.

delineated than in other verse anthems by Davis; rather, he positively encourages a sense of continuity in a variety of different ways. The most obvious of these is his adherence to the tonic key of the work, C major (though his excursions to C minor are more frequent than in *The word of the Lord is tried in the fire* and he opens **I** in the relative minor key of A minor). During the first half of the piece, there is also a continuity of scoring in the verse sections: **B** is sung by two contratenors, while in **D** and **F**, a bass part is added to form a trio texture. Furthermore, the ♩ time signature remains the same until **F** ('but let the righteous rejoice and be glad'), which appropriately is set in triple time, foreshadowing the chorus that is cast in $3/2$. Finally, extensive dotted melismas provide a thematic link throughout the opening half and, indeed, the remainder of the piece too. Such a passage is first heard in the organ introduction (in both extant versions) before being taken up by the contratenors on the words 'scattered' and 'fly' in **B**; the organ interlude (**C**) is heavily based around dotted rhythms, while in **D** and **F** the words 'smoke', 'drive' 'rejoice' and 'joyful' are all set to dotted melismas.

As further evidence of Davis' concern with continuity in *Let God arise*, it is interesting to consider that each of the three organ interludes do not stand isolated, but rather grow out, in motivic terms, of the music that precedes them. Additionally, it is also worthy of note that one of the most substantial alterations made by Davis to the piece in his 1709 revisions is to the organ interlude **E**, which is entirely recomposed. By linking the passage more closely with the preceding section, maintaining the crochet harmonic impetus and halving the length of the section, an even greater sense of continuation is achieved.

There is an undeniable momentum created by the continuity between sections. The intensity of the music is increased at **D**, where the third solo part is added and imitation gives way to confident homophony at the words 'let th'ungodly perish'. Furthermore, the

introduction of triple time at **F** quickens the pace towards the ‘Brisk’ (marked as such in the version found in the Worcester part-books, *GB-WO* MSS A2.11, A3.10 and A3.12–A3.14) setting of the words ‘let them be merry and joyful’, and the following chorus provides a sense of release at this conclusion. Such masterful management of the growing musical tension through the first half of *Let God arise* is evidence of a highly accomplished composer.

In an age when artists were increasingly concerned with symmetry and balance in their works, it is unsurprising to observe Davis incorporating such features into this anthem. The concluding chorus (**Gi**) is approached in exactly the manner that **G** is earlier in the piece. As is the case in **F**, the section that precedes **Gi** (**K**) opens in triple time, anticipating the time signature of the chorus, before changing to ϕ time (b. 177). The music at this point is marked ‘brisk’, before concluding with a ‘slow’ phrase that immediately precedes the chorus entry.⁵⁷ The final chorus ends in 4/2 time, adding appropriate gravitas to the conclusion of the anthem.

Two consecutive solos are included by Davis for bass and contratenor respectively. The bass solo is particularly notable for its fantastically virtuosic melismas; passages that set the words ‘praises’ (bb. 98ⁱⁱⁱ–99ⁱⁱⁱ), and *rejoice* (bb. 107–108ⁱⁱ, 112ⁱⁱⁱ–113ⁱⁱⁱ and 118–119ⁱ) would have required a soloist with extraordinary technique to perform them effectively. Given that they appear in the earlier version of the piece, it seems fair to assume that Davis did not conceive of this particularly impressive coloratura with a Chapel Royal singer in mind. In fact, Davis substantially simplifies the melisma on ‘praises’ in his revised version. The choir at Worcester must therefore have been possessed of a particularly fine bass (possibly this was Thomas Taylor, who sang the bass part in *The*

⁵⁷ Not all sources contain these performance directions however. See the critical commentary for *Let God arise* in the accompanying edition in Volume II of this thesis.

word of the Lord is tried in the fire) or else perhaps it was as a result of unhappy experience that Davis changed his approach in 1709.

As in *The word of the Lord is tried in the fire*, Davis includes expressive elements in his music. The best examples of these are found in the contratenor verse section, **I**. The word ‘through’, heard in the context of ‘O God,... when thou went through the wilderness’, is set to a dotted, ascending sequential melisma in *GB-Ob MS Mus. C.16* that is somewhat exaggerated in length, presumably intended to illustrate the passage of time in the wilderness (interestingly, Davis ‘straightens’ the rhythm in his revised version – perhaps he found the dotted version rather too cheery for its purpose here). At ‘the heavn’s drop’d’, ‘drop’d’ is set to a series of 7-6 suspensions in descending sequence. ‘Shook’ is set appropriately by a dotted melisma that alternates principally between the notes d’ and c#, though admittedly this rendition seems rather tame alongside the tremolo diminished chords for full choir set on the word ‘trembled’ in Jeremiah Clarke’s widely circulated anthem *I will love thee, O Lord, my strength*.

They that put their trust in the Lord

Sources: *GB-Ob* MS Mus. C.16, ff. 36–40 and ff. 111–114v (Full Scores) (a)
GB-WO MS A3.15, pp. 46–47 (Contratenor Verse)
GB-WO MS A3.13, p. 24 (C'tenor Chorus, final 'Hallelujah') (a)
GB-WO MS A3.12, pp. 52–54 (Tenor Verse) (a)
GB-WO MS A3.16, p. 25 (Tenor Chorus, final 'Hallelujah') (a)
GB-WO MS A3.14, p. 32 (Bass Chorus, final 'Hallelujah') (a)
GB-WO MS A3.10, pp. 83–87 (Organ, incomplete) (a)

Scoring: Verse: C. T. B. O/ Chorus: Tr. C. T. B. O

Length: 184bb

Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–12	O	B flat	3/4	-
B	13–39	C. O	B flat	3/4	'They that put their trust...'
C	40–44	O	B flat	3/4	-
D	45–50	B. O	B flat	3/4	'As the hills stand round about...'
E	51–61	C. T. B. O	B flat	♩	'so stands the Lord round about...'
F	62–65	O	B flat	♩	-
G	66–86	T. O	B flat	♩	'For the rod of the ungodly...'
H	87–110	C. T. B. O	B flat	3/4	'Do well O Lord...'
I	109–143	B. O	B flat	♩	'As for such as turn back...'
J	144–160	C. T. B. Chorus. O	b flat	3/4	'But peace shall be upon Israel...'
K	161–175	C. T. B. Chorus	B flat	♩	'Hallelujah'
L	176–184	Chorus. O	B flat	♩	'Hallelujah'

They that put their trust in the Lord is another of Davis' more extended works. Given the nature of the text set, it is quite possible that this piece too was composed for a thanksgiving service, though again the score bears no mention of the fact. Amongst Davis' output, it is notable for containing particularly advanced examples of his approach to

musical extension and structure through the use of repetition, variation and sequence. This is best observed in **G**, the section composed for tenor solo with organ obbligato passages. The form of this section is described below in Table 1.

Table 1. The structure of **G**.

Section	Bar Nos.	Scoring	Key	Description
a	66 [–] 68 ⁱⁱⁱ	T. O	B flat (I)	First subject
ai	68 ^{iv} – 70 ⁱⁱⁱ	O	B flat (I)	Repeat of the first subject (a), ornamented with passing notes in both right hand and left hand and subjected to a small amount of alteration otherwise
a	70 ^{iv} – 72 ⁱⁱⁱ	T. O	B flat (I)–F (V)	Repeat of a with minor alteration at b. 72 to enable modulation to the dominant
ai	72 ^{iv} – 74 ⁱⁱⁱ	O	F (V)	Repeat of ai in the dominant key (transposed down a fourth)
b	74 ^{iv} – 76	T. O	F (V)–B flat (I)–g (vi)	Second subject
ai	76 ^{iv} – 78 ⁱⁱⁱ	O	g (vi)	Repeat of ai in the relative minor key of G minor
bi	78 ^{iv} – 80	T. O	G (vi)–B flat (I)	Repeat of b , altered to enable modulation from G minor to B flat major to occur
ai	80 ^{iv} – 82 ⁱⁱⁱ	O	B flat (I)	Direct repeat of ai
bii	82 ^{iv} – 84	T. O	B flat (I)	Another altered version of b in the tonic key
ai	84 ^{iv} – 86	O	B flat (I)	Direct repeat of ai , with the final note extended by one beat in both right and left hand parts to conclude the section

As can be observed, a remarkably small amount of thematic material is used in this section: only two distinct ideas are discernible (here labelled **a** and **b**). Davis' approach is simple and effective. He does not submit his motifs to rigorous transformation but rather, is content to use make use of repetition, transposition and small amounts of variation (often necessary to effect the required transposition) in order to achieve thematic coherence whilst extending the section.

As is the case with the bass solo ‘Thou hast girded me with strength...’ in *The word of the Lord is tried in the fire* (E), this movement (G) begins with a ‘motto’ opening: the first melodic idea (a), a rather elegant passage, is sung by the tenor and echoed immediately in the right hand of the organ part in a slightly varied guise (ai: the music is altered predominantly by the inclusion of passing notes in these organ interjections), before the initial tenor entry is repeated at b. 70^{iv}. This varied organ right hand interlude is subsequently repeated four more times: in the dominant, the relative minor and finally twice more in the tonic. The tenor melody (a) on the other hand, is only repeated once, before the introduction of a second melody (b). The music of b is characterised by a sense of insistency as a result of the repetition of the words ‘put their hands’, which is sounded three times in different ways, lending the music variety.

In I, Davis again uses devices such as repetition, variation and sequence to structure and extend the section. A single repeated phrase in the accompanimental bass part largely underpins the form of the movement, as illustrated below in Table 2, where its repetitions are recorded.

Table 2. The structure of I.

Section	Bar Nos.	Key	Description
a	111–114 ⁱⁱ	B flat (I)	
a	116 ^{iv} –119 ⁱⁱ	B flat (I)	
a	121 ^{iv} –124 ⁱ	F (V)	
a	125 ^{iv} –128 ⁱ	F (V)	
b	129 ^{iv} –134	Modulating	Fragmented, sequential passage, based on material heard in a
b	135–140 ⁱⁱ	Modulating	
a	140 ^{iv} –143	B flat (I)	

Each recurrence of **a** is marked out by the dynamic direction ‘loud’, while intervening accompaniment material is marked ‘soft’. That the important structural material is highlighted in this manner enables the listener to hear more clearly the design of the

movement, reflecting Davis' compositional priority. In this way, **I** too is similar to Davis setting of 'Thou hast girded me with strength...' (**E**) of *The word of the Lord is tried in the fire*.

Davis makes effective use of textural and timbral contrast throughout the anthem. Following an organ interlude (**C**), the bass sings 'as the hills stand round about Jerusalem' in triple time, followed immediately by the contratenor, tenor and bass soloists together, who answer with the words 'so stands the Lord round about his people...'. Further to this, dialogue between the verse and chorus parts can be heard in **J**. Such antiphony between three solo parts and the chorus was relatively common in compositions of this period; it is a favourite device of Croft's, observable in the final section of *I will always give thanks*, for instance. It is during this dialogue that Davis effects one of his more outlandish modulations: to the mediant key of D flat major at b. 149, causing contrast of key as well as of texture between the chorus and verse groups. He returns safely to the tonic however at b. 156, in preparation for the close.

Another example of textural and timbral contrast can be observed in the setting of the 'Hallelujahs', which are sounded first by the three soloists (**K**) before being sung to different musical material by the full chorus (**L**). While this was not the preferred approach of Croft (the majority of his anthems concluding with Hallelujahs involved the soloist or soloists introducing the thematic material heard in the final chorus), it was by no means unheard of. Scandrett elaborates:

Occasionally the solo and chorus do not use the same thematic material. When this is the situation, the solo section is frequently an elaborate movement and the chorus more simple and straight forward. A homophonic type of movement in three-four meter is most often associated with this type of hallelujah chorus. It is definitely dance-inspired, with the

text emphasizing the second beat of the measure, with frequent quarter note-half note rhythms resulting in a syncopated rhythm.⁵⁸

Such a description might well fit the conclusion of *They that put their trust in the Lord* (although both verse and chorus ‘Hallelujahs’ are in \wp rather than triple time). Davis’ verse section (**K**), with its lengthy passages of coloratura and the use of simple antiphony in sequence between the contratenor part and the two lower voices, is indeed more elaborate, and it is similar in style to the corresponding section in Croft’s *I will always give thanks*. The concluding chorus (**L**) opens with exactly the same rhythmic formula as that described by Scandrett, also observable in *The Lord is King* by Croft. The final two utterances of the word ‘Hallelujah’ in Davis’ anthem are set to a plagal cadence, the music of which is marked ‘slow’. The same approach can be seen in *Ponder My words O ye people*.

Also worthy of remark at the opening of **K** is Davis’ use of what Scandrett describes as the ‘delayed first accent’, citing Henry Leland Clarke’s definition of the feature in Gibbons’ verse anthems: ‘where the voice entrance is delayed “while harmony is strongly announced by the accompaniment and then comes in late, usually on the second beat”’.⁵⁹ The approach can be observed countless times in the anthems of Henry Purcell,⁶⁰ and here is employed by Davis, who announces the B flat major harmony in the organ part on the first beat of the bar, before introducing the contratenor soloist on beat two.

⁵⁸ Scandrett, ‘The Anthems of William Croft’, 88.

⁵⁹ *Ibid.*, 124.

⁶⁰ At the beginning of *Let mine eyes run down with tears* and *Thou knowest, Lord* (1680 version), to note just two examples.

Cry aloud

Sources: *GB-Ob* MS Mus. C.16, ff. 105v–108v (Full Score) (a)

GB-WO MS A.3.4, p. 198 (Contratenor) (a)

GB-WO MS A.3.6, p. 36 (Tenor)

GB-WO MS A.3.5, p. 304 (Bass) (a)

Scoring: Verse: C. T. O/ Chorus: Tr. C. T. B. O

Length: 186bb

Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–36	C. Chorus. O	f	3/4	‘Cry aloud, spare not...’
B	37–44	O	f	3/4	-
C	45–87	T. O	f	$\text{♩. } 3/4. \text{♩}$	‘Behold, ye shall not fast...’
Ai	87–101	C. Chorus. O	f	3/4	‘Cry aloud, spare not...’
D	102–129	T. O	f	♩	‘Is this not the fast...’
B	130–137	O	f	3/4	-
E	138–160	C. Chorus. O	f	3/4	‘Then shall thy light...’
Ei	161–186	Chorus. O	f	3/4	‘Then shall thy light...’

In *GB-Ob* MS Mus. C.16, *Cry aloud* bears the subtitle ‘an anthem for a day of humiliation’, while the piece is described as ‘An Anthem for Days of Humiliation’ in *GB-WO* MS A3.4. These designations suggest that it was written for one of the many services intended for reflection upon recent defeats in battle or other national grievances that were sustained during Anne’s reign. The use of the plural in the Worcester source suggests that it was intended for repeated use at such occasions.

Davis requires the piece to be sung and played at a ‘Very slow’ tempo. Such an extreme performance direction is matched, in terms of dramatic requirement, by his use of the remote key of F minor. Henry Purcell generally reserved this key for ‘horror, witches and the like’ (see, for example, the music that opens Act II of *Dido and Aeneas*),⁶¹ while

⁶¹ Price, Curtis A. *Henry Purcell and the London Stage*. Cambridge: Cambridge University Press, 1984.

within the realm of sacred music, Pelham Humfrey chose it for his mournful anthem *O Lord, my God, why hast thou forsaken me?*. This piece was undoubtedly known to Davis: not only is it extant in the Worcester music books,⁶² but a number of its parts were copied there by him. Evidently, therefore, Davis chose the key for his ‘Anthem for Days of Humiliation’ with some care.

The opening section is characterised by dramatic juxtaposition between a contratenor soloist and the full chorus who provide a series of short interjections, repeating the titular text ‘Cry aloud’ and echoing phrases initially delivered in the solo part. This alternation of soloist and chorus is similar to Croft’s setting of the words ‘Cry out and shout...’ in *Behold, God is my salvation* (though, in this anthem, the intervening verse music is sung by different soloists in turn rather than a single voice, as is the case here) and also recalls the opening section of *O give thanks* by Purcell. The ascending dotted quaver–demi-semiquaver rhythm of the text ‘like a trumpet’, sung by the contratenor at b. 9, is taken up by all of the chorus parts from b. 12 onwards, presenting a challenge to the creation of effective choral ensemble.

The opening section is heard again at b. 87 and its repetition lends structure and coherence to the work. Davis’ repetition at b. 130 of the heavily sequential and highly ornamented organ interlude, first heard at b. 37, also contributes to the sense of thematic continuity. This tendency to repeat whole sections is also observable in several anthems by William Croft.⁶³ However, it should be noted that, despite the recurrence of these sections in the music of both Croft and Davis, the resultant form is by no means symmetrical.

Also in the spirit of repetition, Davis employs the familiar device of ‘introducing’ the music sung by the chorus (**Ei**) in the final section in the preceding solo movement (**E**).

⁶² *GB WO MSS* A2.3, A2.5, A2.11, A3.9–A3.10, A3.12 and A3.14–A3.16.

⁶³ Including *Behold now praise the Lord, Blessed be the Lord my strength, I will always give thanks, I will sing unto the Lord, O praise the Lord all ye heathen, The Lord is my light, Unto Thee, O God*.

Croft adopted this technique in *Thou O God art praised* and *The Lord is righteous*. With reference to Croft's approach in these pieces, Scandrett points out that 'In each case the choral section is treated with considerably more expansiveness and ingenuity than the verse'.⁶⁴ In this way Davis diverges from Croft: although the sections are necessarily different as a result of the contrasting scorings, the phrase structure of the chorus section is based on that of the duet and much of the musical material sung by the contratenor and tenor soloists is recycled. The textures are necessarily rearranged, though this has been done in as straightforward a fashion as possible: the music sung by the contratenor in **E** is passed between treble chorus and contratenor chorus voices in **Ei**, while music sung by the tenor soloist in **E** is often heard in the chorus bass part in **Ei**.

As is noticed above, repetition within sections is also an important feature in this piece as in others by Davis. In addition to the echoing of solo melodic material by the chorus during **A** (see above), organ interludes are frequently based on music that immediately precedes them (compare bb. 18ⁱⁱⁱ–21ⁱ with bb. 24ⁱⁱⁱ–27ⁱ and bb. 62–65 with bb. 68–71) or they anticipate the next vocal phrase (see, for example, the organ interludes at b. 113 and bb. 116ⁱⁱⁱ–117ⁱⁱ). There is repetition of vocal phrases in transposition, for example at bb. 72–77, which is an echo of bb. 62–67 transposed down a fourth, with some minor alterations (transpositions by the octave) in the accompanimental bass. Davis also follows the common convention of repeating the final phrase of a section, for example bb. 28ⁱⁱⁱ–32ⁱⁱ are repeated at bb. 32ⁱⁱⁱ–36. At the end of the anthem, the music in bb. 182ⁱⁱⁱ–186 is a direct repeat of bb. 178ⁱⁱⁱ–182ⁱⁱ.

Davis' characteristically expressive approach to word painting is in evidence in *Cry aloud*: at bb. 52–53, the tenor soloist reaches the highest point in the phrase at the moment when he sings the words 'to make your voice to be heard on high'. In contrast, at bb. 82–

⁶⁴ Scandrett, 'The Anthems of William Croft', 118.

84 he reaches a bottom b flat at the word 'under'. Such illustrative music is frequently found in the works of Henry Purcell: notable examples of dramatic coloratura can be found in his famous anthem *They that go down to the sea in ships*, the bass solo part of which was intended for John Gostling, the remarkable Chapel Royal singer. During the opening passage the vocalist is required to sing a two-octave descending scale to the text 'They that go down to the sea in ships', while soon afterwards the words 'stormy wind ariseth' are set to a tempestuous string of dotted notes which rise through the interval of an octave and a sixth. Ornate demi-semiquaver melismas are also used by Davis to set words of action, including 'afflict' at b. 61 and 'spread' at b. 78 and b. 80. Sprightly dotted passages set the verbs 'undo', 'break' and 'spring' at bb. 105ⁱⁱⁱ–106ⁱⁱ, bb. 110ⁱⁱⁱ–111 and bb. 145–146 respectively.

Why standeth Thou so far off O Lord?

Sources: *GB-WO* MS A3.15, pp. 24–26 (Contratenor I) (a)
GB-WO MS A3.13, pp. 14–17 (Contratenor II) (a)
GB-WO MS A3.16, p. 17 (Tenor)
GB-WO MS A3.12, p. 31 (Tenor, incomplete) (a)
GB-WO MS A3.14, p. 22 (Bass)
GB-WO MS A3.10, pp. 61–64 (Organ) (a)

Scoring: Verse: C. C. O/ Chorus: [Tr.] C. T. B. O

Length: 189bb

Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–5	O	d	♩	-
B	6–20	C. C. O	d	♩	‘Why standeth Thou so far off...’
C	21–26	O	d	♩	-
D	27–69	C. C. O	d	3/2	‘For as the ungodly...’
E	70–77	O	d	3/2	-
F	78–94	C. C. O	d	♩	‘His ways are grievous...’
G	95–98	O	A	♩	-
H	99–124	C. C. O	A – b – D	♩. 3/4	‘For he hath said in his heart...’
I	125– 128	O	D	♩	-
J	129– 169	C. C. O	d	3/2	‘Arise O Lord and lift up thy hand...’
K	170– 189	Chorus. O	d	3/2. ♩	‘Help the fatherless and poor...’

Why standeth Thou so far off O Lord? is incomplete, owing to its existence only in the Worcester part-books which do not include among them any treble books. There is, thankfully, an organ part and it is therefore possible to reconstruct the treble, as it is only required in the concluding chorus of the work. Apart from this chorus, the anthem is scored entirely for contratenor duet. The piece, although not the most substantial in terms of length, or the most demonstrative in terms of variety of texture, is one of the most accomplished of Davis’ extant works. On this basis, it might be ventured that it is a more

mature work, though no evidence, beyond a consideration of the anthem's stylistic features, exists to support this hypothesis.

A distinguishing feature of the piece is the frequent alternation of organ interludes and sections for contratenor duet. Such regular construction does not occur anywhere else in Davis' output (though he does display a tendency towards well-proportioned design elsewhere, for example, in *Let God arise*). Croft's *Lord what love have I*, also written for two soloists (both trebles in this case), exhibits a similarly symmetrical approach, though the duet partnership alternates with the full chorus rather than the organ; additionally, John Blow's *Turn Thee unto me, O Lord*, performed by Richard Elford at the Chapel Royal, follows a similar design involving soloist and chorus. Davis' alternation of three and four-measure sections is unusually regular as well, further illustrating his particular concern with symmetry in this piece.

The organisation of the two contratenor parts is much the same from section to section and relies on the imitation of phrases, which often become increasingly intertwined before frequently joining together to move in rhythmic unison, a third apart. Partly as a result of this imitation, Davis explores a far greater variety of key areas, albeit fleetingly, than he does elsewhere in his output. The modulations are generally competently managed and well judged, adding weight to the suggestion that this is a later work and bearing out the assertion that this is one of Davis' most accomplished compositions.

The organ interludes appear to have been carefully worked out, each contrasting in style and function. The opening prelude consists of a remarkably ornate introduction to the theme taken up by the contratenors in **B**. This melody is heard in the right hand and accompanied by two or three parts that are linear in nature rather than chordal. The interlude at **C** is connected to **B** by its use of the same time signature, though in thematic terms, it is entirely independent, establishing a more steady and robust mood by the

lengthening of note values, the deliberate alternation of right and left hands and the octave doubling of the left hand part. **E** is a continuation of the preceding contratenor duet, composed in the same metre, and takes on the rhythmic motif established at b. 61 ('neither is God'). In contrast, **G** introduces the music of the verse section that follows; it is dominated by pedal points and arpeggiated dotted rhythms. This interlude also introduces the new key of A major, the previous section having cadenced in D minor. **I** is a direct repeat of **G** that follows the intervening verse section (**H**), transposed back into the tonic key of the piece, D minor.

Some use is made of theatrical declamatory effect, for example with the rapid alternations of 'neither is God' between bb. 61–67ⁱⁱ and the words 'all, all' between bb. 86ⁱⁱ–87ⁱⁱ and bb. 90–92. Further colourful effects are achieved by appropriate use of the Purcellian descending diminished fifth in the second contratenor part between bb.143⁶–144¹, setting the word 'ungodliness', followed by a sighing 9-8 suspension in the first contratenor part on the word 'fatherless' at b. 145¹⁻².

The final chorus of the piece reflects the preceding verse section in its time signature scheme (3/2, followed by ϕ). Although the homophonic music that sets the words 'Help the fatherless and poor' bears no resemblance to the setting of that text previously at b. 144ⁱⁱⁱ–148, the music at b. 175^{iv}–184ⁱ is taken directly from that heard between bb. 150ⁱⁱ–158 (assuming that the reconstruction of the treble part is accurate, at least in spirit). In partly foreshadowing the material of the final chorus during the preceding verse section, Davis follows a tradition that was well-established at the time and has already been discussed in relation to his anthem, *They that put their trust in the Lord*.

Lord, why sleepest Thou?

Version(s) A

Sources: *GB-Ob* MS Mus. C.16, ff. 62–63v (Contratenor Verse),
ff. 50–51v
(Organ; figured bass with Rh. Interludes) and f. 64 (Full Score;
'Amen' only, bb. 179–193 in Organ accompanied version I)

Scoring: Verse: C. O/ Chorus: Tr. Tr. C. T. B. O

Length: 193bb (Organ accompanied Version I)
179bb (Organ accompanied Version II)

Structure:

Section	Bar Nos. (Version I)	Bar Nos. (Version II)	Scoring	Key	Time Sig.	Text/Style of setting
A	1–19	1–19	C. O	c	♩	'Lord, why sleepest...'
Ai	20–31	20–31	C. O	c	♩	'Lord, why sleepest...'
B	32–34	32–34	C. O	E flat	♩	'Our fathers have told us...'
C	35–61	35–61	C. O	B flat – c	3/2	'but thy right hand...'
D	62–70	62–70	C. O	A flat	♩	'but now th'art...'
Ai	71–83	71–83	C. O	c	♩	'Lord, why sleepest...'
E	84–99	84–99	C. O	c	♩	'My confusion is daily...'
Ai	100–112	100–112	C. O	c	♩	'Lord, why sleepest...'
F	113–118	113–118	C. O	f - c	♩	'Wherefore hidest thou...'
G	119–170 ⁱⁱ	119–170 ⁱⁱ	C. O	c	3/2	'For our soul is brought...'
H	170 ⁱⁱⁱ –178	170 ⁱⁱⁱ –179 (end here)	C. Chorus. O	C	♩	'and let all the people...'
I	179–193		Chorus. O	C	♩. 3/2	'Amen'

Version B

Sources: *GB-Ob* MS Mus. C.16, ff. 45–61v (Full Score and various parts)

Scoring: Verse: C/ Chorus: Tr. Tr. C. T. B/ Instruments: InI. InII. O

Length: 194bb

Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text/Style of setting
A	1–19	In I. In II. C. Org.	c	♩	‘Lord, why sleepest...’
Ai	20–32	In I. In II. C. Org.	c	♩	‘Lord, why sleepest...’
B	33–35	C. Org	E flat	♩	‘Our fathers have told us...’
C	36–60	In I. In II. C. Org	B flat – c	3/2	‘but thy right hand...’
D	61–70	C. Org	A flat	♩	‘but now th’art...’
Ai	71–83	In I. In II. C. Org.	c	♩	‘Lord, why sleepest...’
E	84–100	C. Org	c	3/2. ♩	‘My confusion is daily...’
Ai	101–113	In I. In II. C. Org.	c	♩	‘Lord, why sleepest...’
F	114–119	C. Org	f - c	♩	‘Wherefore hidest thou...’
G	120–170	C. Org	c	3/2	‘For our soul is brought...’
H	171–179	C. Chorus. Org	C	♩	‘and let all the people...’
I	180–194	Chorus. Org	C	♩. 3/2	‘Amen’

Lord, why sleepest Thou? is Davis’ only anthem for solo voice and chorus. Scandrett has remarked that ‘the solo anthem [of this time] was for all practical purposes a sacred chamber cantata...The most obvious characteristics of this new form were the consistent alternation of recitative and aria, and the incidental nature of the chorus part’.⁶⁵ Croft’s anthems for solo voice, of which there are eleven, all follow this general pattern (with the exception of those where the chorus alternates with the soloist throughout the piece), as do Weldon’s six anthems composed for Richard Elford. The description also fits Davis’ anthem well. In addition to the refrain, which occurs four times in total (albeit in a

⁶⁵ Scandrett, ‘The Anthems of William Croft’, 82.

curtailed version in the case of each of the three repetitions) and around which the piece is constructed, there are sections that alternate between recitative and aria. The two arias are marked out by their use of 3/2 time, while the recitatives bear the signature ϕ . Additionally and in relation to Scandrett's comment, chorus participation is limited to performance of the concluding 'Amen'.

Lord, why sleepest Thou? is also remarkable in that, in one of the extant versions ('Version B'), the instrumental interjections are scored for two treble instruments to play, in addition to the organ. Given that they are transposing parts, it appears most likely that they were performed on cornets;⁶⁶ certainly these instruments were used at Worcester less than 100 years previously, during Tomkins' time as organist.⁶⁷ These interludes differ from those in the organ-only versions ('Version(s) A'), though both are composed over the same bass line. In **A**, for example, Davis exploits the opportunity for greater overlapping of parts and a more contrapuntal style in the instrumental version than in the organ-only version, which consists of a two part texture between the right and left hands.

The refrain 'Lord, why sleepest Thou?' is notable for its composition over a true ground bass, a technique made popular in English church music by Purcell and Blow that was subsequently adopted with enthusiasm by composers of the generation that succeeded them. This example is, however, the only time that Davis uses the procedure in his extant works. The three-bar figure on which the section is constructed is not particularly strong:

⁶⁶ For more information on the use of the cornett in England during the period in question, see Baines, Anthony C. and Bruce Dickey. 'Cornett', in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie and John Tyrrell. London: Macmillan, 2001. Accessed at Grove Music Online, ed. Laura Macy, <http://www.oxfordmusiconline.com.ezproxy.york.ac.uk/subscriber/article/grove/music/06516> (on May 13th, 2013).

⁶⁷ Atkins, Ivor. *The Early Occupants of the Office of Organist and Master of the Choristers of the Cathedral Church of Christ and the Blessed Virgin Mary*. Worcester: Worcestershire Historical Society, 1918, 47. Atkins proposes that 'the voices of the Choristers must then [1619] have been in a weak state, and that it was necessary to strengthen the soprano part by the use of cornets'. Though there is no evidence in the relevant entry found in the Treasurer's Accounts (*GB-WO MS A26*) for this opinion, Atkins was perhaps aware of comments on the subject by Roger North and Matthew Locke, suggesting that such practice was common at the time (Rimbault, Edward F. (ed). *Memoirs of Musick by the Hon. Roger North*. London: George Bell, 1846).

it consists entirely of quaver movement, opening with an ascending scale, which is then balanced by a rather meandering descending passage that appears to cadence in the tonic a full two beats early, necessitating a rather vacuous extension. Neither is Davis' handling of the music in the contratenor part very convincing: the phrases are short and repetitive (a rather facile ornamental melisma on the words 'unto Jacob' is heard three times), and he also uses the familiar technique of repeating the final phrase 'awake and be not absent from us' (in **A** only; subsequent refrains omit this passage). That this refrain is heard twice in succession at the beginning of the piece does not help to create a particularly favourable impression of the anthem.

Undoubtedly, part of the motivation for composers dealing in the genre of the solo anthem would have been to offer the chance for a soloist to showcase his abilities. There is ample opportunity for the contratenor to do so, especially in the recitative sections which, generally speaking, follow the Purcellian model prevalent in English church music, rather than the more directly Italianate 'recitative secco' (although the repeated pitches in **F** hint at its influence to a greater extent than is often seen in anthems by Davis' contemporaries). In **D**, demonstrative coloratura passages express the words 'to confusion' and 'spoil', while there are also a number of expressive effects in the music for the performer to exploit, for example, the descending interval of a diminished seventh that brings **F** to a close. In the aria that follows (**G**), Davis' setting of the words 'for our soul is brought low, ev'n to the dust, arise and help us' spans a large range for a contratenor, from g' at the opening of the movement to g an octave lower. In light of the earlier suggestion that Davis may himself have been a contratenor, and considering the opportunity that the solo anthem afforded to a performer to demonstrate musical and technical ability, it is perhaps conceivable that he composed the piece for himself to perform.

The anthem concludes with a section of dialogue between soloist and chorus (**H**), before the chorus continues with the ‘Amens’. The dialogue between soloist and chorus calls to mind Croft’s *The earth is the Lord’s*, where he anticipates the final chorus in a similar way, though admittedly on a rather grander scale (in Davis’ anthem, the chorus answers the contratenor only twice). The final section (**I**) requires a five-part chorus, with divided trebles that are doubled by the instruments in ‘Version B’.

Though there are certainly examples of solo anthems throughout the period after 1660, notably including Henry Purcell’s *My song shall be always*, which exists in versions for bass voice (dating from September, 1690) and soprano (as it was printed by John Playford in *Harmonic Sacra*, 1703),⁶⁸ the genre appears to have been a particular phenomenon of the early eighteenth century. Weldon’s six anthems for Richard Elford were printed in 1716, while the only datable solo anthem by Croft is from 1713. It might therefore be suggested that this work by Davis dates from a similar period; despite the piece’s technical deficiencies, the exploration of contrasting key centres (at least to a larger degree than in others of Davis’ works) and a greater amount of internal modulation (see, for example, the music of **C**) is also indicative of this being a later composition.

⁶⁸ The version of this piece for Bass voice appears in the following Worcester part-books: *GB-WO MSS* A2.3, A2.6, A3.1, A3.3–A3.6, A3.9–A3.10, A3.12, A3.17 and B2.5.

Have mercy upon me, O God

Source: *GB-Ob* MS Mus. C.16, ff. 99–100 (Full score) (a)

Scoring: Verse: C. B. O/ Chorus: Tr. C. T. B. O

Length: 116bb

Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–57	C. O	c	$\text{♩. } 3/4$	‘Have mercy upon me, O God...’
B	58–87	C. B.O	c	$\text{♩. } 3/4$	‘Behold, I was shapen in wickedness...’
C	88–116	Chorus. O	c	$3/4$	‘Thou shalt purge me hyssop...’

Have mercy upon me, O God, is the shortest of William Davis’ verse anthems. The piece opens with a substantial section for solo contratenor and, as befits the mood of the text, the music is in C minor. Of note is the chromatically descending bass line that accompanies the plaintive melisma on the word ‘O’ in the opening phrase. Such chromaticism abounds in the organ part during this opening section, most noticeably in the descending right-hand interlude at b. 11.

The organ interludes that occur during the triple-time section between bb. 27–57 all echo the vocal passages that precede them. The effect is perhaps slightly monotonous, though the music itself is characterised by charming elegance. The duet between contratenor and bass (bb. 58–87) is more robust in character, switching from four to three-time at b. 70, which has the effect of quickening the pace of the music in the approach to the concluding chorus at b. 88.

Behold, God is my salvation

Source: *GB-Ob* MS Mus. C.16, ff. 95–97 (Full score) (a)

Scoring: Verse: Tr. Tr. B. O/ Chorus: Tr. C. T. B. O

Length: 211bb

Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–31	Tr. Tr. B. O	C	3/4	‘Behold, God is my salvation...’
B	32–48	Tr. O	C	2/2	‘O Lord, I will praise thee...’
C	49–67	Tr. Tr. B. O	C	3/4	‘Therefore with joy...’
Ai	68–98	Tr. Tr. B. O	C	3/4	‘Behold, God is my salvation...’
D	99–125	B. O	C	3/4	Praise the Lord, call upon his name...’
E	126–152	Tr. Tr. (O)	C	3/4	‘Sing unto the Lord...’
Aii	153–183	Tr. Tr. B. O	C	3/4	‘Behold, God is my salvation...’
F	184–211	Chorus. O	C	3/4	‘Cry out and shout...’

Behold, God is my salvation is perhaps the least successful of Davis’ extant anthems. The opening is scored for two treble solo parts and a bass and is therefore remarkable in being the only one of his anthems to require boys to sing during the verse sections (presumably the boys at Worcester were not generally considered able enough to adequately fulfil such a role). The first treble is taxed with singing at a rather high pitch and it seems remarkable that the third note of the piece in this part is as high as a’’, making for a rather unconvincing opening.

The music in **A** is characterised by the use of regular imitative points. Each set of entries (of which there are four in the opening 31 bar passage) occur at the distance of one bar, each part always beginning on the upbeat. In addition, with the exception of the final set of entries at b. 20ⁱⁱⁱ, which begins with the second treble part, each chart the same path, commencing with the bass, who is then followed closely by the second and first treble parts respectively. A similar approach can be seen in **C**. Such mundane regularity lends a rather predictable, stifled sense to the music.

The harmonic language employed by Davis is not much better. The writing involves a number of awkward shifts of harmony and key, not least at b. 12 where an F sharp is rather inelegantly inserted in the first treble part directly after the F natural at the beginning of the bar in order to effect a modulation to the dominant key of G major. Following this, the music returns immediately to the home key of C major. Thereafter the music works, in rather dull fashion, through a passage of alternation between tonic and dominant chords, before a strange harmonic shift takes place at b. 17ⁱⁱⁱ, where the introduction of a D major chord initiates an unusual modulation to the mediant key of E major, which is achieved by b. 20. During the bars that follow, the music works its way back to C major by rather routine use of sequential movement that involves some dialogue between the first treble part and the second treble and bass parts. This opening section (**A**) is twice repeated in its entirety and therefore acts as a refrain around which the piece is constructed.

The solo movement for a single treble (**B**) demonstrates more musical interest, despite its brevity. The words to which this section is set, 'O Lord, I will praise thee: though thou was angry with me', fall naturally into three parts as indicated by the punctuation. Correspondingly, Davis sets each with its own musical idea, reflecting a degree of interest in sympathetic, subtle response to text. The first, 'O Lord' is set with a poised melisma on the word 'O', followed by sprightlier crotchet movement to the words 'I will praise thee'. 'Though thou was angry with me' features effective syncopated movement at its second and third hearings. Additionally, there is some attempt to tie the accompaniment in with the solo part, primarily through the use of simple imitation, such as that heard between the organ and the treble in bb. 2–3.

D is remarkable for the inclusion of an obbligato organ part that plays throughout the movement and simultaneously with the bass soloist, not merely in alternation with the

vocal part. Although it is not explicitly indicated, it is surely the case that Davis would have expected this right hand part to be played on a solo stop, such as the cornet.⁶⁹ It is regrettable that this obbligato part gives way to a written out, three-part chordal accompaniment at b. 113, in which Davis seems to show little concern for elegance in his writing, as parallel fifths and octaves abound.

This chordal organ part provides accompaniment to a rather tedious and directionless dotted coloratura passage. In this piece, more than in any other of his compositions, Davis is guilty of spinning the vocal parts out in this fashion. The same approach is observable in all three parts (Tr. Tr. B) in his setting of the word 'joy', which also seems rather aimless and is harmonically static, and also at the conclusion of **E**, where inappropriate melismas are heard twice on the word 'all' in both parts, as the final phrase of the section is repeated in typical fashion.

The overall impression one gains of *Behold, God is my salvation* is that it is a relatively insubstantial work by a composer who lacks any great experience. It is for this reason that it is arguably an early work of Davis': the pedestrian and repetitive shape of imitative points, the routine and sometimes naïve structure of the harmony that occasionally takes rather bizarre turns (such as the move into the mediant key at bb. 17–20) and the forced nature of the vocal melismas (for example, those in **D** from b. 113ⁱⁱⁱ onwards), all point to such an idea. Indeed, the piece might have conceivably been composed when Davis was still a treble himself in the choir at Worcester during the 1680s. This hypothesis might explain the appearance of two treble voices in the verse sections, a scoring he does not repeat elsewhere. Additionally, perhaps the use of the high tessitura in the treble parts in **A** suggests a juvenile enthusiasm for such an extreme effect.

⁶⁹ For information on the development of the organ at Worcester during this period, see Chapter III.

The un-reconstructable incomplete verse anthems

The following anthems discussed are incomplete to an extent which renders them impossible to convincingly reconstruct (this is largely due to the absence of an organ part for all three pieces). As a result, they do not appear in the accompanying critical edition. An attempt has been made to lay out the structure of each piece in tabular form, together with details of time signatures and key signatures where it is possible to retrieve this information from directions in the extant parts.

I will give thanks

Sources: *GB-WO* MS A3.4, pp. 213–214 (Contratenor Verse) (a)
 GB-WO MS A3.3, p. 153 (Tenor Verse, incomplete) (a)
 GB-WO MS A3.6, p. 37 (Tenor Chorus) (a)
 GB-WO MS A3.5, p. 307 (Bass Chorus) (a)

Structure:

Section	Scoring	Time Sig.	Text
A	O		-
B	Verse (3 voices), including C. O	4/4. 3/4	‘I will give thanks...’
C	O		-
D	B. O		‘Thy presence...’
E	O		-
F	Verse (3 voices), including C. O	4/4	‘for thou hast maintained...’
G	Chorus (rubric: ‘cho below once over’). O	3/4	‘Hallelujah’
H	C. O		‘unto the people...’
B	(rubric: vers I will give thanks / as att first, and end / w th ‘O thou most highest’)		‘I will give thanks...’
I	Chorus (rubric: ‘Cho: Each straine twice’). O	3/4. 4/4	‘Hallelujah, Amen’

I will give thanks is a setting of verses from Psalm 9. Given the celebratory nature of these words and the connotations of victory, for example in **F** ‘for thou has maintained my right and my cause’, it is possible that the anthem was composed for one of the services of thanksgiving that took place regularly during the reign of Queen Anne.

Regrettably, only the contratenor and tenor solo parts and the tenor and bass chorus parts survive. There is little of note to comment upon in the existing material. The usual sectional approach is followed, with a smattering of organ ritornelli, sections in triple time and a varied approach to scoring: there are verses for contratenor (apparently with occasional obbligato organ interruptions, considering the bars of rest that occur) and bass in addition to sections for three soloists, scored for contratenor, tenor and, presumably, a bass part. The piece concludes with a binary ‘Hallelujah’ section, a feature not found elsewhere in Davis’ oeuvre, in which Davis directs the ensemble to perform ‘Each straine twice’,⁷⁰ which itself ends with a two bar ‘close’, setting the ‘Amen’.

⁷⁰ *GB-WO MS A3.6*, 36.

Praise the Lord, O Jerusalem (1697)

Sources: *GB-WO* MS A3.4, p. 215 (Contratenor Verse) (a)
GB-WO MS A3.3, pp. 157–158 (Tenor Verse) (a)
GB-WO MS A3.6, p. 38 (Tenor Chorus) (a)
GB-WO MS A3.5, p. 307 (Bass Chorus) (a)

Structure:

Section	Scoring	Time Sig.	Text	Notes
A	O		-	
B	Verse (3 voices), including C. T. [O]	3/4	‘Praise the Lord, O Jerusalem...’	Rubric: ‘twice over’ (A3.3)
C	O	[3/4]	-	
D	B. [O]	[3/4]		
E	Verse, including C. T. [O]	3/4	‘he maketh peace in thy borders...’ (A3.3)/‘he hath made peace in thy borders...’ (A3.4)	C and T parts sing together in thirds. In both parts are three bars rest between each passage, yet no rubric indicating an organ interlude, suggesting that this was at least a three part verse, probably including the B voice
F	O	4/4	-	
G	T. [O]	4/4. 3/4	‘he sendeth forth his commandment...’	
H	O	[3/4]	-	
I	C. [O]	4/4		This verse is not included in A3.4
J	O	[4/4]	-	
K	Verse (3 voices), including C. T. [O]	4/4	‘He sendeth his word...’	
L	Chorus. [O]	3/4	‘Hallelujah’	

Praise the Lord, O Jerusalem was composed for the thanksgiving service to honour the Peace of Ryswick in 1697, the last service of this kind to be held during the reign of William III. It is therefore the earliest anthem composed by Davis that a date can be

assigned to with confidence though, as has been proposed, it is possible that *Behold, God is our salvation* is a juvenile work and would therefore pre-date it.

As in *I will give thanks*, it is possible to surmise that the tenor solo (G) was introduced by the organ and would have contained further interjections that were most likely direct repeats of the melodic material heard in the vocal part, judging by the number of rest bars in the part. In this way at least, the music would have been similar to that of the tenor solos in *The word of the Lord is tried in the fire* (H) and *They that put their trust in the Lord* (G).

The concluding 'Hallelujah' section is marked 'each straine twice' in *GB-WO MS A3.3* and concludes with a 'slow' Amen (marked thus in *GB-WO MS A3.6*). This final section is therefore similar in form to that of *I will give thanks*.

They that go down to the sea in ships (1702)

Sources: *GB-WO* MS A3.4, pp. 253–254 (Contratenor Verse) (a)
GB-WO MS A3.3, pp. 203–204 (Tenor Verse)
GB-WO MS A3.6, p. 62 (Tenor Chorus) (a)
GB-WO MS A3.1, pp. 271–272 (Bass Verse) (a)

Structure:

Section	Scoring	Time Sig.	Text	Notes
A	[Instruments]			Rubric: ‘Symphony’ (A3.1, A3.6)
B	C		‘They that go down...’	F major
C	[Instruments]			Rubric: ‘Symphony’ (A3.1, A3.6)
D	Verse (3 voices), including T Can. B	4/4. 3/2	‘So when they cry...’	f minor
E	[Instruments]			Rubric: ‘Symphony’ (A3.1, A3.6)
F	T (Can)	4/4	‘Then are they glad...’	F major
G	Chorus	3/2	‘O that men would therefore...’	F major
A	[Instruments]			Rubric: ‘Symphony’ (A3.1, A3.6), ‘Symphony as at first’ (A3.3), ‘The first symphony again’ (A3.4)
H	C		‘Hallelujah’	Rubric: ‘vers solo Hallelujah’ (A3.3). In F major
I	Chorus		‘Hallelujah’	Two bars only, in F major

They that go down to the sea in ships was composed in 1702: both *GB-WO* MS A3.1 and *GB-WO* MS A3.5 contain the line ‘Will Davis / Decem: y^e 3^d: 1702’. It was therefore almost certainly performed at the thanksgiving service for the allied victory at Vigo, held on that day. Intriguingly, the instrumental interludes are referred to by the rubric ‘Symphony’ in *GB-WO* MS A3.1 and *GB-WO* MS A3.6. This is the only instance in any of Davis’ manuscripts in which he uses this term. Of course, it could be an insignificant

variant, or it might indicate that this anthem was intended to be performed with instruments. The latter seems most likely, given that the following entry can be seen in the Treasurer's book of 1703–1704: 'P^d y^e fiddlers for 3^d of December 00-07-06'.⁷¹

Also interesting is the insertion of the word 'together' over the word 'still' in *GB-WO MS A3.4*. Although a seemingly insignificant detail, this is apparently a performance direction that suggests a pause at this point, or at least demanding careful placement of the note. If so, then this is the only example of such a marking in any manuscript copy of Davis' music. The direction occurs in the contratenor part only and seems to be in Davis' hand, perhaps lending further weight to the hypothesis that Davis sang contratenor.

On the basis of the music that does survive, the incomplete nature of *They that go down to the sea in ship* is regrettable. The ascending and descending phrases in the contratenor part at the words 'for at his words the stormy wind ariseth...' is a good example of Davis' colourful approach to text setting, even if the music lacks the same dramatic intensity as that of Purcell's famous setting of these verses. Additionally, the air of pathos at 'their souls melteth away' is quite beautiful; the repeated, descending minim figure in the 3/2 part of **D** well reflects a sense of calm on the word 'still', while the concluding Hallelujahs are bright and cheery, despite the use of formulaic rhythms and sequential harmonic progressions. There is also an explicit hemiola, the only such instance of this technique in Davis' output.

⁷¹ *GB-WO MS A37* Treasurer's book 1703–1704, 1703 section, 35.

Who can tell how oft he offendeth?

Sources: *GB-WO* MS A3.1, p. 655 (Bass Chorus) (a)
GB-WO MS A3.5, p. 1 (Bass Chorus) (a)
GB-WO MS A3.6, pp. 53–55 (Tenor Solo) (a)

Structure:

Section	Scoring	Time Sig.	Text	Notes
A	T. O	3/4	‘Who can tell how of the offendeth	Rubric: ‘Tenor alone’ <i>GB-WO</i> MS A3.6
B	T. O	♩	‘Keep thy servant also...	
C	O.	♩	-	Rubric: ‘Retor’ <i>GB-WO</i> MS A3.6
D	T. O	3/4	‘So shall I be undefiled...’	
E	T. O	♩	‘Let the words of my mouth...’	
F	O	♩	-	Rubric: ‘Retor’ <i>GB-WO</i> MS A3.6
G	T. O	3/4	‘Hallelujah’	
G	Chorus. O	3/2	‘Hallelujah’	

Unto Thee will I cry O Lord

Sources: *GB-WO* MS A3.1, p. 655 (Bass Chorus)
GB-WO MS A3.5, p. 1 (Bass Chorus)
GB-WO MS A3.6, pp. 53–55 (Tenor Solo)

Structure:

Section	Scoring	Time Sig.	Text	Notes
A	O	[♩]	-	Rubric: 'Organ Prelude' <i>GB-WO MS A3.6</i>
B	T. O	♩. 3/4	'Unto thee will I cry...'	
C	O.	3/4	-	Rubric: 'Retor' <i>GB-WO MS A3.6</i>
D	T. O	♩	'Lest if thou make as though...'	
E	O	♩	-	Rubric: 'Retor' <i>GB-WO MS A3.6</i>
F	T. O	3/4	'Praised be the Lord...'	
G	O	3/4	-	Rubric: 'Retor' <i>GB-WO MS A3.6</i>
H	T. O	♩	'My heard hath trusted...'	
I	T. O	3/4	'Hallelujah'	
J	Chorus. O	3/2	'Hallelujah'	

Who can tell how oft he offendeth? and *Unto Thee will I cry O Lord* exist only in *GB-WO MSS A3.1, A3.5* (both bass part books) and *A3.6* (a tenor book containing the verse parts for both anthems). They are both solo anthems written for a tenor voice; the music of both pieces alternates between 3/4 and ♩ time and Davis contrasts arioso movements with recitative sections in much the same way that he does in *Lord, why sleepest Thou?*. The two pieces are linked by their shared use of a concluding 'Hallelujah' section: in *GB-WO MS A3.6*, p. 55, underneath the title 'Unto Thee will I cry O Lord', is the rubric 'the Cho Hallelujah above serves both anthems'. This section is in C major and, as in *I will give thanks* and *Praise the Lord O Jerusalem*, is binary in its construction. *Unto Thee will I cry O Lord* is dated 'January y^e 9th/1700' in *GB-WO MS A3.6* and, given that it follows *Who can tell how oft he offendeth?* in the part-books, we may assume that this too dates from a similar period. Although there is no attribution to Davis in either source, it seems likely

that the piece is by him as *Unto Thee will I cry* is listed in *Divine Harmony*, where it is attributed to ‘Mr Davis’.⁷²

Service music

Service in G minor

In addition to the anthems, Davis also composed a service setting in G minor, which has survived in the Worcester part-books (*GB-WO* MSS A3.1, A3.3–A3.6). This service consists of canticles for Matins (the *Te Deum* and *Jubilate*) and those for Evensong (the *Magnificat* and *Nunc dimittis*). Also included is a short chant to which the *Venite* (found in *GB-WO* MSS A3.3, p. 78, A3.4, p. 138 and A3.6, p. 22) would have been sung at Eucharist. It is known that the service was composed before January 1705/6 as the *Te Deum* and *Magnificat* appear in the list of contents bearing that date in the decani bass part-book, *GB-WO* MS A3.5. Regrettably, as a result of the absence of contemporary treble part-books and also because no organ part for these pieces exists, the canticles remain un-reconstructable based on the Worcester sources alone. However, the *Magnificat* and *Nunc dimittis* can also be found in *GB-Ob* MS Mus. C.16, albeit in a substantially varied form.⁷³ The relationship between the different versions is unclear. However, it might be postulated that those in *GB-Ob* MS Mus. C.16 represent earlier sketches which were incorporated into Davis’ service project at a later date, hence the general transposition upwards of a tone. Certainly the version in *GB-Ob* MS Mus. C.16 is by no means a fair copy; it may be that Davis ironed out some of the problems inherent in this score, such as the overlapping tenor and bass parts which cause an inelegant second inversion chord at b.

⁷² [Church], *Divine Harmony*, 77.

⁷³ The version of the *Magnificat* and *Nunc Dimittis* in *GB-Ob* MS Mus. C.16 is written in F minor. Regardless of this and to avoid confusion, the pieces will be referred to here as Davis’ *Magnificat* and *Nunc Dimittis* in G minor.

38 for example, in a later revision. Regardless of its status however, the existence of the more complete score in *GB-Ob* MS Mus. C.16 at least makes it possible to restore a version of Davis' music for these two canticles to an extent that would otherwise have been impossible.

Te Deum

Sources: *GB-WO* MS A3.4, pp. 139–140 (Contratenor) (a)
 GB-WO MS A3.3, pp. 79–79v (Tenor) (a)
 GB-WO MS A3.6, pp. 23–25 (Tenor) (a)
 GB-WO MS A3.1, pp. 638–640 (Bass)
 GB-WO MS A3.5, pp. 199–200 (Bass, incomplete) (a)

Structure:

Section	Bar Nos.	Scoring	Time Sig.	Text	Notes
A	1–19	Chorus	3/2	‘We praise thee O God’	
B	20–27	Verse	3/2	‘To Thee all angels...’	
C	28–34	Verse	3/2	‘To Thee cherubin...’	
D	35– 41	Chorus	3/2	‘Holy Lord God of Sabaoth’	
E	42– 48 ⁱⁱ	Chorus	♩	‘Heav’n and earth are full...’	
F	48 ⁱⁱⁱ – 69 ⁱⁱ	Verse	♩	‘The glorious company...’	
G	69 ⁱⁱⁱ – 90	Chorus	♩	‘The holy church...’	Marked ‘Decani’ at b. 69 ⁱⁱⁱ , ‘Canto’ at b. 75 ⁱⁱⁱ (<i>GB-WO MSS A3.3 and A3.4</i> respectively). Further antiphony occurs throughout this section
H	91– 102	Chorus	3/2	‘Thou art the everlasting...’	
I	103– 114	Verse	3/2	‘When thou took’st upon thee...’	
J	115– 128	Verse	3/2	‘When thou has overcome...’	Marked ‘Cantoris’ (<i>GB-WO MS A3.6</i>)
K	129– 164	Chorus	♩	‘Thou sittest at the right hand...’	
L	165– 171	Verse	♩	‘Make them to be numbered...’	
M	172– 187	Verse	♩	‘O Lord, save thy people...’	
N	188– 205	Chorus	♩	‘Day by day we magnify...’	
O	206– 219	Verse	♩	‘Vouchsafe O Lord to keep us...’	
P	220– 233 ⁱⁱ	Verse	♩	‘O Lord, have mercy...’	
Q	233 ⁱⁱⁱ – 247	Verse	♩	‘O Lord let thy mercy...’	
R	248– 259	Chorus	♩	‘O Lord in thee have I trusted...’	

Jubilate

Sources: *GB-WO* MS A3.4, p. 141 (Contratenor) (a)
GB-WO MS A3.3, pp. 79v–80 (Tenor) (a)
GB-WO MS A3.6, pp. 25–26 (Tenor) (a)
GB-WO MS A3.1, pp. 641–642 (Bass)

Structure:

Section	Bar Nos.	Scoring	Time Sig.	Text	Notes
A	1–31	Chorus	♩	‘O be Joyful...’	Marked ‘Decani’ at b. 16 ⁱⁱⁱ , ‘Canto’ at b. 21 ⁱⁱⁱ and ‘Full’ at b. 25 ⁱⁱⁱ (<i>GB-WO</i> MS A3.4)
B	32–66	Verse	♩	‘O go your way...’	
C	67–90	Verse	♩	‘For the Lord is gracious...’	
D	91–116	Chorus	♩	‘Glory be to the father...’	

Magnificat

Sources: *GB-OB* MS Mus. C.16, ff. 100v–103 (Full Score) (a)

GB-WO MS A3.4, p. 142 (Contratenor) (a)

GB-WO MS A3.3, pp. 80–80v (Tenor) (a)

GB-WO MS A3.6, pp. 26–27 (Tenor) (a)

GB-WO MS A3.1, pp. 642–643 (Bass)

Scoring: Chorus: Tr. C. T. B. O/ Verse: TrI. TrII. C. T. B. O

Length: 188bb

Structure:

Section	Bar Nos.	Scoring	Time Sig.	Text
A	1–18	Chorus. O	♩	‘My soul doth magnify...’
B	19–45	C. T. B. O	♩	‘For he hath regarded...’
C	46–56	Tr I. Tr II. B. O	♩	‘For he that is mighty...’
D	57–70	Chorus. O	♩	‘And his mercy...’
E	71–107	Tr. C. B. O	♩	‘He hath shewed strength...’
F	108–121	Chorus. O	♩	‘He hath filled the hungry...’
G	122–137	C. T. B. O	♩	‘He remembering his mercy...’
H	138–157	Tr I. Tr II. B. O	♩	‘As he promised...’
I	158–188	Chorus. O	♩	‘Glory be to the father...’

Nunc Dimittis

Sources: *GB-OB* MS Mus. C.16, ff. 103v–105 (Full Score) (a)

GB-WO MS A3.4, p. 143 (Contratenor) (a)

GB-WO MS A3.3, pp. 80v–[an extra unnumbered page] (Tenor) (a)

GB-WO MS A3.6, pp. 28–29 (Tenor) (a)

GB-WO MS A3.1, p. 644 (Bass)

Scoring: Chorus: Tr. C. T. B. O/ Verse: Tr. C. T. B. O

Length: 90bb

Structure:

Section	Bar Nos.	Scoring	Time Sig.	Text
A	1–9	Chorus. O	♩	‘Lord, now lettest thou...’
B	10–28	C. T. B. O	♩	‘For mine eyes have seen...’
C	29–59	Tr. B. O	3/2	‘To be a light...’
D	60–90	Chorus. O	♩	‘Glory be to the father...’

The four canticle settings that comprise Davis' service in G minor, may be best described in structural terms as 'full with verse'. They are typical examples of the types composed between 1660–1700 by composers such as William Child, Michael Wise, John Blow, Henry Purcell, John Aldrich and the like. As the tables above suggest, Davis' pieces are sectional in construction, with regular alternation between music for full choir and music for various combinations of soloists, usually trios. It is worth noting that, in the Magnificat and Nunc dimittis at least, Davis makes use of trebles as soloists, something he does in only one of the anthems (*Behold, God is my salvation*). Musical contrast is also achieved by the juxtaposition of different time signatures, notably in the Te Deum, where music in 3/2 is alternated with passages in ϕ time. Key centres are also varied: for example, the 'Glorias' to both the Magnificat and Nunc dimittis are cast in the major mode, contrasting with the preceding music in the minor.

Certainly in the evening canticles, the music for both chorus and verse sections combines homophony with more contrapuntally inspired writing in roughly equal measure. Based on the available evidence, it seems that Davis adopted a similar approach in the Te Deum and Jubilate. Generally speaking, all four settings are compact, though Davis does allow himself to indulge in more expansive melismatic writing in section C of the Nunc dimittis, a duet involving treble and bass voices. There appears to be little thematic unity between the pieces, although the distinctive dotted rhythms to which 'Amen' is set in the 'Glorias' of the Jubilate, Magnificat and Nunc Dimittis does provide some sort of link. Additionally, as has already been noted, the 'Gloria' sections to each of the evening canticles are united by their shifts to the major mode. It is also worth observing that the Jubilate and the Nunc dimittis are similar in their overall construction.

Also relevant here are the two musical fragments that exist in *GB-Ob* MS Mus. C.16. These are settings of the Gloria (f. 25) and Sanctus (f. 24, entitled ‘The Short Holy’), both of which are in English. They are short (13 and nine bars in length respectively) and evidently performed a functional role in the Eucharist service.

Jubilate in D minor (1715)

Version A

Sources: *GB-Ob* MS Mus. C.16, ff. 22–23v, 25v–30v, 32 and 33–34v
 (Full Score and various parts) – mainly (a), see Critical
 Commentary
GB-WO MS A7.12, f. 125v (Tenor) (a)
GB-WO MS A7.14, f. 127v (Tenor) and ff. 49v–50 (Bass) (a)
GB-WO MS A3.1, pp. 692–693 (Bass) (a)

Scoring: Verse: C. T. B. O/ Chorus: Tr. C. T. B. O

Length: 70bb

Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–34	Chorus. O	d	4/2	‘O be Joyful...’
B	35–54	C. T. B. O	d	4/4	‘For the Lord...’
C	55–70	Chorus. O	d	4/2	‘Glory be to the Father...’

Version B

Sources: *GB-Ob* MS Mus. C.7, f.f. 59–62 (Full Score and Organ)
GB-Ob MS Mus. C.16, ff. 31–31v (Contratenor II)
GB-WO MS A7.12, ff. 34v–35 (Tenor)
GB-WO MS A7.14, f. 50v–51 (Bass)

Scoring: Verse: C. C. T. B. O/ Chorus: Tr. C. T. B. O

Length: 63bb

Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–32	Chorus. O	d	4/2	‘O be Joyful...’
B	33–47	C. C. T. B. O	d	4/2	‘For the Lord...’
C	48–63	Chorus. O	d	4/2	‘Glory be to the Father...’

In addition to the Service in G minor, Davis also composed a setting of the Jubilate in D minor. This was evidently intended to accompany Elway Bevin’s setting of the Te Deum in that key, Bevin having only composed a Benedictus, although Davis makes no obvious attempt at linking the pieces thematically. At the head of the copy of the full score in *GB-Ob* MS Mus. C.16 (f. 22) the piece is dated ‘Oc: y^e 18th/ 1715’. ‘Version A’ of this piece, at least, is therefore the latest dateable piece by Davis. The Jubilate in D minor appears to have been revised by Davis at some point: full scores and various individual parts from both versions are bound up in *GB-Ob* MS Mus. C.16, while some individual parts from both versions can also be found in the Worcester Cathedral part-books. Furthermore, a full score and an organ part (written on two staves) of ‘Version B’ is in yet another manuscript, *GB-Ob* MS Mus. C.7.

In contrast to the setting in G minor, the Jubilate in D minor is cast in three distinct sections, the outer two are written for full chorus, while the inner is a verse passage for lower voices (C. T. B. in ‘Version A’ and C. C. T. B. in ‘Version B’). This verse section differs completely between the two versions and is the most substantial aspect of Davis’ revision.

The Jubilate in D minor is certainly the work of an experienced composer: its musical material is presented in economical fashion to polished effect, while the harmonic movement is managed with ease and slickness. Certainly exceeding any of the writing in the G minor service, this Jubilate is arguably one of Davis’ most competently executed pieces.

Conclusion

At the beginning of this chapter, Ian Spink was quoted, asserting that '[Davis]' anthems are good examples of what Croft's provincial contemporaries were capable of.⁷⁴ In concluding, it is first necessary to outline, on the evidence of the music considered here, what exactly Davis is capable of.

Despite his 'provincial' status, being based in Worcester, in Davis we encounter a composer whose musical output and style is largely in keeping with that of his contemporaries working within the field of sacred music in London, specifically at the Chapel Royal. Davis tended towards the composition of verse anthems: twelve such pieces by him of this type are known, compared with three extant anthems in the full style. In this way, his oeuvre might be considered typical for a composer of sacred music during the period.

Davis' verse anthems all follow the tendency, observable in the later works of Purcell and Blow, as well as in those by composers such as Clarke, Croft and Weldon, towards the use of a more highly variegated structure. However, it must be admitted that he is more conservative with regard to the tonal design of his pieces: while composers such as Clarke and Tudway explore a variety of contrasting keys in the different movements of their verse anthems, Davis generally restricts himself to the tonic key and its relative minor in his most substantial anthems, though it is true that in *Lord, why sleepest Thou?* and *Why standeth Thou so far off O Lord?* he does show a little more adventure.

In keeping with the prevalent trend, Davis' verse anthems place more importance on the sections for soloists or groups of soloists; typically, the chorus plays a relatively

⁷⁴ Spink, Ian. 'Davis, William', in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie and John Tyrrell. London: Macmillan, 2001. Accessed at Grove Music Online, ed. Laura Macy. <http://www.oxfordmusiconline.com.ezproxy.york.ac.uk/subscriber/article/grove/music/45539> (on May 6th, 2013).

insignificant role in these pieces. It has been seen that Davis adopted the 'motto' opening in his movements for solo voice, though perhaps not with the same enthusiasm as some of his London contemporaries whose music has been referred to above. As was true of those composers based at the Chapel Royal, Davis adhered to the English style of recitative, as modelled in the music of Purcell. He embraced the use of coloratura and sequence, musical features so typical of the period and observable in the music of Purcell, Blow, Clarke, Croft, Weldon and many others; Davis' ability to use such techniques discriminately is a distinguishing feature of his work.

Having established that Davis well assimilates the style and approach of his Chapel Royal contemporaries, the next consideration must inevitably be whether or not his music is comparable in quality to that of people like Croft, Clarke or Weldon, or whether his music falls short of those composers who were working in the elite musical establishment in London. Of course, comparison between the sacred music of William Davis and, in particular, William Croft, is complicated by the fact that Croft is so much more prolific than Davis. Perhaps this is the greatest difference between two men working in such contrasting circumstances; while much of Davis' motivation for composing probably came from the opportunities for public performance on a grand scale at the numerous thanksgiving services held during the reign of Queen Anne, undoubtedly there was greater onus on Croft, as Composer in Ordinary in a busy and important cultural centre and supported by royal patronage, to produce works of a high standard on a more regular basis. However, it is possible to argue that, at his best, Davis stands comfortably alongside any of the Chapel Royal composers. *Let God arise*, the anthem with which Davis gained recognition in the Chapel Royal and which Spink has described as a 'forceful, extrovert piece',⁷⁵ contains music of great character, brilliance and beauty, while *The word of the*

⁷⁵ Spink, *Restoration*, 398.

Lord is tried in the fire, written for the thanksgiving service at Worcester after the Battle of Ramillies in 1706, is a work that is arguably on an even grander scale than any of those performed in London at the corresponding occasion. Regardless of whether or not the piece was ever sent to London for consideration there, or if it was performed outside Worcester by the illustrious soloists that Davis refers to in his score, the music is certainly of good quality. In *They that put their trust in the Lord*, Davis' approach to structure and the well-balanced presentation of his music is evidence of a highly accomplished composer at work. Finally, it should also be remembered that the full anthem *Help, Lord; for the Godly man ceaseth* has long thought to have been by William Croft, its attribution not apparently arousing any suspicion on musical grounds.

CHAPTER V

THE SECULAR MUSIC OF WILLIAM DAVIS

William Davis spent the vast majority of his life in the employ of the church. It is therefore to be expected that his most substantial compositions should be anthems intended for liturgical performance. However, in keeping with the activities of the principal composers of his day, he also wrote a considerable number of secular pieces. The most extended of these, in length and scoring, are the ode, *Assist you mighty sons of art*, and a wedding song, *Hail, happy pair*. Additionally, Davis has left a large corpus of solo songs, duets and catches, a handful of which constitute the only examples of the composer's output to be distinguished by publication during his lifetime. Following discussion of these, critical attention is turned towards those songs that remained unpublished. Finally, and further to the vocal works, there is a small selection of keyboard music, including a suite in four movements and two other short pieces, the inspection of which completes the chapter.

Just as it is inevitably the case that a greater appreciation of Davis' work enriches our understanding of the cultural activity in Worcester during his lifetime, since his output reflects the demands and expectations of the society in which he lived,¹ it is certain that an examination of Davis' secular writing enhances our view of the musical and personal life of the composer. It has been argued that the best of Davis' sacred music is comparable with that of his more fashionable London contemporaries; the same might equally be said of his secular pieces in relation to music composers such as Daniel Purcell, John Eccles, John Weldon and William Croft, though clearly Davis does not match the output of these men in terms of the quantity or scale. The essential musical techniques employed by Davis

¹ It seems likely that the wedding song was performed in Worcester and, as will be noticed below, Davis collaborated with a number of local poets in producing his songs, duets and catches; surely these were for consumption in his home town too.

include the employment of ostinato bass lines, juxtaposition of sections of music written in different key signatures, dialogue between two voice parts, some use of the declamatory style and various colourful approaches to word painting involving the appropriate use of coloratura, 'sighing' figures, diminished intervals and, on occasion, silence, among others. Such approaches, discussed in further detail below, were those current in the capital and reflect that, despite his geographical distance from the hotbed of England's musical activity, he remained up to date with contemporary trends. Though the most successful of Davis' compositions are arguably to be found amongst his sacred works, there is enough of demonstrable quality within his secular writing to warrant its exploration here.

The substantial secular works for voices and instruments

Assist you mighty sons of art

Version A

Sources: *GB-Ob* MS Mus. C.16, ff. 2–5v (Full Score) (a)
GB-Ob MS Mus. C.16, ff. 18–18v (Contratenor) (a)
GB-Ob MS Mus. C.16, ff. 19–19v (Bass) (a)
GB-Ob MS Mus. C.16, ff. 20–20v ('cello/Instrumental bass) (a)

Scoring: Vocalists: S. C. B/ Instrumentalists: Vln I. Vln II. Vla. Bc

Length: 125bb

Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–22	B. Bc.	C	\emptyset	'Assist you mighty sons of art..'
B	23–41	C. Bc. Vln I. Vln II. Vla	a–C	\emptyset	'Let ev'ry voice conspire to raise...'
C	42–84	C. B. Bc. Vln I. Vln II. Vla	C	3/2	'whilst from the strings...'
D	85–125	S. C. B. Bc. Vln I. Vln II. Vla	C	3/2	'what mighty joys from music flow...'

Version B

Sources: *GB-Ob* MS Mus. C.16, ff. 12–14 (Full Score) (a)
GB-Ob MS Mus. C.16, f. 16 (Violin I) (a)
GB-Ob MS Mus. C.16, f. 17 (Violin II) (a)
GB-Ob MS Mus. C.16, ff. 21–21v ('cello/instrumental bass) (a)

Scoring: Vocalists: S. C. B/ Instrumentalists: Vln I. Vln II. Vla. Bc

Length: 125bb

Structure: as *Version A*

Text (author unknown, dates from 1696):

Assist, assist you mighty Sons of Art,
In pleasing Notes your wondrous Skill impart;
Let Musick in its gayest dress appear,
To crown this day the Queen of all the Year.

Let ev'ry Voice conspire to raise
Theirs, and bright Cecilia's Praise;
Let the glad Winds diffuse around
The Sympathising Sound;

Whilst from the Strings the spritely Notes start forth,
And cloath themselves in Air from whence they first took Birth.

What mighty Joys from Musick flow!
Musick the greatest good we Mortals know,
By which we taste of Heav'n below.

Assist you mighty sons of art is an ode to St. Cecilia, the patron saint of music and musicians. St Cecilia's day, which falls annually on November 22nd, was an important occasion to celebrate in England during the seventeenth and eighteenth centuries. The earliest recorded festivities were held in London in 1683:

Each year, four members of the Society (later six, then eight) were appointed Stewards and made the necessary arrangements. The celebrations, which were held on a regular basis until 1703, involved a performance of a specially commissioned Ode, a banquet at Stationers' Hall (from 1684), and (from 1693) a church service at St Bride's, Fleet Street, with a sermon in defence of church music. The Odes were performed by the combined choirs of St Paul's Cathedral, Westminster Abbey, and the Chapel Royal,

supplemented by male singers attached to the theatres, and accompanied by an instrumental ensemble probably comprising members of the King's Band of Music and the theatre orchestras. Texts, printed on single broadsheets or half-sheets, were distributed at the performances. The poets and composers commissioned to write the Odes were drawn from the most celebrated of the period...²

It is clear that these events were important fixtures in London life and hence is unsurprising that such practises spread to the provinces. There is evidence that this had occurred in some areas by 1698 at the latest, as can be seen in letters revealing the Stamford music club's efforts to arrange for the composition of a Cecilian ode. A number of provincial musicians composed such pieces: Vaughan Richardson wrote at least three odes between 1700–1704 for performance in Winchester. Additionally, William Norris and George Holmes, both of whom were organists at Lincoln Cathedral between 1690–1720 wrote odes in honour of Music's patron saint, as did Henry Hall at Hereford for celebrations that took place in 1704 (though this music is now lost).³

Rosamund McGuinness and H. Diack Johnstone have noted that 'these [provincial Cecilian festivals] evidently continued for some years after the metropolitan series had folded'.⁴ The earliest reference to such celebrations taking place at Worcester dates from 1725, though it seems inconceivable, given the proliferation of occasions already cited, that there were no previous events of the kind held in the city:

Gloucester, Nov. 27. Monday last being the Anniversary of St. Cecilia, the same was usher'd in with ringing of Bells; and at the Cathedral, in the

² Hopkins, David. 'The London Odes on St Cecilia's Day for 1686, 1695 and 1696'. *Review of English Studies* 45 (1994), 486.

³ White, Bryan. "'A pretty knot of Musical Friends': The Ferrar Brothers and a Stamford Music Club in the 1690s', in *Music in the British Provinces, 1690–1914*, ed. Rachel Cowgill and Peter Holman. Aldershot, Hampshire: Ashgate, 2007. 23–24.

⁴ McGuinness, Rosamund and H. Diack Johnstone. 'Concert Life in England I', in *The Eighteenth Century*, ed. H. Diack Johnstone and Roger Fiske, Oxford; Cambridge, MA, USA: Blackwell, 1990. 89

Morning, was perform'd Dr. Croft's Te Deum, &c. from whence the Members of the Musick-Club proceeded to the Swan Inn, to celebrate their annual feast, which was very great and splendid. And in the Afternoon was a fine Voluntary and Anthem at the Cathedral, and a consort of musick in the Evening at their Club-Room, which was honour'd with a great Number of Gentlemen and Ladies. We are informed the same was handsomely observed by the Gentlemen at Hereford and Worcester.⁵

In 1727, the Worcester Journal reported events at Worcester directly:

Yesterday being the Anniversary of St Caecilia, the Patroness of Musick, at the Cathedral was perform'd Mr. Pursel's Great Te Deum, and at Night by the Gentlemen of the Quoir at the Guild-hall, a fine consort of vocal and Instrumental Musick.⁶

Given the importance of the St Cecilia's day festivities, it is unsurprising that Davis has left an ode composed for such an occasion. Although the author of its text is anonymous, it is possible to identify the poem from which Davis took the words as that set by the Italian violinist and composer Nicola Matteis for the St. Cecilia feast held in London on November 23rd, 1696. The entire poem, preserved in an apparently unique copy of the original broadsheet, now No. 34 in the Halliwell-Phillipps Collection in Chetham's Library, is reproduced below.⁷ Hopkins has observed that it 'draws heavily on motifs and wording from its predecessors'.⁸ He notes that 'The pun on "sympathising" (l. 12), for example, occurs in both Yalden's Oxford Ode for 1693...and in Motteux's 1695 London Ode...'.⁹

⁵ *Mist's Weekly Journal*, London, Saturday December 4th, 1725, No. 32.

⁶ *Weekly Worcester Journal*, Friday November 17th, 1727, No. 961.

⁷ Hopkins, 'The London Odes', 492–494.

⁸ *Ibid.*, 494

⁹ *Ibid.*

Assist, assist! You mighty Sons of Art,
In pleasing Notes your wondrous Skill impart;
Let Musick in its gayest dress appear,
To crown this day the Queen of all the Year;
And may the celebrated Day, [5]
Those Honours which it takes repay,
Thus let them grace each others Name,
And gratefully bestow a mutual Fame.
Let ev'ry Voice conspire to raise
Theirs, and bright Cecilia's Praise; [10]
Let the glad Winds diffuse around
The Sympathising Sound;
Whilst from the Strings the spritely Notes start forth,
And cloath themselves in Air from whence they first took Birth.

And thou, blest Saint, from Heav'n our Breast inspire, [15]
(Where thou reign'st Mistress of the Quire)
Where you your sacred Art improve
To sing your Maker's Pow'r and Love.
With eager Joy indulge his Praise;
In various Sounds his various Wonders trace. [20]
Some Moments from your Triumphs spare,
A while your joyful Notes forbear,
A while your pleasing Task forego,
To cast a Look on us thy Sons below.
Attend, Attend our Harmony, [25]
And listen to our Songs, as Angels did to thee.

What mighty Joys from Musick flow!
Musick the greatest good we Mortals know,
By which we taste of Heav'n below.
In vain our Passions hotly move, [30]
It checks their Heat, and melts them into Love.
In vain, we labour to indulge our Grief,

The spritely Violin affords a kind Relief.
From Musick's Pow'r the World began,
It still enslaves, the World's great Master, Man. [35]

'Why should we then it's vast Antiquity disgrace,
'Call Jubal Author of our Race?
'A nobler Lineage we should claim:
'From Heav'n alone the Godlike Off-spring came.
'Er'e Chaos first this beauteous frame disclos'd, [40]
'And Nature struggled with the Load,
'The Particles confus'd and heavy lay.
'Nor thro the gloomy Mass could force their feeble way.
'But when the Voice descending from above
'Commanded the dull Lump to move, [45]
'The Lump, tho almost dead,
'Rear'd up its chearful Head;
'Th' armonious Voice inspir'd a new born Soul,
Enlivend by its Sound the nimble Atoms rowl.

Tho the fierce Hero calls to Arms, [50]
And warlike Heat his restless Mind alarms,
The Flutes soft Voice will soon controul
The raging Passions of his Soul:
Lull'd to a calm and gentle Peace
The threatning Storm will cease: [55]
'The pleasing Voice inspires
'Languishing thoughts and kind desires,
'Whilst baffled from his Breast the angry God retires.

The trembling Slave, tho pale with Fears,
When the loud Trumpet's Voice he hears [60]
Feels a strange Fire his Soul invade,
Collects his new-born Courage to his Aid.
The warlike Notes impart

Strength to his Limbs, and Boldness to his Heart.

‘Dauntless to fight he goes, [65]

‘Stalks thro the Field, and swells to meet his Foes.

Grand Chorus.

Then let all join Your Souls and Voices raise!

‘Tis Harmony alone that Harmony can praise.

May, like your Joys, your Lays be full and great,

Our Heav’nly Art with Heav’nly Notes to treat. [70]

Till wond’ring Angels jealous grow,

And find another Heav’n below.

That Davis only sets ll. 1–4, 9–14 and 27–29 of this extensive poem reflects the fact that his ode is conceived on a substantially smaller scale than those being performed in London at the beginning of the eighteenth century. Rather, in terms of duration, design and musical style, *Assist you mighty sons of art* more readily lends itself to comparison with Davis’ own larger verse anthems. The relatively insubstantial nature of the ode is perhaps unsurprising, given that the performing resources available in Worcester would have been extremely limited in comparison with those in the capital.

Assist you mighty sons of art is conceived for soprano, contratenor and bass soloists with a four-part string group, including a basso continuo part, which, given the secular context of the event for which the piece was composed, was perhaps realised by a harpsichordist or a lutenist (or both), in addition to a ‘cellist: the bass lines are furnished with figures, while at the head of *GB-Ob* MS Mus. C.16, f. 20, reference is made to a ‘Base Violin’. It seems likely that the services of a full choir were not called upon; although the concluding section of the work (**D**) is labelled as a chorus, the vocal music continues in three parts at this point. As there are no other examples of three part chorus writing in

Davis' output and it seems unlikely that, if Davis had a full choir at his disposal, he would have failed to include a tenor part, it is probable that this final movement was performed by the three soloists alone, the chorus designation at this point referring only to the function of this section within the context of the piece.

Considering that instrumental forces are required, the lack of an instrumental prelude to the piece is surprising. When the violins eventually do play, it is doubly perplexing that their role is perfunctory, consisting of only two chords – those of G major and C major – which separate the vocal line in section **B**. However, while it is possible that Davis may have been hampered by a lack of competent string players, or even by his own inexperience or inability to compose for instruments, it is perhaps the case that he is responding to the meaning of the text at this point. Each chord immediately follows the words 'let the glad winds diffuse around the sympathising sound'; they are apparently therefore intended to represent this 'sympathising sound'. Furthermore, when the first extended passage for instruments occurs at b. 53, a cursory glance at the preceding text, 'whilst from the strings the sprightly notes start forth', reveals why Davis has kept his string players 'under wraps' until this point. In calling upon the strings in response to the text, Davis emulates Blow's practice in *Welcome ev'ry guest*,¹⁰ in which he responds to the reference to 'Dodona's flute' by introducing two 'flute' parts. The dramatic effect in Davis' piece is enhanced as a result of the violins being withheld until now.

In section **C**, Davis' use of instruments is largely restricted to the provision of three short passages that bring the vocal phrases to a conclusion (bb. 53ⁱⁱ–58, 66ⁱ–72ⁱⁱ and 79ⁱⁱ–84). He appears to be using the instrumental forces at his disposal in much the same way that he employs the organ interludes in his sacred works, demonstrating indebtedness to his greater experience in writing church music. Only in the final section of the piece (**D**) does

¹⁰ Blow, John. *Amphion Anglicus: A Work of many Compositions for One, Two, Three and Four Voices...* London, 1700, 1–5.

Davis combine string parts with voices. There is no doubling of the vocal lines; rather a texture which is truly in six parts is achieved (the basso continuo and bass vocal parts share a line), with only an occasional hint of awkwardness in the contrapuntal construction. The music in **D** is some of the most texturally complex of Davis' entire output and provides a fittingly grand conclusion to the piece.

The 'Preluding Song' (**A**) that opens the work is sung by the bass. Appropriate to the celebratory nature of the ode, the vocal line of this section is bold and demonstrative with dotted coloratura passages widely used to set adjectives such as 'mighty' and 'pleasing'. John Weldon's *When perfect beauty is by Heav'n design'd*, which also extolls the 'pow'rs of Musick', displays a similarly ebullient tone (see Musical Example 8, below).¹¹ There are further ornamental melismas which set the words 'gayest' and 'crown', the former in triplet movement. Notably, triplets are not found in any of Davis' sacred works, perhaps because they lend the music something of a theatrical tone. This bass part makes virtuosic demands upon the vocalist; it seems probable that it was intended for the same singer – possibly Thomas Taylor – as that who performed the equally difficult solo sections in *The word of the Lord is tried in the fire* and *Let God arise*.

¹¹ Baldwin and Wilson (eds.), *Monthly Mask*, January, 1709, 254.

bb. 46-57

V
The pow' - - - - - rs of mu - sic through

Bc

the fa - bric_ rode

Musical Example 8. Extract from *When perfect beauty is by Heav'n design'd*, John Weldon.

The prelude song to *Assist you mighty sons of art* is also notable for its frequent modulation, something rarely found in works by Davis. These modulations are not arbitrary, but rather each line of text is set in a contrasting key area, as outlined in the table below:

Table 3. The modulations that occur during the opening section (A) of *Assist you mighty sons of art*.

Bar No.	Key	Text
1	C	‘Assist, assist you mighty sons of art’
5	G	‘assist, assist you mighty sons of art’
9 ⁱⁱ	C	‘In pleasing notes’
11 ⁱⁱ	a	‘your wondrous skill impart’
13 ^{iv}	D	‘Let music in its gayest dress appear’
15 ⁱⁱⁱ	C	‘Let music in its gayest dress appear’
17 ⁱⁱⁱ	a – e	‘to crown this day the queen of all the year’
19 ^{iv}	C	‘to crown this day the queen of all the year’

Although the date of composition and first performance of Davis’ ode is unknown, it may be conjectured that the piece dates from the final years of the seventeenth century on the basis of the combination of two pieces of evidence. First, it is likely that Davis will have decided to set the text whilst it was still fresh and fashionable, especially considering his apparent desire to remain abreast of current trends. Second, in terms of construction and use of similar key centres and metre, the ode bears a remarkable resemblance to the wedding song, *Hail, happy pair*, which dates from 1697. Whilst acknowledging that the practise of dating a musical work purely on stylistic grounds is uncertain at best, it is nevertheless argued here that such information, combined with knowledge of the date of the text itself, points to a composition date of 1697 or 1698. Furthermore, this would correspond with the earliest Cecilian celebrations recorded outside London in provincial Stamford.¹² If this hypothesis is correct, it confirms that such festivities took place in Worcester before the close of the seventeenth century.

¹² White, “‘A pretty knot of Musical Friends’”.

Hail, happy pair

Source: *GB-Ob* MS Mus. C.16, ff. 126v–131v (Full Score) (a)
Heading: ‘A song upon M^r Spelmans weading’
Scoring: Soloists: S. C. B/ Chorus: S. C. T. B/ Instruments: Fl I. Fl II. Bc
Length: 158bb
Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–43	S. Bc	C	ϕ	‘Hail, happy pair...’
B	44–63	C. Bc	a	ϕ	‘Fore’er thou art too weak alone...’
C	64–132 ⁱⁱ	S. B. Bc. Chorus. Fl I. Fl II	c	3/2	‘Try all ye sons of art...’
D	135–158	Chorus. Bc	C	3/2	‘Be still and know...’

Text (author unknown):

Hail, happy pair.
Permit an humble swain,
In rural verse and homely strain,
To sing the glories of this day
And gratefully a vocal tribute pay.

Fore'er thou art too weak alone,
The task's too great for anyone.
Let all the songsters of the plain conspire
in tuneful and harmonious choir.

Try all ye sons of art, try to express,
[Chorus] In vain,
In softest notes the happiness,
[Chorus] In vain.
Let flutes and violins be found
To sweeten and improve the sound.

[Chorus] In vain,
Be still, be still and know,
The Gods descend not quite so low.
Their goodness unto us we see
But know not their felicity.

In comparison with the majority of Davis' dateable sacred pieces, *Hail, happy pair* is a relatively early work. It was composed in celebration of the union of Lady Elizabeth Middleton, daughter to John, Earl of Middleton and Martha, his countess, to William

Spelman of Wichmere in Norfolk.¹³ Although the wedding itself took place at Worcester Cathedral on July 20th, 1698,¹⁴ and it is theoretically possible that Davis' song was performed at the celebrations which no doubt ensued, the piece was evidently composed much earlier as the manuscript is signed 'Will Davis/ August y^e 3^d/ 97'. It seems more likely therefore that the song was composed upon the announcement of the engagement and was perhaps performed at an occasion to mark that event.

Given the social standing of the 'happy pair' and Elizabeth Middleton's connection with the cathedral as a resident of the college green,¹⁵ it may be imagined that the announcement of her engagement was of great importance in Worcester. If there was an occasion held to mark the event, it would in all probability have been a lavish one. Such opulence is reflected in the scoring of the work: in addition to Soprano, Contratenor and Bass soloists, Davis employs a full four-part choir, though, as in his verse anthems, this ensemble is used sparingly, the most extended chorus passage appearing at the conclusion of the song. Perhaps the cathedral choir were prevailed upon to perform. In any case, the resultant effect must have been rather grander than that of his other substantial secular work, the ode *Assist you mighty sons of art*. After all, the substance of the text depends upon the chorus' participation ('Let all the songsters of the plain conspire/ in tuneful and harmonious choir'). Additionally, as suggested by the words, there is participation by 'flutes' ('Let flutes and violins be found/ To sweeten and improve the sound'); given that the music is in C minor at this point, these 'flutes' were almost certainly recorders. Despite the reference to 'violins', none are required by Davis.

For Davis, the occasion may have been of great personal as well as professional moment. It is likely that he was well acquainted with Elizabeth Middleton who, before her

¹³ Nichols, J. G. (ed). *The Herald and Genealogist*, Vol. IV. London, 1867, 39.

¹⁴ WCRO Cathedral register.

¹⁵ Hutchinson, F. E. *A Record of the monuments, monumental inscriptions and burials in the Cathedral Church of Christ and the Blessed Mary the Virgin, Worcester*. Oxford, 1944, 139.

marriage, was a resident of the cathedral precincts. She was also the author of five poems set to music by Davis as songs, which will be discussed later in this chapter. It may be supposed that the pair were friends or at least that some relationship existed between them, such as that of teacher and pupil. Musical imagery pervades the text and it might therefore be imagined that the poem was composed especially for the occasion in specific recognition of the artistic proclivities of the bride. The song certainly has the affectionate air of a personal tribute; a playful sense of humour is displayed, notably in the chorus' repeated and tantalising cries 'in vain' (bb. 72ⁱⁱⁱ–74, 99ⁱⁱⁱ–101 and 132ⁱⁱⁱ–134) and the response of the 'flutes' to their literal call at bb. 111ⁱⁱⁱ–113ⁱⁱ and again between bb. 120–132².

The opening section of the piece, composed over a ground bass (a technique also made use of in section **A** of Davis' verse anthem *Lord, why sleepest thou?* as well as in two songs *Can Strephon change his constant love?* and *In vain I seek to charm*) is written for a soprano soloist. Though it is possible that a cathedral chorister might have been available to perform the part, it seems more likely, considering the secular context, that the part would have been taken by a female. The reasons pointing to such a conclusion are threefold: firstly, with the exception of *Behold, God is my salvation* (which, it has been suggested, is a juvenile effort in any case – see Chapter IV), Davis' sacred works composed for performance by the cathedral choir contain no substantial verse sections for treble. Given this, it seems unlikely that he would have required a boy to sing an extensive solo at the opening of a secular composition intended for performance at a prominent society event.¹⁶ Secondly and furthermore, the virtuosic demands of the solo most probably exceeded the ability of any chorister in the Worcester choir at that time. Thirdly, it is likely that there were sopranos in the city who were equal to the task; indeed, if

¹⁶ Although this is evidently exactly how Weldon's *Strephon y^e bright Orinda woo'd* was performed: this piece is headed 'A SONG on the Mariage of H.P.Esq^r. and M^{rs}. I.CNS. Compos'd by M^r Weldon and Sung by the new Boy (Baldwin and Wilson (eds.), *Monthly Mask*, September, 1705, 119).

Elizabeth Middleton was a singing pupil of Davis', it might have seemed rather perverse not to use a female voice in a song composed partly in her honour.

Section **B**, scored for contratenor solo, consists of extremely virtuosic music, written principally in the declamatory style used by Henry Purcell (see, for example, *Celia has a thousand charms* and *Whilst I with grief did on you look*),¹⁷ John Blow (see *Welcome ev'ry guest*),¹⁸ and those composers of Davis' generation (see John Weldon's *The appointed hour of promis'd bliss*, for instance).¹⁹ It may well have been that Davis himself interpreted this part; it has already been conjectured that he was a contratenor himself (see Chapters II and IV). The text of this section can be interpreted in two different ways. While the necessity of the institution of marriage is undoubtedly asserted: 'fore'er thou [the bride and groom] art too weak alone', these words, from the mouth of the contratenor, may also be perceived as an address to the soprano who opens the song alone, thereby dramatizing the theme of the occasion, paving the way for the duet that follows and the subsequent introduction of the chorus.

Section **C** is in triple time and scored for Soprano and Bass soloists whose lines are subjected to chorus interruptions in a manner similar to that at the opening of *Cry aloud*. In addition to contributing to the dramatic appeal of the music, these chorus interjections lend the music a sense of structure by their repetition. The melodic lines of the soloists are characterised by elegance and gentleness seen, for example, in the descending semiquaver melismas at the word 'softest' (bb. 87, 88 and 94) in both voice parts.

Towards the conclusion of **C**, a constructive solution to the concerns voiced by the soprano and bass parts is found in the suggestion that 'flutes and violins be found to sweeten and improve the sound'. Sure enough, at b. 111ⁱⁱⁱ, two 'flutes' enter, playing in

¹⁷ Purcell, Henry. *Orpheus Britannicus: A Collection of all the Choicest Songs for One, Two, and Three Voices*.... London, 1698, 1; 4.

¹⁸ Blow, John. *Amphion Anglicus*, 1–5.

¹⁹ Baldwin and Wilson (eds.), *Monthly Mask*, November, 1703 (=02), 2.

rhythmic unison at the interval of a major sixth. Following a further phrase sung by the two vocal soloists, the ‘flutes’ launch into an interlude, accompanied by the instrumental bass. This music is characterised by alternating entries between the two ‘flautists’, who play ‘sighing’ crotchet figures in turn, before joining together at b. 126ⁱⁱⁱ. The use of the instruments at the conclusion of the musical section reflects Davis’ practice in *Assist you mighty sons of art*, which is akin to his use of the organ in a number of his verse anthems.

The piece ends with a section for chorus (**D**) in theatrical style: the text ‘be still, be still and know’ is repeated twice in homophonic fashion and is lent a hushed drama by the use of pauses between each exhortation. This is followed by an intensely syllabic phrase presented in imitative fashion amongst the parts, setting the words ‘the Gods descend not quite so low’, before the work joyfully dances to its end in triple time.

A devotional song

Lord, grant my just request

Source: *GB-Ob* MS Mus. C.16, f. 98 (Full Score) (a)

Heading: ‘A Devine Song sett for three ladys’

Scoring: S. S. S(?). [Bc?]

Length: 18bb (not including repeats)

Structure:

Section	Bar No.	Scoring	Key	Time Sig.	Text
A	1–8	S. S. S	b flat	♩	‘Lord, grant my just request’
B	9–19	S. S. S	f–b flat	♩	‘My cause before thy high tribunal try’

Text (a paraphrase of Psalm 17 by George Sandys):²⁰

Lord grant my just request,
O hear my cry and pray'rs of lips that, untouch'd with guile, unfold

My cause before thy high tribunal try,
And let thine eyes my righteousness behold.

Although the text of *Lord, grant my just request* is sacred in nature, its inclusion in this chapter is justifiable on the basis that it was not composed for performance in divine service. Rather, the song is marked 'sett for three ladys', who are identified at the start of their staves as M^{is} Thr, M^{is} Har and M^{is} Fish. It seems very likely that Mistress Agnes Hartopp and Mistress Anne Fish (daughter of Edward Stillingfleet, Bishop of Worcester between 1689–1699) were two of the three singers; M^{is} Thr is yet to be identified.²¹ By remarkable good fortune, an anonymous contemporary manuscript which forms part of the Lechmere archives aids us with our knowledge of who these ladies were and possibly also of the occasion for which this piece was written. The manuscript appears to have been written over a number of years around the first decade of the eighteenth century by someone closely associated with the cathedral who was able to comment skittishly on each of the prebendaries and on many other members of the cathedral community. The section relevant to the work in question is part of 'A Lampon on Worcester' and reads as follows:²²

²⁰ Sandys, George. *Paraphrase upon the Psalms and Hymns dispersed throughout the Old and New Testaments*. London, 1636.

²¹ The use of the title Mistress did not necessarily imply a married lady.

²² WCRO BA 1531/40(i) ref. 705:134 Lechmere archives.

first then lets view them at the Choire
thence tell y^u wither they retire

*M^{rs} Agnes Hartopp

Keppetha* first attracts my eyes
Raises my wonder and surprise
to se a woman so Afected
is what Pilgarlick least expected
with stuff she daubes her nose precisely
and Acts the Fop (as most think) nicely
this Proud Advance'd Conceited Creture
expects that every one shou'd greet her
what she returns is with such motion
as when at Church, would spoyle deuotion
But did y^u se her as't often happens
at Musick Meeting after Mattens
you'de swear she was some ffidlers daughter
and so beat time as Father taught her

Following a passage that concerns Mistress Talbot, the Dean's wife, the author continues:

*M ^{rs} Fish	Next our late learned Prelates *daughter
Daughter to	Devoutly serious as he taught her
Stillingfleet	She as is usiall in such places Lifts up her eyes and makes sad faces as if she really ware repenting of what she there is but inuenting

thinks with her self though shee's a woman
shee'le take such injury from no man
hither she comes to study how
to be revenged on Crosgrain'd Tho:
T'were happy for her, ware her nature
as is her name, then in the water
Shee'de dive & swim from those that beat her.

It may well be imagined that this piece could have been performed at the 'Musick Meeting after Mattens' referred to here (see Chapter III). Though highly satirical and intensely subjective, this lampoon offers a fascinating insight into the personal habits of the performers of Davis' piece.

It is possible to narrow down the composition date of the work by the identification of the time at which these ladies were married. A license was issued to Humphrey Fyshe and Anne Stillingfleete on June 21st, 1685,²³ and the wedding probably followed later that year (Anne would have been 15 or 16 when married as, in the first line of her journal, begun on March 6th, 1699/1700, she writes 'I was born on this day according to y^e best of my knowledge 20 years ago').²⁴ *Lord, grant my just request* must necessarily have been written after this date therefore. It cannot have been composed later than September 3rd, 1703, when Agnes Hartopp, daughter of Sir William Hartopp of Rotherby in Leicestershire and a resident of Canon Battle's house along with Elizabeth Middleton during the 1690s,²⁵ married the Dean and became Agnes Talbot.²⁶

²³ Armytage, Geo. J. (ed). *Allegations for marriage licences issued from the Faculty Office of the Archbishop of Canterbury at London, 1543 to 1869*. London, 1886, 216.

²⁴ *US-Washington Folger Shakespeare Library X.d.499*, [Fish, Anne (Stillingfleet)], Journal begun on Mar. 6, 1699/1700, f. 1.

²⁵ MacDonald, Alec, 'The Assessment of the College, Worcester for the Poll Tax of 1692/3'. *Transactions of the Worcestershire Archaeological Society*, Vol. XI. (1934), 87.

²⁶ WRCO Cathedral register.

There is little out of the ordinary about the structure and musical style of the *Lord, grant my just request*. It is cast in binary form, each section of which is to be repeated. As might be expected, the dominant key is achieved by the midway point, before the music returns to the tonic before the conclusion. Davis employs a straightforward homophonic texture and simple harmonies. There is nevertheless some expressive response to the text, notably in bb. 3–4, at which point the text ‘O hear my cry’ is repeated twice and sung, by the upper part, to a chromatically ascending melodic line.

Conversely, the vocal distribution and ranges of *Lord, grant my just request* are perplexing. Given that Davis deliberately designates the song ‘for three ladies’ and lists the performers on the manuscript source, it seems strange that he has written the lowest of the three parts in the bass clef, within a range that would be considered suitable for a bass. The vocal range employed by the upper two parts is such that upwards transposition by an octave of the entire piece is impossible. Transposition of the bass part upwards by an octave causes problems as well; if this process is carried out, the very first chord of the piece would be sounded in second inversion, an entirely unsatisfactory musical situation. Nothing is gained by transposing the entire score up through an interval less than an octave and, given that the key seems to have been carefully selected in the first place (five flats are not commonly encountered in music of this period), it seems unlikely that Davis would have required such action. It appears that the only possible solution, discounting the possibility that M^{is} Fish possessed a bass voice (it is hard to believe that the author of the lampoon referred to above would have missed the opportunity to seize upon such a personal feature), is that the third part is transposed up an octave and instrumental accompaniment is introduced, providing the bass-line at the required pitch.

The songs

18 further songs by Davis are extant, 13 of which are conceived for a single soloist, three for two voices (one of which concludes with a three-part chorus), while two are catches written in three parts (further to this list is another three-part catch without words). It is likely that all of these pieces involved instrumental accompaniment as in all but two a figured bass-line is provided. A number of the songs were published in John Walsh's *The Monthly Mask of Vocal Music* and, where the vocal part in these pieces does not fall naturally or comfortably within the compass playable by the 'flute', they also appear in transposed versions for that instrument.²⁷

H. Diack Johnstone has suggested that eighteenth-century song may be divided into two broad categories: strophic songs or 'ballads' and non-strophic through-composed art songs.²⁸ Examples of both species exist amongst Davis' compositions. Johnstone continues by describing the popular subject matter of *both* of these types in the following way:

Like the popular song of our own day, the Georgian ballad – the art song and cantata too for that matter – was concerned mainly with the vicissitudes of love, but love in a neo-classical pastoral setting which, Italian in origin, had been fashionable even then for the best part of a century or more; a never-never land of Dresden china-like nymphs and shepherds, not real shepherds of course, but shepherds "as they may be conceiv'd...to have been when the best of men follow's the employment" . [Alexander Pope, 'A Discourse on Pastoral Poetry', written in 1704 but first published (with the *Pastorals*) in the 1717 edn of his *Works*; see *The Poems of Alexander Pope* (Twickenham

²⁷ Most amateur musicians would have played these parts on the 'common flute' or recorder, an easy instrument to learn. (Fiske, Roger. 'Music and Society', in *The Eighteenth Century*, ed. H. Diack Johnstone and Roger Fiske, Oxford; Cambridge, MA, USA: Blackwell, 1990. 8 – 9).

²⁸ Johnstone, H. Diack. 'Music in the Home I', in *The Eighteenth Century*, ed. H. Diack Johnstone and Roger Fiske, Oxford; Cambridge, MA, USA: Blackwell, 1990. 167-168.

Edition), vol. I, ed. E Audra and Aubrey Williams (1961), 25.] Such things now strike us as wholly artificial; to a contemporary audience, however, that was part of their charm.²⁹

Although referring specifically to music of the Georgian period, Johnstone's description might just as easily be applied to the songs of the late seventeenth and early eighteenth centuries. The content of much of the poetry set by Davis reflects this account, as does the verse set to music by contemporary figures in the field of secular composition such as Daniel Purcell, John Eccles, John Weldon and William Croft.

It is likely that the majority of Davis' songs were intended for performance by adult voices of either gender; after all, 'a general indifference to the sex of the singer is characteristic both of the Georgian era and of earlier solo vocal music as well'.³⁰ Certainly the predominant use of the treble clef in the vocal parts cannot be taken as an indication of voice type; such notational practice dates back to Playford's *Cantica sacra... The second sett* (1674) where Playford states in his preface that he has

contriv'd it both for publick and private use, as will appear not only by the Fewness of Parts, but the *CANTUS* Parts are all Printed in the *G sol re ut* Cliffe, and may properly be Sung by Men as well as Boyes or Women (to avoid the late Complaint against our use of so many various Cliffs.)³¹

There are, however, a handful of pieces in which the range of the vocal part would appear to preclude the possibility of their performance by a female, notwithstanding the availability to Davis of a soprano with an extraordinary range. These pieces are *In vain I*

²⁹ Ibid., 167.

³⁰ Ibid., 162.

³¹ Wainwright, Jonathan. 'Richard Dering's Few-Voice *Concertato* Motets', *Music & Letters*, 89 (2008), 167.

seek to charm, which reaches b flat ^{''}, *Of all the arts by men professed* (b^{''}), the duet *Astrea, when will you pity my anguish* (c^{'''} in the upper part) and *When longing Strephon gained his rest* (c#^{'''}). Although the military subject matter of *Of all the arts by men professed* seems to suggest performance by a man in any case – perhaps a high tenor or falsettist – it might be considered strange that the dialogue between Astrea and Celedon was not intended to be sung by a man and woman. However, perhaps this is understandable in light of the aforementioned ambiguity towards the sex of the singer during the period.

The following examination of Davis' songs is divided into two sections: published and unpublished repertoire. In the case of each song, particular attention is paid to the nature of the text that is set. Information is provided about the classical figures alluded to, most likely common knowledge amongst Davis and his peers, but perhaps less familiar to a contemporary audience. It is hoped that this will enable greater appreciation of the repertoire. Where the song relates to or reflects upon a contemporary event or situation, background details are given, again with the aim of promoting a greater depth of understanding. Davis' musical responses to these texts are also evaluated and their relative merits are reflected upon.

Comparison is made between Davis' pieces and those of his contemporaries, facilitating a view of his compositions in a wider context. As a contributor to the widely circulated *Monthly Mask*, it seems inconceivable that Davis would not have been familiar with this publication; the most important composers of secular music during the first decade of the eighteenth century, including Daniel Purcell, Eccles, Weldon and Croft, are represented on its pages and Davis' songs are discussed with reference to the work of these men. It has been acknowledged in Chapter IV that Henry Purcell and John Blow belonged to an earlier generation than that of Davis; nevertheless, important publications of secular

songs by them appeared during Davis' period of creativity.³² Items in Purcell's *Orpheus Britannicus* (consisting of two volumes published posthumously in 1698 and 1706) and Blow's *Amphion Anglicus* (published in 1700) also provide occasional comparative examples during the following discussion, as they already have in relation to *Hail, happy pair*.

The published songs

On November 26th, 1702, the first instalment of *The Monthly Mask of Vocal Music* was released by John Walsh and his associate, John Hare. The periodical subsequently enjoyed an uninterrupted run of nearly nine years until September, 1711.³³ The general format of the publication is described by Olive Baldwin and Thelma Wilson as follows:

The customer who paid his sixpence (2 ½ p) for a single issue of the *Monthly Mask* received four sheets of engraved music, printed on one side of the paper only and a pictorial, dated title page. Occasionally there were five sheets of music or the verso of the page contained one or more flute transpositions.³⁴

Additionally, Walsh emulated Playford's practice with *Mercurius Musicus* by selling an annual volume as well as the monthly issues.³⁵

Five of William Davis' secular songs were distinguished by publication in the *Monthly Mask*. These were *Celia's smiles will quite undo me* (April, 1704), *Marlborough freedom to Brabant* (July, 1706), *Celia blame not my aspiring* (May, 1707), *Love and law*,

³² Whether or not Davis was familiar with these volumes is unknown.

³³ Baldwin and Wilson (eds.), *Monthly Mask*, 1/8.

³⁴ *Ibid.*, 2.

³⁵ *Ibid.*, 1.

what two things are more teasing (August, 1708) and *Let's drink disappointment* (April, 1711). These songs would therefore have been widely circulated at the time; after all, 'The *Monthly Mask* appealed to young ladies wishing to buy the most fashionable and popular theatre songs, gentlemen wishing to play the tunes on their flutes, and music masters wanting the latest songs to teach to their pupils'.³⁶ Davis' contributions span almost the entire run, from 1702 until 1711, demonstrating his own continued enthusiasm for the genre and perhaps the sustained public appeal of his music.

How Davis' songs came to be published in the *Monthly Mask* is unclear. One possibility is that they had previously gained attention by their performance in London, either conducted by the composer himself or by associates with city connections. Although there is no evidence to suggest that the Mr. Davis mentioned in the August 19th, 1703 edition of the *Daily Courant* (London) is the same man (and indeed the probability is that he is not), it is during performances of the following kind that William Davis' songs might have been aired, if they were heard in London at all:

In the great room at Hampstead-wells, on Saturday next being the 21st instant at Five a clock in the evening, will be perform'd a great Consort of Vocal Instrumental Musick by the best Masters, several single Songs and two part Songs by Mr. Cook and Mr. Davis. Tickets to be had at North's Coffee-House in King-street near Guild-Hall, at the Swan Coffee-House in Bloomsbury, and at the Wells, at Half a Crown a Ticket.³⁷

However, it seems altogether more likely that Davis' pieces were published as a result of them having been sent in speculatively, either by the composer himself or by somebody connected with him. Although the title page of the first issue of the *Monthly Mask* declares

³⁶ *Ibid.*, 3.

³⁷ *Daily Courant*, London, Thursday August 19th, 1703, No. 418.

the booklet to contain the ‘New=est SONGS Made for the Theatre’s & other Ocations’ and a number of the songs are headed with details of those who had sung them and the venue at which they were performed, Baldwin and Wilson note that

At times Walsh filled out a month with a song composed for no occasion at all. A notice at the end of the advertisement for December 1703 (=02) stated: “Any Gentleman whose Genius inclines to Poetry that will be pleas’d to send good words proper for Songs, to the Publisher of these Collections, care will be taken to have them set to Musick by the best Masters.” [Post Man, 12-15 and 15-17 December, 1702] This request was not repeated and relatively few of the *Monthly Mask* songs seem to have been produced in this way. A song which had little appeal except to an amateur poet’s circle of friends was clearly not a good commercial proposition.³⁸

Although this appeal is extended to poets and not composers, it perhaps demonstrates some willingness on the part of the publisher to incorporate enthusiastically submitted proposals. It is possible that Davis’ compositions represent some of the few *Monthly Mask* songs produced in this way.

H. Diack Johnstone has accurately described the contents of Walsh’s *Monthly Mask* as consisting ‘almost entirely of single binary airs, through-composed multisectional songs and other extended vocal pieces, with surprisingly few strophic ballads as such’.³⁹ Of the five songs by Davis published in the periodical and discussed below, four may be described as short airs, while there is a single catch.

³⁸ Baldwin and Wilson (eds.), *Monthly Mask*, 6.

³⁹ Johnstone, ‘Music in the Home I’, 165–166.

Celia's smiles will quite undo me

Sources: *The Monthly Mask of Vocal Music, 1702–1711*, April, 1704, 64
GB-Ob MS Tenbury 1281, f. 27v

Headings: 'A New SONG Compos'd by M^r William Davis of Worcester'
(*Monthly Mask*)

'A new song composed by M^r William Davis of Woster'
(*GB-Ob MS Tenbury 1281*, f. 27v)

Scoring: V. Bc (separate flute part transposed up into F).

Length: 28bb

Structure :

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–16	V. Bc	D–A	♩	'Celia's smiles will quite undo me'
B	17–28	V. Bc	b–D	♩	'Why ye Pow'rs did ye bestow...'

Text (author unknown):

Celia's smiles will quite undo me,
Yet her frowns I cannot bear;
Love in ev'ry shape pursues me,
Why was Celia made so Fair?

Why ye pow'rs did ye bestow,
So much beauty here below?
Why so many charms in one
And yet to be possessed by none?

Celia's smiles will quite undoe me is the earliest of the published songs to appear. Typically of so many songs in the *Monthly Mask*, the piece is a short air in binary form. The key changes follow a predictable pattern: the music, which begins in D major, modulates to the dominant key of A major by the end of A; the second section opens in B

minor, the relative minor of the opening key, before the piece finally cadences back in D major. Also in common with other songs of the period is the four-bar introduction, the bass-line of which prefigures the music in the opening bar of the vocal part, which Davis seizes upon and treats to sequential repetition.

There is a small amount of simplistic word painting, such as the descending semiquavers on the word ‘frowns’ and the ornamental melismas on the words ‘beauty’ and ‘charms’. The melodic style is generally more simple and free from the complex coloratura passages frequently found in solo sections of Davis’ own anthems and also in many songs by other contributors to the *Monthly Mask*; in this way he aligns himself with the more accomplished contributors to this collection, whose pieces are marked by sensitive response to text by the appropriate use of melismas. Compare, for example the elegant setting of the word ‘beauty’s’ and the colourful representation of ‘pow’r’ in *My heart is ev’ry beauty’s prey*, by Croft, with the awkward and unnecessary string of semiquavers in Phillip Hart’s *Were Phillis kind as she is fair*, published in the same monthly instalment (see Musical Example 9, below).

bb. 22-24

V
more than life su - ply

Bc

Musical Example 9. Extract from *Were Phillis kind as she is fair*, Phillip Hart.

Marlborough freedom to Brabant

Source: *The Monthly Mask of Vocal Music, 1702–1711*, July, 1706, 150
Heading: ‘MALPEG, a Worster Health, to the Six Generals, A two part
SONG Set by M^r Davis of Worcester’
Scoring: V. V. Bc
Length: 50bb
Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–50	V. V. Bc	C	3/4	‘Marlborough freedom to Brabant...’

Text (author unknown):

Marlborough freedom to Brabant has brought,
Auverquerque led when the Dutch bravely fought,
Leake shall rule in the Mediterraine,
Peterborough fix the dominion of Spain,
Eugene shall carry his arms to Turin,
Galloway march t’wards Madrid again,
Much more may we hope from the trip to the Hague,
Then a health to the glorious, victorious Malpeg.

Marlborough freedom to Brabant is immediately relevant to the important contemporary affairs of the day, composed as it was in the wake of the allied victory at the Battle of Ramillies.⁴⁰ The words pay tribute to six famous generals who fought on the side of the English in the wars of the Spanish succession. Their names are denoted in the initials given in the piece’s heading. Marlborough’s late, great success at Ramillies (Brabant) is referred to and Auverquerque (Henry, Count of Nassau, Lord of Overkirk and second

⁴⁰ In addition to this song, Davis composed an anthem, *They that put their trust in the Lord*, giving thanks for the victory at Ramillies (see Chapter IV).

cousin of William III of England) is also mentioned for his part in leading the left wing of the army at that great battle. Admiral Sir John Leake was one of the most important flag officers of the wars and Peterborough had been successful in Spain, while Eugene, it is said in this song, ‘shall carry his arms to Turin’, where he too was eventually triumphant. Galloway was responsible for the capture of Madrid earlier in the year.

The Battle of Ramillies took place on May 23rd, 1706 (May 12th in the old style calendar, still in use at the time in England). It is therefore unsurprising that the next issue of Walsh’s *Monthly Mask*, released on or before June 18th (old style),⁴¹ contained three pieces in triumphant mood (two are trumpet songs), probably composed by John Eccles and Bartholemew Isaack,⁴² taken from the opera *The British Enchanter*. Perhaps what is surprising is that Davis’ *Marlborough freedom to Brabant*, which appeared in the following instalment of the *Monthly Mask*, is the only song published by Walsh to refer directly to the victory at Ramillies. In contrast, following the battle of Oudenard nearly two years later (July 11th, 1708, June 30th, old style), Walsh appears to have delayed release of the issue until August 3rd (old style) in order to ensure that he was able to include ‘several new Songs made on the late Battle of Oudenarde, set to Musick by Mr Leveridge and other Authors’.⁴³ Perhaps such eagerness to include songs that make direct reference to that battle indicates that Davis’ own song, released in the wake of the Battle of Ramillies, was well received.

Marlborough freedom to Brabant is scored for two vocal parts with basso continuo accompaniment. The upper of the two vocal lines is written in the treble clef, while the lower is in the bass clef. There is no instrumental introduction; rather the upper part enters with the accompaniment, followed in rhythmic imitation by the lower. The harmonic

⁴¹ Baldwin and Wilson (eds.), *Monthly Mask*, 45.

⁴² *Ibid.*, 32.

⁴³ *Ibid.*, 35. The songs are *Queen of Islands* and *Ye Commons and Peers* by Richard Leveridge and *Sing mighty Marlborough’s story*, the composer of which remains unknown.

language of the music in the opening phrase is straight-forward, with a great deal of emphasis on tonic and dominant chords, resulting in a directness of style appropriate to the subject matter. Given the relative brevity of the song, Davis' modulations occur frequently: the music moves through G major, A minor and D minor, finally cadencing in the tonic, although not before a slightly unexpected hint at the dominant in the sixth bar before the close. Pertinent words such as 'rule', 'arms' and 'march' are highlighted with dotted melismas. The detached setting of the word 'march' in the upper voice part at bb. 31–34, well illustrates the character of the text.

In comparison with Leveridge's *Queen of Islands*, the most substantial amongst those songs composed to celebrate victory at Oudenarde, Davis' music undoubtedly captures a more positive and upbeat tone. Leveridge's song is marked 'Slow' and is in G minor, while the second section, written in 6/8 time, is rather complex and wordy. Davis' effort is more straightforward, despite being cast as a duet, and memorable as a result.

Of interest in relation to this song, considering the similarity in subject matter and the Worcester connection, is the catch by Henry Hall (junior) of Hereford, published by Walsh in February 1707, the year following the release of Davis' song, entitled

Eight Bells being Lately Cast at S^t. Hellens in Worster./ Had these names given 'em, The 1st. Blenheim. 2^d. Ramillie. 3^d Barcellona. 4th. Menin. 5th Turin. 6th. Eugene. 7th. Marlborough. 8th. Queen Ann./ On which was made this CATCH, by M^r. Henry Hall of Hereford. A3 Voice.⁴⁴

⁴⁴ Ibid., February, 1707, 175.

Celia blame not my aspiring

Source: *The Monthly Mask of Vocal Music, 1702–1711*, May, 1707, 184

Heading: ‘A SONG *Set by M^r William Davis of Worcester*’

Scoring: V. Bc (separate flute part transposed into d)

Length: 25bb

Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–12	V. Bc	g – B flat	♩	‘Celia blame not my aspiring’
B	13–25	V. Bc	B flat – g	♩	‘For where charms like yours surround’

Text (author unknown):

Celia blame not my aspiring,
Love and beauty force me on;
If ‘tis a Crime to be desiring,
All that see you are undone.

For where charms like yours surround,
Who can gaze without a wound?
Who can stand the mighty storms
Of all conquering Celia’s arms?

Celia blame not my aspiring, the second of Davis’ songs in the *Monthly Mask* to be addressed to Celia (there are countless pieces by other composers that do so too), is, like *Celia’s smiles will quite undo me*, cast in binary form. The piece is one of the most simply assembled of Davis’ efforts in the genre; it is also one of the more attractive. Of particular note is the sensitive manner in which melismatic material is employed, notably on the words ‘force’ (b. 6), ‘surround’ (b. 14), ‘mighty’ (b. 20) and finally, at the last impassioned

utterance of Celia’s name (bb. 23–24). Such sensitivity in the discrete use of coloratura by the composer is in marked contrast to the approach of a number of his contemporaries, to whom it seems not to have mattered where the melismas occurred; compare, for example, John Weldon’s *Oh thoughtless friend*, released in the same month as Davis’ song, and in which the composer sets comparatively unimportant words such as ‘ask’d (b. 7), and ‘bright’ (twice, at bb. 38–39 and at bb. 44–45) to extended semiquaver passages.⁴⁵

Love and law

Source: *The Monthly Mask of Vocal Music, 1702–1711*, August, 1708, 240
 Heading: ‘A SONG *Made upon a Peticuler Occation on two Lucky Hitts, Set by M^r W^m Davis of Worcester. Within the Compass of y^e Flute*’
 Scoring: V. Bc
 Length: 80bb
 Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–80	V. Bc	C	3/4	‘Love and law, what two things...’

Text (author unknown):

Love and law, what two things are more teasing
 If crossed, but in either nothing else can be pleasing,
 For love must have fuel to keep in the fire,
 And wealth without love cannot ease the desire.
 But here love and law have equally joined,
 To be equally just and equally kind.

Love and law is intriguingly entitled ‘A SONG Made upon a Peticuler Occation on two Lucky Hitts, Set by M^r W^m Davis of Worcester’. The song extolls the joys of gaining love

⁴⁵ Ibid., May, 1707, 182.

and law (wealth) in equal measure and is cast in the suitably cheery key of C major. The subject matter both of this piece and of the subsequent and final composition by Davis to be published in the *Monthly Mask*, *Let's drink disappointment*, reflects the general trend of the types of songs issued by Walsh in the later years of the publication's run, as observed by Baldwin and Wilson:

Between 1702 and 1711 Walsh published over 360 songs in the *Monthly Mask*, but gradually he had come to cater for a narrower section of the public. From 1708 the proportion of songs on political matters (from which women were excluded) and of male drinking songs, healths and catches increased, with a corresponding decrease in love songs.⁴⁶

Davis was evidently well aware of what was required by Walsh and chose his subject matter accordingly (though of course it is not known how many submitted pieces were rejected by the publisher and, if there were any such, what their subject matter was).

As in *Celia's smiles will quite undo me*, the instrumental introduction – a figured bass-line – foreshadows the music with which the vocal part opens. The character of this sequential six-bar passage is direct and ebullient, largely as a result of its rhythmic regularity and the use of harmony notes only. Unlike in *Celia's smiles will quite undo me*, Davis employs the popular technique of repeating both the introductory passage and the opening vocal phrase at b. 12ⁱⁱ after the soloist has made his/her initial entry. The use of this 'motto' technique can be observed in Davis' own anthems (see Chapter IV) and also in the sacred and secular repertoire of numerous contemporaries: see, for example, Daniel

⁴⁶ Ibid., 8.

Purcell's *Fair Celia's charms* and Weldon's *To Silvia's charms*.⁴⁷ Purcell and Blow do not use this technique in their published songs: although it might be argued that it can be observed at the opening of Blow's *Oh! When ye pow'rs*, the second statement by the singer does not develop further than the first; rather its repetition should be considered to be the result of Blow's efforts to fit the melody to the accompanying ostinato bass line.⁴⁸

The construction of the remainder of the piece also relies heavily on repetition, which serves both to extend the song and to lend it shape and structure. The opening six-bar introductory passage is re-sounded respectively in the dominant key of G major, the relative minor, A minor, and finally in the tonic key of C major once more. The final phrase (bb. 51ⁱⁱⁱ–63ⁱⁱ) is repeated directly at b. 68ⁱⁱⁱ, a convention commonly used in other works by Davis and his contemporaries.

Davis also makes use of attractive sequential music, such as that at bb. 24–27 and bb. 35–38, as well as imitation between the voice and accompaniment parts, for example at bb. 41–42. These devices serve to uphold the bold and joyful nature of the text and to advance the musical momentum.

⁴⁷ Baldwin and Wilson (eds.), *Monthly Mask*, May, 1704, 66; December, 1706 (=05), 126. The device appears to have been a particular favourite of Weldon's.

⁴⁸ Blow, John. *Amphion Anglicus*, 83–85.

Let's drink disappointment

Sources: *The Monthly Mask of Vocal Music, 1702–1711*, April, 1711, 349
GB-Ob MS Mus. C.16, f. 125v (a)

Headings: 'The Chester Health a Catch *Set by M^f W.^m. Davis.*' (*Monthly Mask*)
'D^f Sacherells Health/ in a Catch/ 1710' (*GB-Ob MS Mus. C.16*, f. 125v)

Scoring: V. V. V. Bc

Length: 63bb (the length of the performance by a single voice)

Structure:

Section	Bar Nos.	Key	Time Sig.	Text
A	1–21	C	3/4	'Let's drink disappointment....'
B	22–42	C	3/4	'Since their tricks and intrigues....'
C	43–63	C	3/4	'Here's a Health to the Doctor...'

Text (author unknown):

Let's drink disappointment to restless fanatics,
Whose hearers are fools and their preachers pragmatics,

Since their tricks and intrigues are expos'd to the light,
And the world is convinc'd of their malice and spite,

Here's a health to the Doctor [drink] which now we dare name,
And he's a false brother that won't pledge the same.

Davis' catch *Let's drink disappointment* is the second item printed by Walsh to praise the Tory hero Dr. Sacheverell. The first appeared in June, 1710, entitled 'The Loyall Tost' but with no mention of its composer.⁴⁹ *Let's drink disappointment* was issued in April, 1711, a full ten months later. The reason for the delay is unclear; perhaps, as the words suggest,

⁴⁹ Ibid., June, 1710, 319.

Davis didn't 'dare name' Sacheverell until then. Nevertheless, the topic was evidently still pertinent enough for Walsh to publish the piece.

Sacheverell was born into a Low Church family, but was converted to the High Church while at Oxford. He became known for his sermons on passive obedience and non-resistance. In 1709 he preached at the Derby Summer Assizes on 'The Communication of Sin' and followed this on November 5th at St. Paul's Cathedral, in the presence of the Lord Mayor and the aldermen, with a sermon entitled 'The perils of false brethren in Church and State' (this title is alluded to in the final line of Davis' catch). The Lord Mayor subsequently wished to see the sermon printed and Sacheverell duly obliged by publishing the two addresses. It is alleged that 40,000 copies were circulated. The Whig administration were outraged by Sacheverell's speeches, describing them as 'malicious, scandalous and seditious libels highly reflecting upon Her Majesty and her Government the late happy Revolution and the Protestant succession',⁵⁰ and so they called Sacheverell to the bar of the House of Commons, where they subsequently ordered his impeachment for High Crimes and Misdemeanours. Although he was found guilty by a majority vote of 69 to 52, popular opinion was on the side of the Doctor. He was prohibited from preaching for three years and it was ordered that copies of his sermons be burnt by the Common Hangman. However, proposals to bar him from taking preferment in the church were not carried and his friends therefore considered that a victory had been won against the government.⁵¹

At this time, the Bishop of Worcester was William Lloyd, a well-known Protestant Whig who, unsurprisingly, found it 'repulsive' to learn that Sacheverell was to pass through Worcestershire on his way to a new living in Selattyn in Shropshire, following his

⁵⁰ *An Impartial Account of What Pass'd Most Remarkable in the Last Session of Parliament Relating to the Case of Dr. Henry Sacheverell*. London, 1710, 1.

⁵¹ Speck, W. A. 'Sacheverell, Henry (bap. 1674, d. 1724)' in *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, 2004.

trial in 1710.⁵² Dr. Sacheverell visited Worcester on July 14th.⁵³ A contemporary broadside, which states ‘We had very little ringing of Bells in any part of the diocese when he [the Bishop] and his son came and that may be the reason they envied Dr. Sacheverell this small compliment’,⁵⁴ reflects the fact that the Bishop personally intervened to ensure that the bells of the city remained silent.⁵⁵ Davis’ support of Dr. Sacheverell in contradiction to the attitude of his Bishop is unsurprising; his very livelihood as a cathedral musician, embellishing the daily services with music, depended on extreme Low Church feeling being kept at bay.

The catch itself is straightforward. Each of the three sections is of 20 bars in length and at least three voices are required to perform the piece in its complete form. There is an additional part marked ‘Thorough Bass’, which is written out separately in the *Monthly Mask* at the foot of the page, indicating the potential for instrumental participation. Davis incorporates nine beats of rest into the music of the third part after the words ‘Here’s a Health to the Docter’, during which the performers are directed to ‘drink’. At the foot of the manuscript version of the piece in *GB-Ob* MS Mus. C.16, f. 125v is found the signature ‘W^m Davis/ y^e 2^d catch’, perhaps suggesting that this was only Davis’ second effort in the genre.

Let’s drink disappointment is one of only 14 catches published in the entire run of the *Monthly Mask*. Of these, ten were composed by Richard Brown, three by Henry Hall of Hereford Cathedral and one by John Eccles. The majority of them are concerned with contemporary political issues (though not all of them – perhaps the most charming of these

⁵² Willis Bund, J. W. *William Lloyd, Bishop of Worcester*. Worcester, 1924, 56.

⁵³ Cowan, Brian (ed). *The State Trial of Doctor Henry Sacheverell*. Volume 6 of Parliamentary History: Texts & Studies. Oxford: Wiley-Blackwell, 2012, 35–41.

⁵⁴ Willis Bund, ‘William Lloyd’, 59.

⁵⁵ Chambers, John. *Biographical Illustrations of Worcestershire: Including Lives of Persons, Natives or Residents, Eminent either for Piety or Talent: to which is added, a List of Living Authors of the County*. Worcester, 1820, 219.

catches is one by Richard Browne in which he describes Jeremiah Clarke's dog, Spott);⁵⁶ Davis' choice of subject matter is therefore entirely usual, as was his decision to write the catch in three parts, which appears to have been the standard form for those published in the *Monthly Mask*.

The unpublished songs

In addition to the five pieces published in the *Monthly Mask*, 15 secular songs by Davis exist in manuscript form. Of these, the majority are to be found in *GB-Ob* MS Mus. C.16, though there is also a copy of *Such a bargain* in a York manuscript, details of which are discussed below.

The unpublished songs consist of six different types, considered here in the following order: through-composed sectional songs (*Astrea, when will you pity my anguish?* and *When longing Strephon gained his rest*), songs composed over an ostinato bass-line (*Can Strephon change his constant love?* and *In vain I seek to charm*), strophic songs (*Sylvia whilst you were charming fair* and *I've often heard my Synthia say*), a refrain song (*Of all the arts by men professed*) and two, three-part catches (*Such a bargain* and 'A Round O 3 parts'). The remaining six songs (*Love and gay hope shall never part, Toilsome watchings, With a long calm my life was bless'd, Phillis in vain you bid me strive, Ah! Nevermore shall these sad eyes* and *Come madam be easy*) are binary airs, though the latter is possibly only a fragment of a longer work.

It is immediately obvious that Davis tried his hand at a greater variety of song types than those by which he is represented in the *Monthly Mask*. Furthermore, a number of the pieces, particularly the through-composed sectional songs, the ostinato songs and the

⁵⁶ Baldwin and Wilson (eds.), *Monthly Mask*, February, 1708, 214, 215, 216.

refrain song, are considerably longer than those of Davis' works that were published by Walsh. These more extended forms afforded the composer greater creative freedom. However, it should be borne in mind that the various types and forms of song found amongst his unpublished manuscripts were, without exception, all popular and current at the time; numerous examples of each can be found amongst the works of the majority of Davis' prominent contemporaries. It is worth noting that none of his extant solo songs make use of the declamatory style so widely explored by both Purcell and Blow, examples of which are referred to above, and also by composers such as Weldon (see *The appointed hour of promis'd bliss*), Croft (*Thou soft machine*) and Daniel Purcell (*Why Belvidera, tell me why*).⁵⁷

None of the unpublished songs is datable with any great precision. However, it is possible to prove that five were composed during the latter years of the seventeenth century and that these songs therefore probably pre-date those published in the *Monthly Mask* (although it is not inconceivable that some of the songs by Davis in the *Monthly Mask* were composed much earlier than the date on which they were published, with the necessary exceptions of *Marlborough freedom to Brabant* and *Let's drink disappointment* because of their contemporary subject matter). The clue is the attribution of textual authorship in these five pieces to Elizabeth Middleton: it is possible to make out the words 'Lady Elizabeth Middleton' at the head of *Can Strephon change his constant love?* and *Love and gay hope shall never part; Astrea, when will you pity my anguish?* is marked 'L Eliz M', while *Ah! Nevermore shall these sad eyes* and *With a long calm my life was bless'd* both bear the initials 'L E M'. As has previously been noted, Lady Elizabeth Middleton married William Spelman at Worcester Cathedral on July 20th, 1698. This date therefore provides something of a *terminus ante quem* for these particular songs; no doubt

⁵⁷ Baldwin and Wilson (eds.), *Monthly Mask*, November, 1703 (=02), 2; April, 1704, 62; May 1705, 105.

the references were deleted as a result of her becoming a married lady. Such are the stylistic similarities between these and several of the other unpublished songs that it can confidently be suggested that a number of them also date from the latter years of the seventeenth century or the first decade of the eighteenth. More detailed and specific hypotheses on this subject will be made in relation to individual works below.

The authors of five more of the unpublished songs are also known. Lieutenant Cross apparently wrote *When longing Strephon gained his rest*, Captain Sute is responsible for *I've often heard my Synthia say*, while a T. Cook is the author of *Sylvia whilst you were charming fair* and presumably also of *Of all the arts by men professed*, which is headed 'words by T. C.'. The identity of T. Cook is suggested by a few lines in a contemporary manuscript under the section entitled 'Quid Pro Quo an answer to the Worcester Ballad Burleskd By: H: Hall of Hereford':

Tom Cookes and the rest of the Rimeing Twangdilloes
who Daylie in Doggrell some Merriment tell us
wth Sanby their harps now may hand on y^e willows.⁵⁸

Thomas Cooke and Josias Sandby were minor canons at Worcester. Both left the cathedral in 1702: Cooke resigned, apparently to become a parish priest, while Sandby was appointed a chaplain of the artillery train of Marlborough's army and secretary to General Charles Churchill and so left to serve on the continent, apparently without giving notice to the Dean and Chapter.⁵⁹

The purposes for which Davis composed his songs are not entirely clear. It is certainly possible that a number of them were conceived merely for private entertainment.

⁵⁸ WCRO BA 1531/40(i) ref. 705:134 Lechmere archives, 10.

⁵⁹ For Cooke's resignation see *GB-WO MS A76 Chapter Act Book 1660–1702*, f. 177v, April 5th, 1702. For Sandby leaving without giving notice see *WCRO ref 714.7 BA2073, Bishop's Visitation*, June 25th, 1702.

Alternatively, or rather additionally, they might have been written for teaching purposes. Playford's *Mercurius Musicus* is subtitled 'The Monthly Collection of New Teaching Songs', and it may be the case that a number of Davis' unpublished works were also composed to this end. For example, the settings of words by Lady Elizabeth Middleton may have been intended for her use in private music lessons with Davis (though there is no evidence confirming that such study took place). *Astrea, when will you pity my anguish?*, however, is a more substantial collaboration between the two. Perhaps it is not too fanciful to suggest that teacher and pupil (if that was indeed the relationship) joined together in duet to perform the piece to a larger, if not public, audience. Other songs by Davis certainly suggest the involvement of a group of people: *When longing Strephon gained his rest*, the catch, *Such a bargain*, and perhaps also the refrain song *Of all the arts by men professed*, all suggest convivial performance by the nature of their form and subject matter.

The possibility that Davis hoped for the publication of some of these songs should not be discounted, though he will undoubtedly have been aware that he was unlikely to achieve this aim in the cases of the more extended works and that it was his more compact offerings which had greater chance of success (in general, only those composers established in London and published regularly by Walsh were allocated more than a single side for their pieces in the *Monthly Mask*). Though the quality of the unpublished songs is more uneven than that of the published pieces, there are moments which, as will be seen, surpass the musical content of those songs both in quality and inspiration.

Astrea, when will you pity my anguish?

Source: *GB-Ob* MS Mus. C.16, f. 116v (a)
Heading: 'A Dialogue between Celedon & Astrea/ words by ~~L-Eliz M~~
Scoring: V. V. Bc
Length: 159bb
Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–37	V (B). Bc	C	3/4	'Astrea, when will you pity...'
B	38–64	V (S). Bc	a–C	3/4	'Celedon quit...'
C	65–105	V (B). Bc	C	3/4	'If tender love can give...'
D	106–143	V (S). Bc	C	3/4	'Give to some other...'
E	144–159	V (S). V (B). Bc	C	♩	'Is there then no remedy...'

Text (by Elizabeth Middleton):

Celedon:

Astrea, when will you pity my anguish?
How many months must I suffer in vain?
How can you see your poor Celedon languish
And never strive those fierce torments to vanquish
Which, without you, he must always sustain?

Astrea:

Celedon, quit this idle pretensions,
I am too wise to be caught with your art;
If truth and honour did guide your intensions,
You need not use such foolish inventions
To gain a plain and a well-meaning heart.

Celedon:

If tender love can give any displeasure
I am then guilty, I own, in excess,
Since your possession I reckon a treasure
Ought to be purchas'd with love without measure,
Those who can bound it you ought not to bless.

Astrea:

Give, give to some other this governless passion
That may perhaps take some pleasure in noise.
Mine is a heart that is quite out of fashion,
Placing in friendship its sole recreation,
Which are more lasting and solider joys.

Celedon and Astrea:

Is there then no remedy?
In this fix'd resolve I'll die.

Astrea, when will you pity my anguish? is one of several unpublished songs by Davis concerned with love in a neo-classical setting. In Greek myth, Astrea is the last of the immortals to live with humans and this song takes the form of a debate between her and her mortal lover.

The poem consists of four stanzas, with an additional concluding couplet. The role of narrator switches from Celedon to Astrea twice, before the two voices combine in the final two lines. The structure of the poem therefore allows both characters to respond in defence of their arguments and is especially an opportunity for Celedon to justify his intentions in light of Astrea's accusations and to continue wooing her.

The musical construction of *Astrea, when will you pity my anguish?* is unusual (though not without precedent, as will be noted at the end of this paragraph). Many of the most eminent composers of the multi-sectional through-composed art song during the early years of the eighteenth century, including Daniel Purcell, John Eccles, John Weldon and William Croft, followed the models of Henry Purcell and Blow in their alternate employment of declamatory arioso and more formalized airs (Purcell's *The Blessed Virgin's Expostulation*,⁶⁰ and Blow's *Whilst on your neck*,⁶¹ are good examples of the type that was emulated).⁶² Alternatively, the composers of the early eighteenth century frequently combined two binary airs 'set end to end, each expressive of the mood of a particular passage of poetry, somewhat in the manner of the later Glee',⁶³ as can be seen, for example, in Croft's *My Heart Is Ev'ry Beauty's Prey*.⁶⁴ In contrast, Davis' piece consists of five distinct sections, all of which are composed in the style of formalized airs and without trace of any of the aforementioned freely declamatory music. Neither can the music be considered a sequence of binary airs. Rather, the sectional division of the music matches that of the poetry, and these sections are defined primarily by the opposition of a higher and lower voice part taking the roles of Astrea and Celedon respectively. Such opposition is at odds with Henry Purcell's duet *My dearest, my fairest*,⁶⁵ a piece in which the couple sing of their mutual love and in which the voice parts are accordingly intertwined. Instead, the structure of Davis' song, in which Astrea and Celedon appear alone and in turn before the concluding 'chorus', reflects the confrontational nature of this

⁶⁰ Playford, John (ed). *Harmonia Sacra*, Book II. London, 1714, 6–10.

⁶¹ Blow, John. *Amphion Anglicus*, 125–129.

⁶² Johnstone, 'Music in the Home I', 167.

⁶³ *Ibid.*, 168.

⁶⁴ Baldwin and Wilson (eds.), *Monthly Mask*, September, 1703, 38.

⁶⁵ Baldwin and Wilson (eds.), *Monthly Mask*, May, 1706, 145.

poem; in this way it is remarkably similar to John Blow's *To me you made a thousand vows*.⁶⁶

The text of the opening stanza is a passionate plea by Celedon to Astrea to 'pity [his] anguish'. The music appears rather politely restrained in comparison, composed as it is in sprightly triple time and in the key of C major. Arguably the increased range of the repeated phrase 'Astrea, when will you pity my anguish?' at its second sounding represents an attempt at expressive realisation of the text, as perhaps does the small amount of chromaticism in the bass part at b. 11 and the sighing quavers in b. 17.

Following the passionate plea of the lover, Astrea is permitted to offer her version of events. Her entry in **B** contrasts immediately with Celedon's verse as it is cast in A minor, lending the music a tone of earnestness as she questions his sincerity, asserting that she is 'too wise to be caught'. Her rhythmic call of his name at the start of the verse (b. 38) suggests impatience, as does the dramatic repetition of the word 'quit' (b. 40). The complexity of what Astrea has to say to Celedon is reflected by Davis in his visitation of an unusually large number of key centres in this section. He moves from A minor through D minor, C major, A minor and G major before concluding in C major as Astrea leads Celedon through to an understanding of how 'to gain a plain and a well-meaning heart'.

Celedon responds in typical fashion, confessing his 'guilt' of excessive love that he cannot help because it is so strong. In this section (**C**), Davis again uses modulation as a rhetorical device. The meaning of the text 'I am then guilty' (bb. 69–70) is emphasised in both vocal line and accompaniment by the switch from C major to A minor, as well as the use of assertive crotchets in rhythmic unison. After a brief sojourn through E minor, the music returns appropriately to C major at the words 'I reckon a treasure', confirming

⁶⁶ Blow, *Amphion Anglicus*, 137–145. *Madam I'm just come from college* by Cornelius Manley (Baldwin and Wilson (eds.), *Monthly Mask*, November 1709 (=08), 249), though a strophic setting, is cast using similar opposition between male and female characters.

Celedon's belief in the virtue of his suit (bb. 78ⁱⁱⁱ–80). Nevertheless, Astrea remains firm in her resolve not to have him.

The song ends with both voices singing in duet (E). Both sing the words 'no remedy', but for Celedon this is a pleading question and for Astrea it is a statement of fact. Ironically, for the first time, they are expressing the same idea but each interprets the line differently, the one pleading, the other rejecting. Davis asserts the stale-mate of their joint position through his move from triple time to simple time, inverting the more normal procedure in order to make sense of the text; the solidity of common time is more suited to the words 'In this fix'd resolve I'll die'. His use of plodding crotchets helps to draw the tragedy to its inevitable conclusion, the repetition of the final strain, although a typical device, seeming an appropriate musical confirmation of the one's despair and the other's stubborn determination not to change. Perhaps the tragedy is heightened by having them sing the same text in a duet that they will never have in life, or else it becomes more ridiculous as Celedon continues to sing of his death and Astrea continues to ignore him and assert her unchanging position.

When longing Strephon gained his rest

Source: *GB-Ob* MS Mus. C.16, f. 123v (a)

Heading: 'A song words by Leu:^{ntt} Cross'

Scoring: V. Bc/ Chorus: V. V. V. Bc

Length: 88bb

Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–19	V. Bc	d	♩	'When longing...'
B	20–51	V. Bc	D	¾	'and as it soared...'
C	52–88	V. (S.) V. (S.) V. (B.) Bc	D	¾	'Rejoice ye heavenly...'

Text (by Leu^{mtt}: Cross):

When longing Strephon gained his rest
By hearing Lusia sing,
His drowsy soul 'till then unblest'd
Immediately took wing.

And as it soared through more than crowds
Of list'ning winged boys,
It fear'd their dropping from the clouds
Half lull'd asleep with joys.

Rejoice, rejoice ye heavenly choir
When her blest'd voice ascends,
Mark Lusia's air, her skill admire for yours,
For yours on hers depends.

Davis wrote three songs that feature the classical character of Strephon (he is the subject of *Can Strephon change his constant love?* and the narrator in *Sylvia whilst you were charming fair*). The figure appears in Swift's *Strephon and Chloe* and in Gilbert and Sullivan's *Iolanthe* as a political figure. However, he features in this song as the representation of an Arcadian shepherd and hence is a vision of pastoralism, in harmony with the natural world. The subject matter of the poem therefore directly conforms to a popular trend of Davis' day.

It is implied in this song that Strephon gains rest by hearing his Lusia sing and hence falls in love with her. This portrayal is a rather more joyous view of the effect love has on men than is found in most of the other texts which Davis sets. Love seems to calm Strephon and he associates it with the joys of heaven rather than with exhaustion and torment. Strephon elevates his love to the choirs of angels; one assumes that the 'winged

boys' are cherubs who, he fears, might also be lulled to sleep by the beauty of Lusias's song. Finally, the text suggests that her voice equals the singing of heaven and that the cherubs should admire it as a skill that was heaven-made and 'rejoice' for it.

Davis sets the stanzas of *When longing Strephon gained his rest* in three distinct sections that are distinguished by key, time signature and scoring. The first of these sections is positive in tone; the opening triadic figure in the vocal part is bold and strengthened by brief imitation in the bass part. The text is expressively set in a variety of ways: each sounding of 'his rest' (bb. 4–5) is followed by two beats of rest for the singer, promoting a sense of calm and spaciousness that is enhanced by the unhurried and repetitive text setting throughout the section. Such an approach to word painting can be seen in Thomas Clayton's *Boiling passions rage no more* (see Musical Example 10)

bb. 10–11

V

calm, _____ calm, _____ calm, _____ calm, _____

Bc

Musical Example 10. Extract from *Boiling passions rage no more*, Thomas Clayton.

Further to this, the word 'drowsy' is set melismatically each time, emphasising that state, while at b. 18, 'wing' is set to a lively dotted melisma, achieving entirely the opposite effect.

Davis modulates a number of times through this opening section. The music moves from D minor through G minor in b. 5 to C major in b. 6 smoothly enough, but the change to F major at b. 8 seems awkward and insufficiently prepared. He seems much more at ease with the breezy triple time music in section **B**, which, with the exception of

momentary flirtations with the dominant key of A major (at bb. 32–33 and bb. 39–43) remains substantially in D major. The change from D minor in the first section to D major at b. 20 reflects the mood of the text ‘and as it soared through more than crowds of list’ning winged boys’, as do the dotted melismas that abound in **B**. The last passage of the section begins at b. 43ⁱⁱⁱ with the words ‘half lull’d’, effectively set with a ‘sighing’ suspension (b. 44ⁱ⁻ⁱⁱ), a favourite device of Purcell’s used, for example in *Music for a while* on the word ‘eas’d’,⁶⁷ and also exploited by Davis’ direct contemporaries (see Croft’s setting of the word ‘die’ in the concluding line of *Thou soft machine*, for example).

The final section (**C**) is marked ‘Chorus’ and words are added to the instrumental bass-line, facilitating a two-part vocal texture. The requirement for larger forces at this point is a dramatic realisation of the text, ‘Rejoice, rejoice ye heavenly choir’. Although there is some hint at imitative writing, for example between the parts at bb. 51ⁱⁱⁱ–52 and more explicitly from bb. 62ⁱⁱⁱ onwards at the interval of a sixth, the writing is substantially homophonic. At b. 73ⁱⁱⁱ, the part written on the upper staff divides into two, thereby expanding the texture for the concluding phrase, which is repeated at b.81ⁱⁱⁱ.

Of interest in this piece is the inclusion of directs in the vocal part at b. 4. Perhaps these indicate a requirement of some sort of vocal embellishment, but it seems more likely that they were intended to be read by the keyboard player.

⁶⁷ Purcell, Henry. *Orpheus Britannicus: A Collection of all the Choicest Songs for One, Two, and Three Voices...The Second Edition*. London, 1706, 126–127.

Can Strephon change his constant love?

Source: *GB-Ob* MS Mus. C.16, f. 115v (a)
Heading: 'A song to a Ground the words by ~~Lady Elizabeth Middleton~~'
Scoring: V. Bc (with occasional Rh additions)
Length: 75bb
Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–21	V. Bc	c	♩	'Can Strephon change...'
B	22–75	V. Bc	c	3/4	'Sooner may nature change...'

Text (by Elizabeth Middleton):

Can Strephon change his constant love?
Can Strephon then ungrateful prove?
Can Strephon change his constant love?
Can Strephon then ungrateful prove?
Ah no, ah no, it cannot be.

Sooner may nature change the spring
And in its room grim winter bring.
Sooner may nature change the spring
And in its room grim winter bring
Than he prove false to me.
Sooner may nature change the spring
And in its room grim winter bring,
And in its room grim winter bring.

The woman in this poem by Elizabeth Middleton loves Strephon and wishes to assert constancy as his great virtue. This is a quality that is prized in many of the texts, but more often it is claimed by the male suitor in order to win his lady. Here the woman declares the reliability of her lover, using natural imagery in the second stanza to assert that Strephon

will be more constant in his affection than the changing of the seasons. However, the reference to the replacing of spring with ‘grim winter’ that closes the song, creates some ambiguity; the sentence is left incomplete without the repeated assertion ‘than he prove false to me’, suggesting perhaps that she has reason to doubt after all.

Davis’ musical response to this text is built around a single ostinato bass-line. Perhaps he chose to use this popular device of eighteenth-century song writing to reinforce the poet’s assertion of Strephon’s constancy. The two-bar figure is characterised by a sequence that contains two descending intervals of a fifth, within a passage that moves from c’ to c.

In **B** the music changes to triple time and so the bass-line necessarily alters as well, continuing with an ostinato melodically derived from the first. At bb. 43–44, the music modulates for the only time to the dominant key of G minor. The four appearances of the passage in this key accompany the text ‘And in its room grim winter bring/ Than he prove false to me’, highlighting the importance of the couplet to the lover who sings the words. It could also be argued that the appearance of this text in a key centre removed from the tonic casts doubt on the assertion of constancy. Alongside John Eccles’ *Sound thy loudest Trumpet*,⁶⁸ in which the music moves successively through D major to A major, B minor and A major, D major, Davis’ tonal scheme might be considered as conservative. Eccles perhaps had Henry Purcell’s *Sound the trumpet*, from the Birthday ode for Queen Mary, *Come, ye sons of art*, in mind when composing his song; Purcell’s piece, also written over a ground bass, visits both the dominant and the relative minor as well.

The melodic structure of the song also follows the form of the poem; the repeated lines ‘Can Strephon change his constant love?/ Can Strephon then ungrateful prove?’ heard at bb. 3–8 and 11–16 are set to identical music. The words ‘Ah no, it cannot be’ are also

⁶⁸ Baldwin and Wilson (eds.), *Monthly Mask*, February, 1703, 13.

repeated to identical music at the conclusion of the section. Here, Davis attempts to imitate the sequential movement of the bass-line in the vocal part. Unfortunately however, this results in unpleasant clashes of a major seventh between the two parts at b. 18ⁱ and at b. 20ⁱ, suggesting that the attempt at polyphonic writing is somewhat contrived.

The character of **B** is less conservative than that of the opening; dotted rhythms and florid melismas feature heavily. Unusually in Davis' music (though not in the work of a great number of his contemporaries, as already noted), these devices are used indiscriminately with little regard for the meaning or character of the words. In contrast with his approach in the first section of the piece, Davis does not match textual repetition with repetition of the music in **B** and the resulting effect is of greater freedom.

In the accompanying keyboard part, obbligato right-hand phrases are provided at three points. The first two, which are identical, are heard between bb. 1–3ⁱ and again between bb. 9–11ⁱ. They represent an attempt at imitation between the right hand and left hand parts at the interval of a sixth and the distance of a crotchet. However, Davis' enthusiasm for such an effect, which becomes redundant in intervallic terms from b. 2, clouds his judgement with regard to any sensible harmonic guidelines. Dissonances are handled unsatisfactorily, being both unprepared and unresolved. Furthermore, the concluding cadence (at bb. 2ⁱⁱⁱ–3ⁱ) stumbles due to the early arrival of the music at the tonic in b. 2^{iv}, resulting in rather redundant movement in the bass part from an E to a C, while the right hand plays a directionless flourish. The third obbligato part appears at bb. 22–24. Cast in a more straightforward homophonic fashion, it is more satisfactory as a result.

In vain I seek to charm

Source: *GB-Ob* MS Mus. C.16, f. 122v (a)
Heading: 'A song upon a Ground. The words by a person of Quality.'
Scoring: V. Bc
Length: 61bb
Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–36	V. Bc	f	♩	'In vain I seek to charm'
B	37–61	V. Bc.	f	3/4	'Cold as the snow'

Text (author unknown):

In vain I seek to charm
A heart which love himself can't warm.
That frozen soil repels desire
And casts a damp upon his fire.

Cold as the snow
Whose badge she wears,
She chills my hope
And slights my prayers.

In vain I seek to charm is, as the title suggests, a poem of unrequited love. Here, the love that is professed is passionate, the singer seeking to charm his lady with the 'fire' of his 'desire'. In contrast, however, even the personified Love himself can't manage to warm the woman's heart, suggesting that the male singer believes that she is unmoved by the very concept of love and therefore that he cannot be successful in wooing her. Natural imagery is prominent; we are told that within the 'frozen soil' even a bud couldn't survive, let alone a flower. Further to this, the woman of the poem is said to wear the 'badge' of

snow; the lover's hope is 'chilled', recalling the image of 'grim winter' in *Can Strephon change his constant love?*.

The bitterness of the text is well reflected in the mood of Davis' setting, which presents undoubtedly the most sombre and serious musical tone of all his songs. This piece is one of only two by Davis to be cast in F minor. The significance of this remote key and its connotations of sorrow and horror have already been discussed in relation to its use in the anthem *Cry aloud* (see Chapter IV). Clearly its selection here by Davis is not accidental and he is fully aware of its dramatic implications. The melodic writing in the first section is highly fragmented with a great deal of textual repetition. The pacing feels somewhat fitful. An example of this can be seen in the music between bb. 15–18; while the repeated setting of the words 'a heart' creates a sense of spaciousness, the text that follows, 'which love himself can't warm' is crammed into a brisk dotted rhythm, perhaps reflecting the singer's frustration with his inability to warm the lady's heart. These musical features are well suited to the rather grim imagery of 'frozen soil' which 'repels desire and casts a damp upon his fire'.

Davis' musical setting closely resembles that of *Can Strephon change his constant love?* in two fundamental ways. First, it is constructed in two sections, distinguished from each other by the change of time signature to triple time in the second section. In this way, Davis observes the two stanza construction of the poetry. Such an approach to form was common in songs of the period and numerous examples exist in the *Monthly Mask*, such as *Mezema does my heart inspire* by Daniel Purcell and *Celia let not pride undo you* by Weldon.⁶⁹ Although Henry Purcell and Blow also juxtaposed sections by the change of metre, this often also involved a shift from more declamatory music to that in an arioso style (see, for example, those pieces cited above on p. 235). The more lively triple time

⁶⁹ Baldwin and Wilson (eds.), *Monthly Mask*, November, 1703 (=02), 2; May 1703, 23.

setting of the second section well reflects the words of the second stanza ‘And as her form is bright as day/ ‘tis fit we should our homage pay’. Second, the entire piece is based around an ostinato bass-line. As the bass-line of the triple time section in *Can Strephon change his constant love?* was derived from that of the opening section, so the first three notes of the bass-line in the triple section of *In vain I seek to charm* are the same as the opening three in the ostinato of the first section. In contrast with *Can Strephon change his constant love?*, however, Davis’ music here remains in the home key of F minor for the entire duration of the piece.

The similarity in style and construction between the two songs suggests that they may be contemporary with each other, a fact that, if accepted, places the composition date of *In vain I seek to charm* sometime before July 20th, 1698, as it is known that the words of *Can Strephon change his constant love?* were composed by Elizabeth Middleton before her marriage on that date.

Sylvia whilst you were charming fair

Source: *GB-Ob* MS Mus. C.16, f. 122 (a)
 Heading: ‘Another Song words by T: Cooks’
 Scoring: V. Bc
 Length: 47bb
 Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–24	V. Bc	C	3/4	‘Sylvia whilst you...’
B	25–47	V. Bc	G–C	3/4	‘Inconstancy and...’

n.b. The setting is strophic and the music is therefore sung one further time to different words

Text (by T. Cook):

Sylvia whilst you were charming fair
The joy of ev'ry swain,
The goddess of the shady groves
And wonder of the plain.

Inconstancy and peevishness,
Ill nature and disdain,
Obliging Strephon pardon'd these
So strong is beauty's chain.

What youth could [?]
Of innocent fifteen,
But when your features change to worse
Oh be good humor'd then.

[?] sooner possess
And be the friend of fate,
Then as your fading beauties cease
God let your pride abate.

This song is yet another that tells of a mortal man in love with a goddess. As we might expect, he is 'charmed' by this woman and extols the expansiveness of her beauty when he refers to the 'shady groves' and 'plains' that are entranced by her; she is the joy of everyone.

Sylvia whilst you were charming fair is a binary air that Davis requires to be sung through two times to different texts. Strictly speaking therefore, it may also be considered to be a strophic setting. Certainly the inherent problem of composing music to fit two variant sets of words exists. Davis' solution to this issue appears to be to fit his music to

the text of the first stanza, disregarding that of the second. A handful of examples of this type of song exist in *Monthly Mask*; these tend to be by less illustrious figures such as Leveridge (*Foolish swain thy sighs forbear*), Ramondon (*A wigg that's full*), Anthony Young (*A pox on the fool* and *Cease whining Damon to complain*).⁷⁰

Davis uses concise melismas to highlight words of particular importance in typical fashion, such as 'charming', 'shady', 'wonder' and 'peevishness'. Of course, these are all well suited to the text of the first verse, though their appropriateness is diminished in the second. Similarly, the shift to A minor from b. 25, though apparently well fitting the words 'inconstancy and peevishness', becomes less relevant when repeated to accompany different text.

The most striking feature of Davis' setting is an absence of a strong sense of the tonic at the opening of the piece (and therefore at the beginning of the subsequent verse). Although in C major, the melody line of the first bar doesn't contain a C at all and nor does the bass-line when it enters in the second bar with its direct repeat of the vocal part. The first perfect cadence of the piece rather peculiarly resolves in first inversion and so the first time that any hint is heard of the tonic chord played in root position is at b. 6ⁱⁱ, though this moment is fleeting; the first confident cadence in C major is not until b. 13. Perhaps Davis intends to reflect the uneasiness of Strephon as a result of his 'peevish' lover and, if so, he demonstrates a novel approach to song writing.

⁷⁰ Baldwin and Wilson (eds.), *Monthly Mask*, January, 1706, 129; September 1706, 158; September 1706, 159; October 1706, 163.

I've often heard my Synthia say

Source: *GB-Ob* MS Mus. C.16, f. 121 (a)

Heading: 'A song words by Cap: Sute'

Scoring: V. Bc

Length: 26bb

Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–6 ⁱⁱⁱ	V. Bc	g	4/4	'I've often heard...'
interlude	6 ^{iv} –8 ⁱⁱⁱ	Bc	g	4/4	-
A	8 ^{iv} –13 ⁱⁱⁱ	V. Bc	g	4/4	'I've often heard...'
interlude	13 ^{iv} –14 ⁱⁱⁱ	Bc	g	4/4	-
B	14 ^{iv} –20 ⁱⁱⁱ	V. Bc	g	4/4	'Why turns she then...'
B	20 ^{iv} –26	V. Bc	g	4/4	'Why turns she then...'

n.b. The setting is strophic and the music is therefore sung two further times to different words

Text (by Captain Sute):

I've often heard my Synthia say
Her soul was turn'd to love.
Why turns she then her soul away
Since I will ever constant prove?

The sun has shone a thousand years
And still its heat's the same.
If I could live I'd love as long
But with a growing flame.

Sure then the Gods will take some care
That I rewarded be;
And to the constant give the fair
And so prove just to me.

This song is a further example of a male lover declaring constancy to his lady. Again, natural imagery is used as he likens his love to the sun's persistent rays that do not diminish with time and yet also claims that he can out-do the natural phenomenon, since his love will grow.

As has already been observed in *Sylvia whilst you were charming fair*, the inherent problem with setting text in a strophic manner is that the different words of each stanza must necessarily be fitted to the same music. Again, Davis apparently responds to this difficulty by taking particular care to set the text of the opening stanza in a musically sensitive manner, seemingly giving little thought to the effect in later verses. For example, in b. 4^{iii-iv}, Davis effectively illustrates the word 'turn'd' with a well styled melisma. While this word painting is not so overt as to render it absurd in later soundings (set to the words 'heat's' and 'reward' in turn), the effect in subsequent verses is certainly diminished.

Though there is some elegant melodic writing in this song, for example the melisma that brings the work to a close at bb. 18–20 (repeated at bb. 24–26), *I've often heard my Synthia say* is not Davis' most polished offering. Whereas elsewhere amongst Davis' output of solo secular pieces, opening entries are staggered between the vocal and instrumental parts through the use of imitation (and that frequently for expressive effect, see for example *Ah! Nevermore shall these sad eyes, When longing Strephon gained his rest* and *Sylvia whilst you were charming fair*), here there is no such outcome and the placing of the instrumental entry sounds rather haphazard.

Of all the arts by men professed

Source: GB-Ob MS Mus. C.16, f. 124v (a)

Heading: 'A song The words by T: C:'

Scoring: V. Bc

Length: 69bb

Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–10	V. Bc	D	♩	'Of all the arts...'
B	25–47	V. Bc	b	♩	'Whilst wond'ring...'
A	21–30	V. Bc	D	♩	'Of all the arts...'
C	31–37	V. Bc	D	♩	'At once you various...'
A	38–47	V. Bc	D	♩	'Of all the arts...'
D	48–59	V. Bc	D	♩	'Thus all the year...'
A	60–69	V. Bc	D	♩	'Of all the arts...'

Text (by T: C:):

*Of all the arts by men professed
In which the learned vary,
Experience shows the very best
Of all's the military.*

Whilst wond'ring deities contend to give,
To give their toils their due;
The God of valour is your friend
And the soft Goddess too.

Of all the arts...

At once you various passions move
You frighten and endear,
Whilst all the women die for love
And all the men for fear.

Of all the arts...

Thus all the year you conquest gain
And still successful prove,
Honour in the summer you obtain
And in the winter love.

Of all the arts...

Of all the arts by men professed is a song in praise of army life. Given the increasingly jingoistic and military tone of the types of songs being printed by Walsh during the second half of the first decade of the eighteenth century, it may be imagined that Davis, in composing a song to such a text, was hoping to find favour in the publishing house at this time. Whether or not this was the case, it seems likely that the setting would probably have been too long for Walsh to have considered seriously and the song remained unpublished. Either way, the subject matter certainly points towards the possibility that it was composed at around this time.

Of all the arts by men professed is the only surviving song by Davis to use a refrain. The compact and memorable chorus is heard four times, at the opening and close of the piece and between each verse, its repetition lending structure to the work and reasserting the central, patriotic message of the poem. The melodic line of the refrain is characterised by use of a simple, balanced phrase structure and rousing dotted rhythms. There is also use of sequence between bb. 6^{iv}–8ⁱⁱⁱ. Appropriately, the tonic key of the piece is D major, a key frequently used for war-like songs due to its suitability for the natural trumpet.

In each of the three stanzas, different aspects of military life are presented by the poet. During the first, the greatness of the soldiers is reflected through the allegiance and

wonder that the Gods show to them. They are commended for their toil, the God of valour standing beside them in battle. In the second stanza, the listener is reminded of the brutal realities of war, which causes women to die from broken hearts and men to die as a result of the fearful actuality of conflict. In spite of this heavy loss however, the chorus again reminds us of the value of a military life. The tone of the final stanza is more patriotic again, in keeping with the refrain. A military life brings respect and love, the year's achievements being measured in honour and by hearts won as, far from home, the soldiers seek love to sustain them. Perhaps because of their sacrifices in the winter months these achievements are recognised in the summer. The structure of the text allows the many positive aspects of war to take the forefront as the risks and terrors it entails are hidden away in the middle verse, forgotten as the chorus marches on.

The three verses are realised to different music. Each is less convincing than the setting of the chorus and perhaps demonstrates a lack of care by Davis. At times the quality of the voice leading is poor. For example, the return of the bass-line to the note b at b. 4ⁱ is unconvincing, especially since there is the possibility of sounding d'. Furthermore, the resulting line of the accompaniment is unnecessarily disjointed. Davis is also rather careless in the way he deals with textual accentuation. This problem permeates the chorus as well as the verses. Here, the syllables 'all's' (b. 9ⁱ) and *military*' (b. 10ⁱ⁻ⁱⁱ) both land, in rather inelegant fashion, on strong beats. There are further examples of this type of careless word underlay throughout the remainder of the piece.

Surprisingly, Davis does not appear to attempt to reflect the contrasting subject matter of each verse in his choices of key area. It might be expected that the second stanza would be cast in rather more sombre style than the other two, given the emphasis by the poet on the more painful realities of warfare during this verse. However, it is the first stanza that opens in B minor, while the following two open in D major.

In the second and third verses, fundamental problems arise from Davis' apparent inability to compose a well-managed modulation back to the dominant of D major in preparation for the entry of the refrain. It is only the appearance of the $c''\#$ in the vocal part at b. 36^{iv}, immediately preceding the final chord of the verse, that suggests the music is in D major at all, following the tonal ambiguity of the sequential material in preceding bars. The struggle to get to this point was presumably why Davis ended up composing the seemingly redundant, oscillating bass-line in b. 36. During the third verse, Davis delays a modulation to A major until the final cadence itself at bb. 58–59, thereby concluding the section in rather abrupt fashion.

Perhaps Davis was not comfortable writing songs of this nature; certainly it is not one of his better efforts. Nevertheless, despite the technical short falls, the music is, generally speaking, stylistically suited to the bracing, jingoistic nature of the text.

Such a bargain

Sources: *GB-Ob* MS Mus. C.16, f. 132 (a)

GB-YMS M12.S, p. 120

Headings: 'A catch' (*GB-Ob* MS Mus. C.16)

'A Catch/ by ~~Mr Hawkins~~' ('set by W^m Davis' has been inserted in the top left corner) (*GB-YMS* M12.S)

Scoring: V. V. V. Bc

Length: 45bb (the length of the performance by a single voice)

Structure:

Section	Bar Nos.	Key	Time Sig.	Text
A	1–15	C	3/4	'Such a bargain to England....'
B	16–30	C	3/4	'as we are united...'
C	31–45	C	3/4	'& then 'twill be...'

Text (author unknown):

Such a bargain to England no times could e're follow
When the Scotchmen rejoice in our grade and our yellow.

As we are united, let Spain be divided,
So the war never doubt it will soon be decided.

And then 'twill be time and expedient to mention,
How the Church may be safe in a Grand comprehension.

Such a bargain is a catch, the words of which were written to celebrate the union of England and Scotland. It echoes the contemporary belief that union would lead to the demise of Spain and the strengthening of the Church. As the Act of Union was passed in 1707, it is likely that the song dates from that time.

The catch exists in two versions: one is amongst the papers left to William Hayes (*GB-Ob* MS Mus. C.16), whilst the other is found in a York manuscript.⁷¹ Griffiths notes that the latter document is a book of 129 catches in score in the hand of William Knight, vicar choral at York from 1712 and sub-chanter from 1722 until his death in 1739.⁷² The variants between the two manuscripts are superficial and include some discrepancy between ornamental *passagi* in addition to contrasting approaches to the visual presentation of parts on the page.

⁷¹ *GB-YMS* M12.S.

⁷² Griffiths, David. 'Music in the Minster Close: Edward Finch, Valentine Nalson, and William Knight in Early Eighteenth-century York', in *Music in the British Provinces, 1690–1914*, ed. Rachel Cowgill and Peter Holman. Aldershot, Hampshire: Ashgate, 2007. 23–24.

‘A Round O 3 parts’

Source: GB-Ob MS Mus. C.16, f. 120 (a)
Heading: ‘A Round O 3 parts’
Scoring: V. V. V. Bc
Length: 16bb (the length of the performance by a single voice)
Structure:

Section	Bar Nos.	Key	Time Sig.
A	1–4	c	♩
B	5–8	c	♩
C	9–12	c	♩
D	13–16	c	♩

Text: none

This round in three parts is without words. Though it is conceivable that it was intended to be played by instruments, the catch was a popular vocal genre at this time and so it seems more likely that the words were simply never penned into this copy of the music, which in all likelihood, given the frequent alterations, presumably made by the composer, was a working score. Unlike the other catches by Davis, *Let's drink disappointment* and *Such a bargain*, which use the treble clef in all parts, three different clefs are used here: the treble clef, soprano C clef and bass clef. Also in contrast with Davis' other catches is the fact that it is conceived in four sections rather than in three. The parts are instructed to ‘end wth y^e First strain’.

Love and gay hope shall never part

Source: *GB-Ob* MS Mus. C.16, f. 115 (a)
Heading: 'A song the words by ~~Lady Elizabeth Middleton~~'
Scoring: V. Bc
Length: 26bb
Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–8	V. Bc	G	♩	'Love and gay hope...'
B	9–26	V. Bc	G	♩	'And as her form...'

Text (by Elizabeth Middleton):

Love and gay hope shall never part;
Then since the one has seiz'd my heart,
The other shall maintain it.

And as her form is bright as day,
'tis fit we should our homage pay,
Nor ought she to disdain it.

The theme of *Love and gay hope shall never part* is that when one is in love, one must have hope, as this is what keeps love going and motivates the lover. Once again, comparisons are made between the object of love and nature ('form as bright as day') and also between her and the deities, through the use of reverent images ('our homage pay'). As in *I've often heard my Synthia say*, the man is deserving of her love and therefore 'ought' to have his love returned; his hope encourages his perseverance.

Davis sets *Love and gay hope shall never part* to music as a simple binary air. Its character is bright, reflecting well enough the lightness of the text. The opening four-beat

motif, which outlines a triad of G major, semiquavers appropriately being used to embellish the word ‘gay’, is repeated in various forms throughout the piece in both the vocal and accompaniment parts and therefore acts as a unifying element. Its repetition also serves to emphasise the idea that hope will persist in the heart of the lover, since love has ‘seis’d’ his heart. The overall result is an effective, tightly wrought miniature (at 26 bars in length, this is one of Davis’ shorter offerings), which perhaps suits the succinct nature of the text’s message.

Toilsome watchings

Source: *GB-Ob* MS Mus. C.16, f. 120v (a)
 Heading: ‘A song of 2 parts words by ~~L E M~~’
 Scoring: V. Bc
 Length: 48bb
 Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–20	V. Bc	a	3/4	‘Toilsome watchings...’
B	21–48	V. Bc	C	3/4	‘Painful troops...’

Text (author unknown):

Toilsome watchings, sighs and tears,
 Awful tremblings, doubts and fears
 Painful troops I banish you
 And give you here a long adieu.

The meaning of the text of *Toilsome watchings* is ambiguous, but it seems to convey a sense of inner turmoil as the poet seeks to banish ‘Painful troops’.

Davis sets this single stanza of poetry as a binary air. There is a sense of great spaciousness, appropriate to the reflective mood of the text: when compared with another

song written in this form by Davis, *Love and gay hope shall never part* it is noticeable that both sections of *Toilsome watchings* consist of a greater number of bars, though a smaller amount of text is set. It is also notable that there is a better balance between the two sections, which are closer in length with each other than those of *Love and gay hope shall never part*.

A number of conventional techniques are employed to good effect during the opening section (**A**) of this song. The first two bars of the vocal part are imitated at the distance of three beats by the accompanying bass-line. Following this, Davis twice sets the word 'sighs' to three-note melismas, the first employing the interval of a descending fifth (b. 5) and the second a descending fourth (b. 7). Each time the word 'trembling' occurs its musical setting is increased in length.

The character of the music in **B** is altogether more forthright. This suits the meaning of the text. Both vocal part and instrumental accompaniment commence in rhythmic unison at b. 21, while the words 'Painful troops I banish you' are repeated at bb. 25ⁱⁱ–28ⁱⁱ to the same rhythm as that of the original statement. There is however still a hint of sadness in the music at b. 29ⁱⁱⁱ, at which point a descending interval of an augmented fourth is sounded. Each repetition of the word 'long' is set to a predictably drawn out melisma.

With a long calm my life was bless'd

Source: GB-Ob MS Mus. C.16, f. 120v (a)
Heading: 'A song of 2 parts words by ~~L E M~~'
Scoring: V. V. [Bc?]
Length: 39bb
Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–23	V. V. [Bc?]	d	3/4	'With a long calm...'
B	24–39	V. V. [Bc?]	d	3/4	'Till pity stole...'

Text (by Elizabeth Middleton):

With a long calm my life was bless'd,
'gainst love a wary watch I kept,
No vain applause disturb'd my rest,
No dreams perplex'd me when I slept;
'Till pity stole into my breast
And let in an unruly guest.

The text of *With a long calm my life was bless'd* vindicates the fear of Astrea in *Astrea, when will you pity my anguish?*; the 'unruly guest' seems to be love, which brings chaos that disturbs an otherwise calm and 'bless'd' existence. However, the use of 'unruly' rather than 'unwanted', which would also have scanned, asserts the foreignness of the guest that cannot be controlled, but does not suggest that it is entirely unwelcome or unnecessary.

With a long calm my life was bless'd is another example of a binary air. It is notable amongst Davis' songs as being a setting for duet (the others are *Astrea, when will you pity my anguish?*, *Come madam be easy* and *Marlborough freedom to Brabant*). One part is composed in the treble clef, the other in the bass. Davis' compositional approach

shows little difference from those songs in which there is a single soloist with an accompanimental bass-line. In all likelihood, this song too may have been supported by an instrumental accompaniment, the player reading from the bass part. A similar situation exists in the concluding sections of *When longing Strephon gained his rest* and *Astrea, when will you pity my anguish?*.

This piece contains some of the most successful writing of all Davis' secular compositions. At the opening, the words 'long calm' are set expansively, Davis seizing the obvious opportunity for word painting, setting the word 'long' to a sustained note in the upper part both times (bb. 2–4ⁱⁱ and 5–6ⁱⁱ), while the word 'calm' is treated to gently descending melismas at each appearance in both upper and lower parts. At b.9ⁱⁱⁱ, the music becomes more fitful and syllabic and there is rapid alternation between parts, all of which helps to convey a sense of the text "gainst love a wary watch I kept".

Against the general backdrop of certainty that is created in **A**, the syllabic setting of 'and let in an unruly guest' (bb. 27–28) in **B**, each part moving independently, effectively illustrates the chaos that ensues when the poet allows the 'unruly guest' (love) to steal into their breast. This chaos is emphasised in the concluding phrase of the piece, which culminates with frantic semiquaver melismas in both voices (bb. 33ⁱⁱ–38).

Come madam be easy

Source: *GB-Ob* MS Mus. C.16, f. 126 (a)

Heading: none

Scoring: V. V. [Bc?]

Length: 13bb

Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–6	V. V. [Bc?]	g	6/4	‘Come madam be easy...’
B	7–13	V. V. [Bc?]	g	6/4	‘For master is gay...’

Text (author unknown):

Come madam be easy,
Be merry an’t please thee
And never, no never repent a good deed.

For Master is gay,
And all things, they say,
So charming a lady can need.

The brevity of *Come madam be easy*, the lack of any heading to the piece in the manuscript source, and the indication ‘Cho’ which appears at the beginning, all point to the likelihood that this is a fragment and perhaps the refrain of a longer song that is no longer extant in its full form. It is cast in binary form.

Phyllis in vain you bid me

Source: *GB-Ob* MS Mus. C.16, f. 121v (a)

Heading: 'Another song words by ~~L E M~~'

Scoring: V. Bc

Length: 44bb

Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–18	V. Bc	g	3/4	'Phyllis in vain...'
B	19–44	V. Bc	g	3/4	'Then since all remedies...'

Text (author unknown):

Phyllis in vain you bid me strive
To force you from my heart;
Each look still keeps my thoughts alive,
Though they augment my smart.

Then since all remedies prove weak
To ease my tortur'd mind,
Resolve these heavy chains to break,
Resolve to be more kind.

Phyllis, as Astrea in *Astrea, when will you pity my anguish?*, appears to be trying to push her lover away, telling him to 'force' her from his heart and yet, unlike Astrea, she seems to encourage him by fond looks which 'keep [his] thoughts alive' and 'augment... [his] smart'. Davis employs a fluid melodic style at the opening of the song. In this context, his setting of the word 'force' to repeated dotted notes, preceded by the descending interval of a sixth (bb. 4ⁱⁱⁱ–5ⁱⁱ), which is subsequently repeated in sequence, gains particular weight.

Some attempt is made at creating thematic unity through the piece; the music of the opening is revisited at b. 11, before breaking off at the end of b. 12. Further to this, the opening bar of the second part of the piece (b. 19) is the inverted version of b. 1.

Ah! Nevermore shall these sad eyes

Source: *GB-Ob* MS Mus. C.16, f. 118v (a)
 Heading: ‘Another song words by ~~L-E-M~~’
 Scoring: V. Bc
 Length: 34bb
 Structure:

Section	Bar Nos.	Scoring	Key	Time Sig.	Text
A	1–17	V. Bc	<i>g</i>	4/4	‘Ah! Nevermore...’
B	18–34	V. Bc	<i>g</i>	4/4	‘Then what a loss...’

Text (by Elizabeth Middleton):

Ah! Nevermore shall these sad eyes
 Their much lov’d Damon view;
 Cold death is deaf to all my cries,
 Cold death that pleasing sight denies,
 No fears can fate subdue.

Then what a loss does right avail
 Since that fair object gone;
 May the sun’s beams for ever fail,
 Now he is dead may night prevail,
 Its shade best suits my mourn.

Ah! Nevermore shall these sad eyes features Damon, a character of Greek classical mythology closely associated with Phintias, who may be the voice of this poem. Their story is related by Cicero:

They say that Damon and Phintias, of the Pythagorean school, enjoyed such ideally perfect friendship, that when the tyrant Dionysius had appointed a day for the execution of one of them, and the one who had been condemned to death requested a few days' respite for the purpose of putting his loved ones in the care of friends, the other became surety for his appearance, with the understanding that if his friend did not return, he himself should be put to death. And when the friend returned on the day appointed, the tyrant in admiration for their faithfulness begged that they would enrol him as a third partner in their friendship.⁷³

Davis uses various musical devices to achieve an expressive setting of the text. At the opening there is direct imitation in the instrumental bass-line of the vocal part at the distance of one crotchet, transposed down a fifth. The result is something of an echo effect, as the bass-line sounds during the vocal part's rests during these first two bars, helping to set a rather plaintive mood that is appropriate to the mournful nature of the text. Davis uses imitation between the vocal and accompanimental bass-line in comparable fashion at the opening of *Toilsome watchings*; such an approach is uncommon in contemporary repertoire, though can be seen in pieces by Leveridge, Young and James Townshend.⁷⁴ Furthermore, Davis manipulates the melodic line successfully to enhance the pathos of the text at a number of moments during the first section: at b. 4ⁱⁱ, for example, an interval of a diminished seventh is heard between vocal and bass parts, before the vocal

⁷³ Cicero, M. Tullius. *De Officiis*, trans. Walter Miller. London: William Heinemann, 1928, 313.

⁷⁴ Baldwin and Wilson (eds.), *Monthly Mask*, January 1706, 129; September 1706, 159; November 1707 (=06), 166.

part falls through the distinctively Purcellian interval of a diminished fifth. At b. 10^{iii-iv} Davis makes use of ‘sighing’ quavers to set ‘Damon’, the object of the lament.

Instrumental music

Keyboard Suite in C minor

Source: *GB-Lbl* Add. 31468 (a)

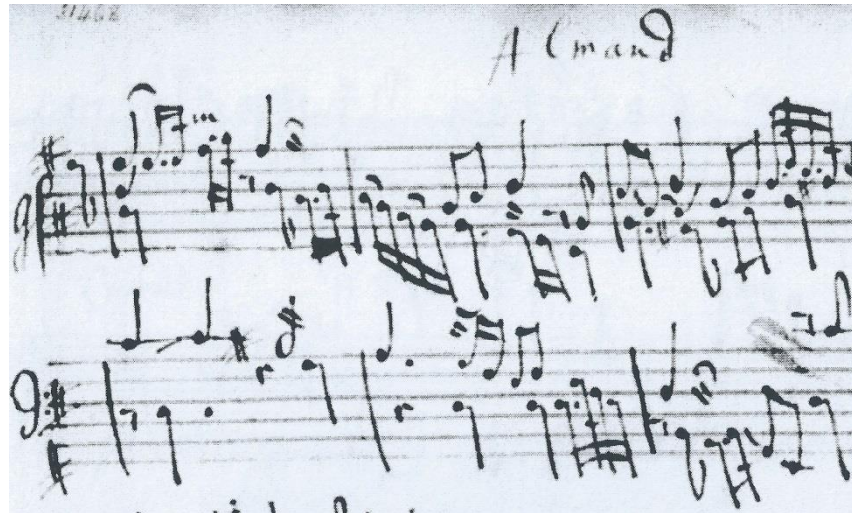
Movements and headings:

- I. Allemande (Heading: ‘Almand’; Length: 20bb)
- II. [Minuet] (Heading: none; Length: 35bb)
- III. Sarabande (Heading: ‘Sarabrand’; Length: 28bb)
- IV. (Heading: none; Length: 18bb)

Davis composed a four-movement keyboard suite in C minor. This survives in *GB-Lbl* Add. 31468, a manuscript written entirely in his own hand in around 1700 (see Chapter II), that also contains music by Christopher Gibbons, John Blow, Henry Purcell and William Croft. The first and third of these movements are entitled ‘Almond’ and ‘Sarabrand’ respectively, while the second is a minuet. Andrew Woolley has described the piece as ‘a fine Croft-like suite’,⁷⁵ while to some extent this statement is acceptable, it ignores those qualities that evoke the music of John Blow, Henry Purcell and Matthew Locke. The tightly wrought and densely ornamented Allemande is highly suggestive of Blow’s own pieces in this style, a number of which are copied in *GB-Lbl* Add. 31468 (see Musical Example 11), while the incessant syncopation of the Minuet recalls keyboard music by Purcell (see Musical Example 12) and Locke. The final movement is forthright in character and is dominated by energetic dotted rhythms. Overall the suite is a fine

⁷⁵ Woolley, 166.

accomplishment by a composer who has reached musical maturity; it also appears to be the work of a musician with a solid technique at the keyboard.



Musical Example 11. Extract from an Allemande by John Blow, as it appears in William Davis' book of keyboard music (*GB-Lbl Add. 31468*).



Musical Example 12. Extract from 'A New Ground', No. 17 in *The Second Part of Musick's Hand-maid*, Henry Purcell.

Piece for keyboard

Source: *GB-Ob* MS Mus. C.16, f. 119 (a)

Heading: none

Length: 48bb

Structure:

Section	Bar Nos.	Key	Time Sig.
A	1–16	C	4/4
B	17–32	C	3/4
A	33–48	C	4/4

A further short keyboard piece has been preserved in *GB-Ob* MS Mus. C.16. This curious, two-part work in C major consists of two sections of music, the first of which is in 4/4 time and is repeated at the end, following a middle section which, although in the same key, uses the contrasting metre of 3/4. The musical style is elementary and the piece's character is bold and forthright.

Minuet for keyboard

Source: *GB-Ob* MS Mus. C.16, f. 32v (a)

Heading: 'New Minet'

Length: 29bb

Structure:

Section	Bar Nos.	Key	Time Sig.
A	1–13	G – D	3/4
B	14–29	D – G	3/4

Finally, a short minuet for keyboard, cast in binary form, exists in *GB-Ob* MS Mus. C.16. It was evidently the subject of some reworking, several bars being crossed out. This simple piece is in two parts, consists of elegantly balanced phrases and is characterised by

the frequent punctuation of the melodic line, with rests that occur on the final beats of a number of bars.

Conclusion

At the opening of this chapter it was suggested that, just as Davis' sacred music is comparable in terms of quality with that of his more illustrious London contemporaries, the secular works also display high standards of craftsmanship. Closer consideration of the music has confirmed this assertion. Both the ode and the wedding song demonstrate good levels of musical competence, in spite of being incomparable in size with such instrumentally accompanied works composed concurrently in London. Though the level of musical competence displayed in Davis' solo songs is not always so high, several of these are exquisite in the sensitivity of the text setting, while others might be considered successful on account of their joyful tone. Furthermore, that John Walsh rated Davis' compositional achievements as worthy of publication in the *Monthly Mask* is evidence that his music was likely to have been well received by contemporary audiences.

Though *Assist you mighty sons of art* and *Hail, happy pair* are more in line with Davis' own verse anthems, in terms of construction and scoring, than the extended, multi-voiced secular pieces current in the capital, the melodic and harmonic flavour of these pieces is in keeping with up-to-date practice. That his smaller-scale songs are also representative of the type of pieces in this genre being produced is evidenced through a comparison of those of Davis' works published by Walsh with others that surround them in the pages of the *Monthly Mask*. Throughout Davis' secular oeuvre, contemporary musical techniques and approaches are in evidence, demonstrating that he remained abreast of current styles and trends.

The examination of Davis' secular output illuminates understanding of musical life in Worcester at the beginning of the eighteenth century. Study of this music enables us to suggest with some probability that Cecilian celebrations were taking place in Worcester as early as 1697 or 1698. Consideration of the wedding song written for William Spelman and Elizabeth Middleton leads to the assumption that music played an important part in the greater society occasions of the time. Meanwhile, an appreciation of the words set by Davis in his solo songs, duets and catches, enlightens us to the events and topics which most closely concerned Davis and his contemporaries in Worcester and beyond.

While Davis' sacred music is generally more substantial in terms of length and the number of voice and instrumental parts employed, there is much of musical value amongst his sacred music, which reveals an additional dimension to his life and works.

CHAPTER VI

CONCLUSION

William Davis was an ambitious man, both socially and professionally. He numbered amongst his acquaintances aristocratic figures, including Lady Elizabeth Middleton and Lady Henrietta Wrottesley. Furthermore, he composed a devotional song, *Lord, grant my just request*, for three ladies of Worcester's high society, including Agnes Hartopp, daughter of Sir William Hartopp of Rotherby in Leicestershire, and Anne Fish, daughter of Bishop Edward Stillingfleet. With regards to his professional ambition, it has been observed that Davis attempted to gain hearings for his music beyond Worcester, specifically at the Chapel Royal in London. While the addition of names of high profile Chapel Royal singers on a score of the anthem *The word of the Lord is tried in the fire* may have involved some wishful thinking on Davis' part in terms of their actual participation, certainly *Let God arise* found its way into the part-books in London. Davis also gained some success further afield with his secular music: it has been noted that five of his songs were published by John Walsh between April, 1704 and April, 1711 in the widely circulated publication *The Monthly Mask of Vocal Music*.

Despite this ambition, it is a curious fact that the majority of Davis' datable creative output originated in the period between c. 1695–1715. For the last thirty years of his life therefore, he appears not to have been active as a composer. The reason for this apparent decline is unclear. Nevertheless, various factors have been considered. First, Davis may have believed that by the second decade of the eighteenth century, when he would have been in his late thirties, his reputation was already well enough established; as has been seen, he achieved a measure of success with both his sacred and secular music. Perhaps he felt that he had little further to prove; after all his position at the cathedral and amongst Worcester society in general must have been settled by this time. Certainly, following the

death of Lady Henrietta Wrottesley, who left generous amounts of money to both Davis and his wife, Rebecca, he should not have had any serious financial concerns. A further reason for Davis' diminished activity may have been lack of opportunity; a number of his most substantial sacred compositions were written for the various thanksgiving services that took place during the early years of Queen Anne's reign. Public enthusiasm for these events was strong at this time and the cathedral authorities were happy to commission new anthems, even supplying the funds for instrumentalists to be paid for the performance of Davis' *They that go down to the sea in ships* in 1702. However, though the thanksgiving services continued to be held for some time after Anne's death, expenditure on these occasions was reigned in considerably before the first decade of the eighteenth century had run its course. Perhaps lacking the obvious incentive of such lavish public occasions to compose for, and indeed the reciprocal demand for his music, Davis did not feel inclined to expend further effort. Finally, a decline in musical expertise of the Precentors during the later years of Davis' life may have contributed to his waning interest.

During Davis' lifetime, the Chapel Royal was the premier sacred musical institution of the nation. Any attempt to place Davis' music in a wider context must involve consideration of his works in the light of those by composers who were established in London at the time. An important initial comparison to be made is of the quantity of compositional output. It is unsurprising, given Davis' almost constant employment at Worcester Cathedral for nearly his entire working life, that the majority of his most substantial and notable works were written for use at church services. Amongst these are three full anthems, twelve verse anthems, two sets of canticles (one for matins, the other for evensong) and a further two settings of the Jubilate (to *Te Deums* by Elway Bevin and Henry Halls). In contrast, William Croft, perhaps the most celebrated English church composer of the era, at least before the arrival of Handel in the second decade of the

eighteenth century, left in excess of 70 anthems. Even Croft's colleague Jeremiah Clarke, whose life was cut tragically short in 1707, composed at least some 22 or so anthems. The extent of Davis' output, while respectable, comes nowhere close to the number of pieces penned by these Chapel Royal composers. Certainly the higher volume of work by these London-based men must have been a direct result of the opportunities and expectations that went with their positions in a highly cultured milieu, especially in comparison with that at Worcester.

The resources available to the court musicians also had an effect upon the music that they composed. William Croft wrote a large number of secular pieces conceived on a grand scale, the majority of which were odes for various occasions. These substantial works require instrumental participation and contain elaborate orchestral preludes and ritornelli. Such things were possible with the financial support that Croft and his colleagues must have enjoyed, combined with the plethora of excellent musicians by whom they were surrounded. By comparison, Davis only composed two secular pieces of any size at all: *Assist ye mighty sons of art* and *Hail, happy pair*. Considered alongside Croft's magnificent constructions, Davis' upper instrumental writing is hardly worthy of notice; he uses instruments sparingly, often to play out the concluding phrase of a section, while only occasionally do they provide accompaniment to the voice parts (during the final section of *Assist ye mighty sons of art*, for example). Evidently Davis did not have the field of talented instrumentalists to draw from as Croft did, and consequently the opportunity to develop a faculty for writing such music did not offer itself to him.

It is clearly important therefore that Davis' music be examined and judged alongside an absolute sense of the context in which he flourished. As a result of his situation in Worcester, Davis never composed anything as grand as the orchestrally accompanied *Te Deum* and *Jubilate in D* by Croft and neither did he write music on the

scale of the court odes. On the basis of this, it might be concluded that he is an inferior composer – a mere provincial. However, such a conclusion would not allow for an analytical or ultimately useful consideration of his music. Instead, it has been proposed in this study that Davis' work be considered in the context of pieces conceived on a similar scale and for similar purpose by London composers. Therefore, Davis' anthems have been assessed in comparison with other anthems of similar length and scoring with organ accompaniment, while the secular songs are reflected upon in the light of pieces of similar construction.

Under these circumstances, Davis' music surely measures up favourably; it is clear that this provincial composer stayed remarkably well informed of current musical trends at the Chapel Royal. For example, in his verse anthems Davis reflects the increased tendency by composers such as Clarke, Croft and Weldon towards the use of more clearly delineated sections; he also makes extensive use of solo voices, furnishing their parts with a large amount of florid coloratura, as was the fashion. More importantly however, Davis manages his material sensitively and with great skill. For instance, coloratura passages are almost always used in a manner that well reflects the text and which is in proportion with the surrounding music. Davis is highly responsive to the words he sets and he has a gift for melodic poise that, at times, is equal to the very best of Croft.

Ian Spink said of Davis that 'on this evidence [of the piece *Let God arise*] the composer would seem to be one of the more talented of Croft's contemporaries – which makes the incomplete nature of the rest of his output particularly disappointing'.¹ It is hoped that this thesis, a primary aim of which is to make Davis' music more widely known and accessible, demonstrates that an appreciation of the composer's complete output yields a reaction that is far from disappointing. Certainly, it is hoped that Davis' work might be

¹ Spink, Ian. *Restoration Cathedral Music 1660–1714*. Oxford: Clarendon Press, 1995, 398.

considered worthy of attention, at the least as examples of ‘what Croft's provincial contemporaries were capable of’,² although his music is also deserving of notice in its own right. Written with the benefit of a greater wealth of musical sources than those to which Spink had access at the time of publishing *Restoration Cathedral Music*,³ this thesis demonstrates Davis’ value as one of Croft’s musical satellites and his profile is enhanced, not least by the reattribution of one of the London composer’s pieces to the Worcester man. This work will contribute to the ensuring of a rightful place for Davis, not only in the musical canon of one provincial town in the west midlands, but, more broadly perhaps, in the musical history of the nation.

² Spink, Ian. ‘Davis, William’, in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie and John Tyrrell. London: Macmillan, 2001. Accessed at Grove Music Online, ed. Laura Macy (on June 9th, 2011)

³ Spink, *Restoration*. At the time of writing this book, Spink was unaware of the existence of *GB-Ob MS Mus. C.16*.

APPENDIX A
THE MUSIC OF WILLIAM DAVIS

Title	Date	Occasion	Type
Jubilate in d 'to Mr Bevin'	1715	Written to partner Elway Bevin's Te Deum	Canticle
Jubilate in E flat 'to Mr Halls'		Written to partner Henry Halls' Te Deum	Canticle
Venite chant in g			Canticle
Te deum in g	Pre-January 1705/6		Canticle
Jubilate in g	(Pre-January 1705/6)		Canticle
Magnificat in g	Pre-January 1705/6		Canticle
Nunc dimittis in g	(Pre-January 1705/6)		Canticle
Behold, God is my Salvation			Verse Anthem
Cry aloud			Verse Anthem
Have mercy upon me, O God			Verse Anthem
Help, Lord; for the Godly man ceaseth	(?) c. 1690s, pre-1712		Full Anthem
I will give thanks	pre-1712		Verse Anthem
Let God arise	1705, rev. 1709	Revised in 1709 for presentation to William Talbot	Verse Anthem
Lord, why sleepest Thou			Verse Anthem
O Lord make thy Servant Anne	(?)23 rd April 1702	(?)Coronation of Queen Anne	Full Anthem
Ponder my Words			Full Anthem
Praise the Lord O Jerusalem	1697	Thanksgiving for the Peace of Ryswick	Verse Anthem
The Word of the Lord is Tried	27 th June 1706	Thanksgiving for the Victory at Ramillies	Verse Anthem
They that go down to the Sea in Ships	3 rd December 1702	Thanksgiving for the Signal Successes at Vigo	Verse Anthem
They that put their trust in the Lord	pre-1712		Verse Anthem
Who can tell how oft/ Unto thee shall I cry	pre-1712		Verse Anthem

Why standest Thou so far off			Verse Anthem
Ah! Nevermore shall those sad eyes	pre-July 1698		Solo Song
Assist you mighty sons of art	(?) c.1697/8	Ode for St. Cecilia's day	Secular Choral
Astrea, when will you pity my anguish	pre-July 1698		Duet
Can Strephon change his constant love	pre-July 1698		Solo Song
Celia blame not my aspiring	pub. May 1707		Solo Song
Celia's smiles will quite undo me	pub. April 1704		Solo Song
Hail, happy pair	3 rd August 1697	For the wedding of William Spelman and Elizabeth Middleton	Secular Choral
In vain I seek to charm			Solo Song
I've often heard my Synthia say			Solo Song
Let's drink disappointment	pub. April 1711		Catch
Love and gay hope shall never part	pre-July 1698		Solo Song
Love and law	pub. August 1708		Solo Song
Malborough freedom to Brabant	pub. July 1706		Solo Song
Of all the arts by man professed			Solo Song
Phillis in vain you bid me strive			Solo Song
Sylvia whilst you were charming fair			Solo Song
Toilsome watchings			Solo Song
When longing Strephon gained his rest			Solo Song
With a long calm my life was blessed	pre-July 1698		Duet
Suite for solo keyboard	(?)c.1700		Keyboard solo
Minuet			Keyboard solo
A round of three parts			?

* incomplete

** source contains two copies

APPENDIX B
MUSIC BY OTHER WORCESTER COMPOSERS, 1660–1745

BADGER, John (minor canon, d. 1690)

Six services (in C minor, D, E flat, F, G and B flat major)

Blessed be the Lord

Blessed is the man

Give the king thy judgements

Glory be to God

Hear my prayer

I will magnify thee

O come hither and hearken

O how amiable

O sing unto the Lord

Praise the Lord O Jerusalem

Praise the Lord O my sould

Sing unto God

BROWNE, Richard (Organist, d. 1664)

By the waters of Babylon

Have ye no regard

If the Lord himself

My God, my God

The Lord liveth

Unto him that hath loved us

DAVIS, Richard (Organist, d. 1688)

Service in C

Behold now praise the Lord

And the angel said

Hear O thou shepherd

If the Lord himself

It is a good thing¹

Let me complaint

O clap your hands

O how amiable

O praise the Lord

O sing unto the Lord

Sing unto God

The Lord is my strength

Thou O God

WILLIAM HARVARD

Service setting in G (including Kyrie Eleison, Creed and Sanctus)

¹ Ascribed to Dan[iel] Hen[stridge] in *GB-WO MS A.3.3 Tenor* at the foot of the piece. As this attribution may be in the hand of Richard Davis, it casts some doubt on the attribution of the anthem to him by Roger Fosbrooke in *GB-WO MS A3.1* and *GB-WO MS A3.5*.

APPENDIX C
NATIONAL THANKSGIVING SERVICES, 1680 – 1720

Date	Purpose from the ‘Form of Prayer’
Sunday September 9 th , 1683	in due Acknowledgment of God’s wonderful Providence, and Mercy, in Discovering, and Defeating the late Treasonable Conspiracy against His Sacred Majesties Person, and Government.
Sunday July 26 th , 1685	For His Majesties Late Victories over the Rebels
Sunday September 12 th , 1686 (St George’s Windsor, St Peter’s Westminster, St Mary le Bowe, London)	for the Prosperity of the CHRISTIAN Arms against the TURKS, and especially for taking the City of <i>Buda</i>
Sunday January 15 th , 1687/8 (London) Sunday January 29 th , 1687/8 (Elsewhere)	in Behalf of the King, the Queen, and the Royal Family, upon Occasion of the Queen’s being with Child.
Sunday June 17 th , 1688 (London) Sunday July 1 st , 1688 (Elsewhere)	for the Safe Delivery of the QUEEN; And happy BIRTH of the YOUNG PRINCE.
January 31 st , 1688/9 (London) February 14 th , 1688/9 (Elsewhere)	For having made His Highness the Prince of Orange The Glorious Instrument of the Great Deliverance of this Kingdom from POPYRY and Arbitrary Power.
Thursday November 26 th , 1691	For the Preservation of Their Majesties, the Success of Their Forces in the Reducing of <i>Ireland</i> , and for His Majesties Safe Return.

<p>Thursday October 27th, 1692 (London)</p> <p>Thursday November 10th, 1692 (Elsewhere)</p>	<p>For the Signal Victory vouchsafed to Their Majesties Fleet: For the Preservation of His Majesties Sacred Person from all the Dangers of War, and from the Secret and Malicious Designs and Practices of His Enemies: And for His Safe Return to His People.</p>
<p>Sunday November 12th, 1693 (London)</p> <p>Sunday November 26th, 1693 (Elsewhere)</p>	<p>For the Preservation of His Majesty from the great and manifold Dangers to which His Royal Person was exposed during His late Expedition: And for His safe Return to His People.</p>
<p>Sunday December 2nd, 1694 (London)</p> <p>Sunday December 16th, 1694 (Elsewhere)</p>	<p>For the Preservation of His Majesty from the Dangers to which His Royal Person was exposed during His late Expedition: And for His safe Return to His People: And for the Success of His Forces by Sea and Land.</p>
<p>Sunday September 8th, 1695 (London)</p> <p>Sunday September 22nd, 1695 (Elsewhere)</p>	<p>For Granting to the Forces of His Majesty, and His Allies, so great Success in taking the Town and Castle of NAMUR; And for Protecting His Majesties Sacred Person from the many Dangers to which He was so frequently Exposed during that Siege.</p>
<p>Thursday April 16th, 1696</p>	<p>for discovering and disappointing a horrid and barbarous conspiracy of papists and other trayterous persons to assassinate and murder his most Gracious Majesties royal person & for delivering this kingdom from an invasion intended by the French.</p>
<p>Thursday December 2nd, 1697</p>	<p>For His Majesties Safe Return, and for the Happy and Honourable Peace, of which God has made Him the Glorious Instrument. [Treaty of Ryswick]</p>
<p>April 23rd, 1702</p>	<p>Coronation of Queen Anne</p>

<p>Thursday November 12th, 1702 (London)</p> <p>Thursday December 3rd, 1702 (elsewhere)</p>	<p>. . . there hath been gain'd from Our Enemies many fortified Towns and large Territories in the Low Countreys . . .with the Taking and Destroying many Ships of War, and great Riches of Our Enemies, at the Port of Vigo in the Kingdom of Spain; and has also given us many considerable Successes in the West Indies . . . and has likewise given great Success to the Arms of Our Allies in Germany and Italy .</p> <p>. . . [from the Proclamation 3 Nov 1702]</p>
<p>Sunday July 9th, 1704</p>	<p>for the late great Success vouchsafed to the Forces of Her Majesty and Her Allies, under the Command of the Duke of <i>Marlborough</i> and Prince <i>Lewis</i> of <i>Baden</i> near <i>Donawert</i>.</p>
<p>Thursday September 7th, 1704</p>	<p>For the late Glorious Victory obtained over the <i>French</i> and <i>Bavarians</i> at <i>Bleinheim</i> near <i>Hochstet</i>, on <i>Wednesday</i> the Second of <i>August</i>, by the Forces of Her Majesty and Her Allies, under the Command of the Duke of <i>Marlborough</i>.</p>
<p>Thursday August 23rd, 1705</p>	<p>For the late Glorious Success in Forcing the Enemies Lines in the <i>Spanish Netherlands</i>, by the Arms of Her Majesty and Her Allies, under the Command of the Duke of <i>Marlborough</i>.</p>
<p>Thursday June 27th, 1706</p>	<p>For having given to the Arms of Her Majesty, in Conjunction with those of Her Allies, under the Command of <i>John Duke</i> of <i>Marlborough</i>, a Signal and Glorious Victory in <i>Brabant</i>, over the <i>French</i> Army; And for Restoring the greatest Part of the <i>Spanish Netherlands</i> to the Possession of the House of <i>Austria</i>, in the Person of King <i>Charles</i> the Third, by the Happy and Wonderful progress of the Confederate Forces; And for having Bles'd the Arms of Her Majesty and those of Her Allies, with Great Successes in <i>Catalonia</i>, and other Parts of <i>Spain</i>. [Battle of Ramillies]</p>
<p>Tuesday December 31st, 1706</p>	<p>For Rendring our most hearty Thanks to Almighty God, for the Great and Wonderful Successes vouchsafed this Year to the Arms of Her Majesty and Her Allies; As also for Offering up our Supplications to the Divine Majesty, for the Continuance of His Blessings on the Arms of the Queen and Her Allies, both by Sea and Land, and for Restoring Peace, Safety and Prosperity to Her Majesty and Her Kingdoms, and the Nations and States in Alliance with Her.</p>
<p>Thursday May 1st, 1707</p>	<p>For the Wonderful and Happy Conclusion of the Treaty for the Union of Her Majesties Two Kingdoms of <i>Scotland</i> and <i>England</i>;</p>

	For Imploring His Blessings on the United Kingdom, and on the Arms of Her Majesty and Her Allies, and Her and Their Forces both by Sea and Land, in the just War in which they are now Engaged; for Disappointing the Boundless Ambition of <i>France</i> ; And for beseeching Him to give all her Majesties Subjects Hearts disposed to become <i>One People</i> .
Sunday April 18 th , 1708 (London)	<i>The General Thanksgiving</i>
Sunday May 9 th , 1708 (Elsewhere)	
Thursday August 19 th , 1708	For the Happy Success of Her Majesties Councils and Forces against the late Insolent and Unjust Attempt of the Common Enemy and the Pretender, to Invade Her Majesties Kingdom of <i>Great Britain</i> ; As also for the late great Victory obtin'd over the <i>French Army</i> near <i>Audenarde</i> , by Her Majesties Forces and those of Her Allies, under the Command of the Duke of <i>Marlborough</i> .
Thursday February 17 th , 1708/9	for Protecting Her Majesty this Year from many Great Attempts and Treacherous Designs of Her Enemies; and for Blessing the Arms of Her Majesty and Her Allies, under the Command of the Duke of <i>Marlborough</i> , with many and great Successes, throughout this last Campaign, happily finished by the Taking of the strong City and Fortress of <i>Lisle</i> , and the Reduction of <i>Ghent</i> and <i>Bruges</i> .
November 22 nd , 1709	. . . victory of Blaregnies near Mons
Tuesday November 7 th , 1710	For the great Goodness and Mercy of Almighty God, in Continuing to Us His Protection and Assistance in the Just and Necessary War in which We are Engaged, for the Safety of Our Realms, and of the Liberties of <i>Europe</i> ; by giving to Our Arms, in Conjunction with those of Our Allies, a wonderful Course of Successes this Campaign, and more particularly, a Signal and Glorious Victory in <i>Spain</i> .
March 23 rd , 1712/3	Expiration of Dr Sacheverell's Three years suspension
Tuesday June 16 th , 1713/14 (postponed to July 7 th , 1713/4)	for the Conclusion of a Just and Honourable Peace between Her most Excellent Majesty the Queen of <i>Great Britain</i> and the <i>French King</i> . [Peace of Utrecht]
Thursday January 20 th , 1714/5	for Bringing His Majesty to a Peaceable and Quiet Possession of the Throne, and thereby Disappointing the Designs of the Pretender, and all his Adherents.

Thursday June 7 th , 1716	For the Blessing of God upon His Majesties Counsels, and Arms, in Suppressing the late <i>Unnatural Rebellion</i> .
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APPENDIX D

**THE ROLES OF PRECENTOR, ORGANIST AND MASTER OF THE
CHORISTERS AS DESCRIBED IN THE CHARLES II STATUTES OF
WORCESTER CATHEDRAL**

Chapter 24

Of the Precentor and his Office

We decree and ordain that one of the minor canons more mature in years and more distinguished in character and erudition be chosen as precentor by the Dean and Chapter. It shall be his duty to direct those who sing in the Church in a fitting manner, to lead the rest with his voice, and to be in a manner the Chief, lest any discord arise in the singing; to encourage the idle to sing, and soberly to rebuke and calm disturbances and running to and fro in the Quire.

All the minor canons and lay clerks and others joining the choir to sing will obey him (regarding matters pertaining to the business of the choir). Anyone ordered to read or sing something according to the manner of the Angligan Liturgy, ought to obey willingly.

In addition without discrimination he shall note the absence from divine offices of the dean and canons as well as of all that minister in the choir, and these absences he shall faithfully report each fortnight[qualibet quindena] in the chapter house before the Dean, if he is present, & the canons present, or in his absence before the canons present. The written record is to be handed to the Treasurer (who will press on with the task of dividing the perditions).

On the other hand if any of the minor canons or lay clerks reports a reason for his absence, it should hold good, with the Dean or in his absence with the vice-dean, or in the absence of both with the senior canon present of the house the rule may be approved.

Also he shall see to the care and keeping of the books prepared and assigned to the choir, and if they are wanting he should notify the Dean and Treasurer so that they may be provided, but at the cost of the church.

Furthermore, as often as it shall happen that he be absent from the choir of Our Church, he shall appoint another who shall faithfully fulfil his office.

He shall make promise with a solemn Oath that he will faithfully discharge all these things.

Chapter 26

Of the Choristers and their Master or Organist

We establish and ordain that in our church aforesaid at the election and appointment of the Dean and Chapter, or in his absence the vice-dean and chapter, there may be ten choristers, boys of tender age and sonorous voices, suitable for singing, who will serve the choir, minister and sing. For the preparation and instruction of these, both in modesty of behaviour and skill in singing, and in skilful playing of musical instruments, we wish that by the dean and chapter or in his absence the vice-dean and chapter, a leader may be chosen of the ten clerks previously nominated, who will be honest, of good reputation, unblemished life, skilled in singing and in playing the organ, who will have time for such playing as he needs and for assiduously singing divine office, who also will teach the choristers and pay attention to their musical instruction.

For now the organist will be called upon [to do this duty]. Nevertheless because at one time it may happen that one of the minor canons or lay clerks may be more able and experienced to prepare the choristers than the organist, at another the organist than the minor canons or clerks, we wish that the Dean and Chapter or in his absence the vice-dean and chapter have the power to choose for this duty either one of the minor canons or even one of the clerks for his merit and when he will be more suitable.

If anyone is found negligent or unsuitable to complete his office, after the third admonition he may be deposed from his office, by the votes of the same people by whom he will have been elected

APPENDIX E

THE LAST WILL AND TESTAMENT OF WILLIAM DAVIS

Facsimile WRCO Probate Records, William Davis, proved August 12th, 1745 (W).

In the Name of God Amen William Davis of the Parish of Saint Peter in the City of Worcester, under the most sweet and strictest Acts of Humility, (being of Sound Mind Memory and Understanding) Do Resign my Soul into the Protection of my Creator the Father of all things Visible and Invisible, hoping through the Merits and Intercession of my Crucified Lord and Saviour Jesus Christ, and by the Assistance of the Holy and Comforting Spirit to Attain Everlasting Salvation, and to raised up at the last Day, as a Member of the Orthodox Church of England by Law Established I Approve her Ceremonies Consent to her Customs, and Reverence her Orders of Bishops, Priests, and Pastors as those who are Commissioned by Christ to Preach the Gospell of Salvation, and to Bless and Absolve in his Name, And for the Disposing of those worldly Goods which God of his great Bounty and Goodness hath bestowed upon me, Do make this my last will and Testament in the manner following (that is to say) I Will and Direct that my Executrix hereafter named shall Pay and Apply so much and such part of the Interest, Produce, or Increase of all my Personal Estates as she shall think fit, to my Brother Charles Davis for his better Support and Maintenance during the Term of his natural Life only, but if my said Brother shall not think fit to Live with my said Executrix, then I Give my said Brother One Annuity or Rent Charge (free of all Deductions) of Ten Pounds a Year during his natural Life only, to be Issuing and Payable out of all my aforesaid Personal Estate, And in Case my said Brother shall Survive and out live my said Executrix, then I Give and Bequeath unto my said Brother, from and immediately after the Decease of my said Executrix, an Additional Annuity or Yearly Rent Charge of Ten Pounds to be Issuing and Payable out of all my aforesaid Personal Estate during his natural Life only. ALSO I Give and Bequeath unto my Friend William Davis of the City of Worcester Apothecary, All my History Books, All my Musick Books and Musick Papers I Give to Mr. William Hayes Organist in Oxford. ALSO I Give and Bequeath unto my good Friends Edward Cape Notion Esquire, and the Reverend William Worthington Clerk, and to my Cousin Richard Davis of Bromyard, to each of them a Gold Ring of a Quinea value, And my will is that as many Six Penny Pieces of Broad as I was Years old at my Decease shall be distributed by my Executrix as soon after my Decease as conveniently may be, And I Desire to be buried in the Chancel of the Cathedral Church of Worcester in the Grave of my late Father which belongs to me as a Burial Place in a plain Un Coffin, without any manner of Ornament, and without Pall or Cloth, and so many of the said Burymen of the said Church as shall be necessary to Carry me to my Grave, and each of them to have half a Crown, and to each of my Executors I Give a pair of Gloves and a Craps Hatband. ALSO WHEREAS I have a Mortgage for a Considerable Sum of Money upon Mr. Hemmings's Estate at Leichbold in the Parish of Doddshill in the County of Worcester, NOW I do hereby Give and Bequeath out of the said Mortgage Money to such of my Relations as my Niece Elizabeth Smitot shall by her last will and Testament in Writing or by any other Writing under her Hand and Seal Direct or Appoint the Sum of four hundred Pounds to be paid to such of my Relations within Six Months after the Decease of my said Niece in such manner and by such Shares and Proportions as my said Niece shall think fit to Direct and Appoint, in Case the said Security shall prove good and no part of the Principal Money that is due thereupon shall be lost, but if the said Principal Money due on the said Mortgage or any part thereof shall be lost or not recovered, and received then and in such Case I do hereby revoke the aforesaid Legacy of four hundred Pounds so given to my Relations as aforesaid. Lastly All the rest Residue and Remainder of my Goods Chattels and Personal Estates whatsoever or whosoever, after Payment of my just Debts Legacies and Funeral Expenses I Give and Bequeath unto my aforesaid Niece Elizabeth Smitot, And of this my will I nominate constitute and Appoint my aforesaid Niece Elizabeth Smitot Sole Executrix. IN WITNESS whereof I have to this my last will and Testament set my Hand and Seal the fifteenth Day of July in the Year of our Lord One Thousand seven hundred and forty three.

Witnessed and Declared by the said William Davis as and for his last will in the Sight and Presence of the who at his Request and Desire subscribed our Names as Witnesses.

Mr. Greenbank W.C.
Jm. Haynes.

William Davis
12th Aug^r 1745
The Copy here written recorded was shown in Common View before me
Thomas Miles Justice

Transcription

In the Name of God Amen. I William Davis of the Parish of Saint Peter in the City of Worcester, under the most Devote and Strictest Acts of Humility, (being of Sound Mind Memory and Understanding) Do Resign my Soul into the Protection of my Creator the ffather of all things Visible and Invisible, hoping through the Merrits and Intercession of my Crucified Lord and Saviour Jesus Christ, and by the Assistance of the Holy and Blessed Spirit to Attaine Everlasting Salvation, and be raised up at the last Day; As a Member of the Orthodox Church of England (by Law Established) I Approve her Ceremonies, Consent to her Creeds, and Reverence her Orders of Bishops, Priests, and Deacons as those who are Commissioned by Christ to Preach the Gospell of Salvation, and to Bless and Absolve in his Name, And for the Disposeing of those Worldly Goods which God of his great Bounty and Goodness hath bestow'd upon me, I do make this my last Will and Testament in the manner following (that is to say.) **First** I will and direct that my Executrix hereafter named shall Pay and Apply so much and such part of the Interest, Produce, or increase of all my Personal Estate as she shall think fit, To my Brother Charles Davis for his better Support and Mainetenance during the Term of his natural Life only, but if my said Brother shall not think fit to Live with my said Executrix, then I Give my said Brother One Annuity or Rent Charge (Clear of all Deductions) of Ten Pounds a Year during his natural Life only, to be Issueing and Payable out of all my aforesaid Personal Estate, And in Case my said Brother shall Survive and out live my said Executrix, then I Give and Bequeath unto my said Brother, from and immediately after the Decease of my said Executrix and Additional Annuity of Yearly Rent Charge of Ten Pounds to be Issueing and Payable out of all my aforesaid Personall Estate during his natural Lige only. **Also** I Give and Bequeath unto my Kinsman William Davis of the City of Worcester Apothecary, **All** my History Books. **All** my Musick Books and Musick Papers I Give to Mr William Hayes, Organist in Oxford. **Also** I Give and Bequeath unto my good friends Edward Cope Hopton Esquire, and the Reverend William Wormington Clerk, and to my Cousin Richard Davis of Bromyard to each of them a Gold Ring of a Guinea Value. And my Will is that as many Six Penny Loaves of Bread as I was Years old at my Decease shall be distributed by my Executrix as soon after my Decease as Conveniently may be; and I Desire to be Buried in the Cloisters of the Cathedral Church of Worcester in the Grave of my late ffather which belongs to me as a Burial Place, in a plain Elm Coffin, without any manner of Ornament, and without Paul or Cloth, and so many of the said Beadsmen of the

said Church as shall be necessary to Carry me to my Grave, and each of them to have half a Crown, and to each of my Choristers I Give a paire of Gloves and a Crape Hatband. **Also Whereas** I have a Mortgage for a Considerable Sum of Money upon Mr Hemming's Estate at Wichbold in the Parish of Dodderhill n the County of Worcester, **Now** I do hearby Give and Bequeath out of the said Mortgage Money to such of my Relations as my Niece Elizabeth Sinnot shall by her last Will and Testament in writing or by any other Writing under her Hand and Seal Direct or Appoint, the Sum of four hundred Pounds to be paid to such of my Relations within Six Months after the Decease of my said Neice in such manner and by such Shares and Proportions as my said Niece shall think fit to Direct and Appoint, in Case the said Security shall prove good and no part of the Principal Money that is due thereupon shall be lost, but if the said principal Money due on the said mortgage or any part thereof shall be lost or not recovered and received, then and in such Case I do hereby revoke the aforesaid Legacy of four hundred Pounds to given to my Relations as aforesaid. **Lastly** All the rest residue and remainder of my Goods Chattells and Personall Estate whatsoever or wheresoever (after Payment of my just Debts Legacies and ffuneral Expences) I Give and Bequeath unto my aforesaid Niece Elizabeth Sinnot, And of this my will I Nominate Constitute and Appoint my aforesaid Niece Elizabeth Sinnot Sole Executrix. **In Witness** whereof I have to this my last Will and Testament set my Hand and Seal the ffourteenth Day of July in the Year of our Lord One Thousand seven hundred and fforty three.

William Davis

Certified Sealed Published and Declared by the said William Davis as and for his last Will and Testament in the Sight and Presence of Us, who as his Request and in our Presence Subscribed our Names as Witnesses

Fra: Greenbank N. P.

Jam:^s Holyoake

ABBREVIATIONS AND CONVENTIONS

Voices, instruments and keys

Voices and vocal parts

S	Soprano
Tr	Treble
C	Contratenor
T	Tenor
B	Bass
V	Voice

Instruments and instrumental parts

Fl	Flute
Vln	Violin
Vla	Viola
Vc	'cello
O	Organ
O. Rh/Lh	Organ right/left hand
Bc	Basso continuo
In	Instrument

Multiple parts within a voice type are distinguished by the use of roman numerals (e.g. TrI, TrII etc.).

Keys

Major keys are represented by capital letters, minor keys by lower case.

Notes

r	rest
sbr	semibreve
m	minim
cr	crotchet
q	quaver
sq	semiquaver
dsq	demi-semiquaver

Dotted notes are indicated by the use of a full-stop after the relevant abbreviation (e.g. dotted semibreve is abbreviated *sb.* , dotted minim is abbreviated *m.* and so on).

Pitch designations

Pitch names are given in the Helmholtz system: C–B, c–b, c'–b', c''–b'' (c' = middle C). All pitches referred to are those written, i.e. *not* concert pitch.

Tables

In Chapters IV and V, analytical tables are frequently drawn up in relation to specific pieces. In these tables, the various sections of the piece in question are labelled with capital letters in bold text (for example) **A**, **B**, **C**. Subsequent references to these sections in the body of the text are made using these capital letters only.

Information given in these tables is editorial (i.e. 3/2 may be given as the time signature when Davis himself gave no signature or didn't write it this way). For the original information, see the critical commentary to the edition in Volume II.

Bar numbering given in tables that describe pieces which have not been reconstructed and therefore do not appear in the edition in Volume II is approximate and is given primarily to convey the general shape of the piece.

Texts and titles

Where texts are transcribed (for example in Chapter V, where the text for each of the secular pieces is given), layout, spelling and grammar is editorial, with the exception of *Assist you mighty sons of art*, which is copied from an apparently unique copy of the original broadsheet, now No. 34 in the Halliwell-Phillipps Collection in Chetham's Library. Piece titles are correspondingly modernised.

Page, folio, line, bar and beat numbers

p./pp used as shorthand for 'page'/'pages', e.g. p. 25 = page 25; 25pp = 25 pages*

f./ff used as shorthand for 'folio'/'folios', e.g. f. 25 = folio 25; 25ff = 25 folios**

l./ll used as shorthand for 'line'/'lines', e.g. l. 25 = line 25; 25ll = 25 lines

b./bb used as shorthand for 'bar'/'bars', e.g. b. 25 = bar 25; 25bb = 25 bars

* where a number only (i.e. without a prefix such as p. or f.) is given at the end of a reference, this refers to a page number

** verso folio numbers are described with the letter 'v', e.g. f. 25v = folio 25, verso

Figures within a musical bar, including notes *and* rests, are given in superscript.

Eg. b. 25³ = bar 25, figure 3; b. 25¹⁻⁴ = bar 25, figures 1 to 4.

System of reference

Bar number(s)^{figure in the bar, including notes and rests} / Voice part: information **Source reference**

e.g. (taken from The word of the Lord is tried in the fire):

‘67³ T: b’flatq – c’’sq – b’flatq (‘my_’, three notes slurred) **Ae**’

means that in source **Ae** (listed at the head of the commentary for this piece) the third figure of the tenor part in bar 67 is replaced by three notes: b’ flat quaver, c’’ semiquaver and b’ flat quaver. All three are slurred and under laid with the word ‘my’,

Beats of a bar are indicated, where necessary, by superscript roman numerals: thus 101ⁱⁱ means the second beat of bar 101,

Dates

The Julian (Old Style) calendar was used in Britain during the period under review. Under this system, the new year began on March 25th and the dates were eleven days behind those of the Gregorian (New Style) calendar that was current across much of the rest of Europe. Dates between January 1st–March 24th are therefore given as (for example) 1711/12 in order to avoid ambiguity.

Currency

British currency was in pounds (li), shillings (s) and pence (d), given (for example) 01-15-00. There were 20 shillings to the pound and 12 pence to the shilling.

Library sigla

<i>GB-Bu</i>	Birmingham, University Library (Barber Institute of Fine Arts)
<i>GB-Lbl</i>	London, British Library
<i>GB-Lcm</i>	London, Royal College of Music
<i>GB-Lpro</i>	London, Public Record Office
<i>GB-Ob</i>	Oxford, Bodleian Library
<i>GB-WO</i>	Worcester Cathedral
<i>GB-Y</i>	York Minster
<i>GCRO</i>	Gloucester City Record Office
<i>WCRO</i>	Worcester City Record Office
<i>WSHC</i>	Wiltshire and Swindon History Centre

Autograph scores

Where manuscript details are listed, autograph scores are marked thus: (a)

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**THE LIFE AND WORKS OF WILLIAM
DAVIS**

(c. 1675/6–1745)

THREE VOLUMES, VOLUME II: EDITION

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MUSIC

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SOURCE DESCRIPTIONS

***GB-Ob* MS Mus. C.16**

A binding-up into one volume of various loose papers originally belonging to William Davis. These papers are of different sizes with some written on the front and the back, others only on one side. Full scores, organ parts and single voice parts are included, assembled together at some stage in their history with, no doubt, the intention of preserving them more effectively. It is possible that these formed part of Davis' bequest to William Hayes ('All my Musick Books and Musick Papers I give to Mr William Hayes, Organist in Oxford'),¹ who had been elected Professor of Music at Oxford and organist of the University Church in 1741. The papers start with the ode *Assist you mighty sons of art* and continue with anthems and service settings, then songs and catches; at the end are three pages of 'Rules for playing a Through Base'. Many, though not all, of the pages are in Davis's own hand.

***GB-Ob* MS Mus. C.7**

A composite volume comprising several apparently unrelated manuscripts bound together. It contains Davis' Jubilate in D minor, headed 'Jubilate to M^f Bevenss Te deum / Davis'. The copyist and date of copying have not been identified.

¹ WRCO Probate Records, William Davis, August 12th, 1745 (W).

GB-Ob MS Tenbury 1281

Size: H 15.5cm W 22.5cm

A single song by Davis (*Celia's smiles will quite undo me*) appears in this manuscript of early eighteenth-century music that also includes works by John Weldon and William Croft. It consists of an unbound pile of leaves stitched together. The song occupies one page (f. 27v). The copyist has not been identified but refers to Davis as "Mr Willam Davis of Woster".

GB-YO MS M12.S

Size: H 20cm W 14.5cm

No. of pages: 128

Dates of copying: c.1705–1739

A book of 129 catches in score in the hand of William Knight, vicar choral at York from 1712 and sub-chanter from 1722 until his death in 1739.² Knight was known as an assiduous music copyist and as he spent most of his working life in York it was probably copied there.

² Griffiths, David. 'Music in the Minster Close: Edward Finch, Valentine Nalson, and William Knight in Early Eighteenth-century York', in Cowgill, Rachel; and Peter Holman. *Music in the British Provinces, 1690–1914*. Hampshire: Ashgate, 2000, 45.

GB-WO MS A3.1 Bass

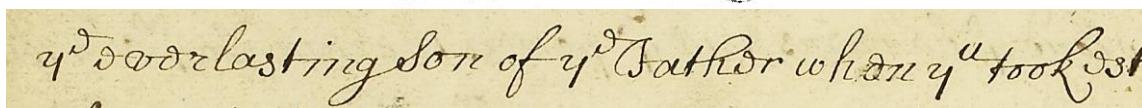
Size: H 32cm W 21cm

Dates of copying: c. 1684–1735.³

This is a large part-book of over 700 pages, most of which are used from one end which begins with a ‘Catalogue of Services’, though this actually includes both services and anthems. There are about 60 pages of anthems, also headed by a ‘Catalogue of Anthems’, starting from the other end. Most is in a single hand which can be identified as Roger Fosbrooke, junior.⁴ William Davis’ morning and evening services are copied by Fosbrooke. Additionally, three of Davis’ anthems and the Jubilate in D minor appear in his own hand.

³ The dates of the Worcester part-books have in the main been taken from the Cathedral catalogue. In many cases these seem to be guesses by previous librarians (including Sir Ivor Atkins) and they therefore require closer study.

⁴ This scribe is one of the most important in the earlier Worcester part-books, responsible for over 300 items in the large bass part-book *GB-WO MS A3.1* and for over 100 items in the contratenor book *GB-WO MS A3.2*. There are a number of pointers that suggest these pages were copied in the 1680s and 1690s.⁴ Of the eleven lay clerks and minor canons who are possible candidates to be the copyist, the most likely based on the handwriting of their signatures is Roger Fosbrook, junior, who was a lay clerk between 1669–1715, having previously served as a chorister.



Roger Fosbrooke’s signature in the will of Thomas Gawton (1689) and handwriting from *GB-WO MS A3.1* Bass partbook , 1–59.

Roger Fosbrooke, junior was paid over five pounds in July 1685 for ‘pricking books’ at a time when rates of pay at Worcester were never over a shilling per page, and sometimes as low as three pence, so this payment suggested at least 100 pages of copying and probably significantly more.

GB-WO MS A3.3 Tenor

Size: H 36cm W 25cm

Dates of copying: c. 1680–1720.⁵

There are approximately 90 pages from the service end and about 230 from the anthem end. William Davis is represented by five anthems and his morning and evening services. These are all in his own hand, apart from *They that go down to the sea in ships* which is copied by an unidentified scribe.

GB-WO MS A3.4 Contratenor

Size: H 35cm W 23cm

Dates of copying: c. 1685–1720

There are 255 pages from the anthem end and 175 pages from the service end. Six anthems and the morning and evening services by Davis are copied in his own hand. Music by Henry Hall and Croft is also copied in Davis' hand.

⁵ Ivor Atkins has suggested in a pencil annotation that pp. 4–15 (including Byrd's morning and evening services in C and Parson's morning and evening services in D minor) may date from the pre-Restoration, c. 1620–1640.

GB-WO MS A3.5 Bass Decani

Size: H 35cm W 24cm

Dates of copying: c.1680–1705

With over 300 pages in the anthem end and nearly 200 in the service end this is a large partbook. ‘A Table of the Services in this Book’ is dated January 1705/6. A substantial part of the anthem section is in the hand of Roger Fosbrooke, junior, but William Davis has copied his own music (five anthems and his morning and evening services) and that by Hall and Croft.

GB-WO MS A3.6 Tenor

Size: H 31cm W 21cm

Dates of copying: c.1700–1720

Two of William Davis’ anthems have dates: ‘A Thanksgiveing Anthem for ye Peace’ has the year 1697 and his *Unto Thee will I Cry* is dated ‘January ye 9th 1700’. However, these dates do not necessarily refer to their copying. There are approximately 60 or 70 pages from both the service and the anthem ends. The only scribe so far identified is William Davis, who copied some 18 items including works by Hall, Croft and John Blow as well as his own (eight anthems and morning and evening services).

GB-WO MS A3.8 Organ Book/Scores

Size: H34cm W 22cm

Dates of copying: c. 1720–1750

The book is used from just one end and consists of anthems only. Although catalogued as an organ book the anthems are in score with a figured bass. The volume appears to be a compilation with separate copies of works on varying sized paper but bound together. Some organ markings such as ‘Loud organ’ may imply that parts of the volume at least were used in performance at the organ. Davis is represented by the one anthem only.

GB-WO MS A3.10 Organ

Size: H 32cm, W 22cm

Dates of copying: c. 1707–1725

There are about 277 music pages from the anthem end and 40 from the service end. Most of the book is in the hands of three copyists. William Davis is the scribe of about 26 anthems, including four of his own (although *Let God arise* appears in two different versions), as well as service settings by Blow and Richard Farrant.

GB-WO MS A3.12 Tenor Cantoris

Size: H 32cm W 21cm

Dates of copying: c. 1707–1748

There are about 300 pages from the anthem end and just over 130 from the service end.

There are five anthems by Davis, three in his own hand.

GB-WO MS A3.13 Contratenor

Size: H 33cm W 21cm

Dates of copying: c. 1725–1748

There are about 320 pages from the anthems end and 77 from the services end. Davis is represented by five anthems, two in his own hand.

GB-WO MS A3.14 Bass Decani

Size: H 32cm W 21cm

Dates of copying: c. 1706–1748

There are around 250 pages at the anthem end and about 130 pages at the service end.

There are five anthems by William Davis.

GB-WO MS A3.15 Contratenor Cantoris

Size: H 32cm W 21cm

Dates of copying: c. 1706–1748

There are nearly 300 pages in the anthems end and around 130 at the services end. William Davis has five anthems, three in his own hand.

GB-WO MS A3.16 Tenor Decani

Size: H 32cm W 20cm

Date of copying: c. 1705–1748

There are over 250 pages at the anthems end and nearly 150 at the services end. William Davis has five anthems, three in his own hand.

GB-WO MS A2.11 Treble Decani

Size: H 30.5cm, W 23cm

Date of copying: c. 1769

This date is given in an acknowledgement in the hand of Thomas Pitt: ‘Paid to this Place Nov^r. 25th 1769 by the Rev^d Mr Jennings Treasurer Tho^s: Pitt’ (anthem end p. 185). Further dates from the mid-nineteenth century suggest the volume was still in use at this time which is unusual, particularly for a boys’ book.⁶ The volume contains anthems only, with over 180 pages used from one end and nearly 30 from the other. It is mainly in the

⁶ ‘C Bishop came into this choir March 6 1850...’ (anthem end, p. 114), pencil annotation: ‘G Wells came into this choir Feb 1849...’ (anthem end, pp. 12 and 57).

hand of Thomas Pitt. The one anthem by William Davis is *Let God arise*, probably copied after his death.

GB-WO MS B2.1 Organ

Size: H 31cm W 45cm

Dates of copying: c. 1730–1772

This volume was copied during a period of over 40 years, between at least 1730 and 1772.⁷

A large volume, this was originally closed with a metal clasp which is now damaged.

The book contains only three anthems and the rest consists of service settings. It is used from both ends, with 107 service settings at one and six pieces (three anthems and three service settings) by Handel at the other. The longer end divides broadly into three sections: the first was copied by John Hoddinott, the latter part towards the end of his life;⁸ the middle section, written by copyists which are, as yet, unidentified, has the dates 1737 and 1741;⁹ and the final section is in a single hand and signed ‘Nov 18 1766 T Pitt’.¹⁰ Pitt was organist from 1793–1806, but in 1766 he was still a chorister under Elias Isaac. William Davis is represented by his Jubilate in D minor, in the hand of John Hoddinott.

⁷ ‘Examin’d to this place Novem: 24. 1772 by me Sam^l Nott, C[hante]’ (service end, p. 284), ‘Novr ye 27th 1730 p:d to this Place by Mr: Inett John Hoddinot, Organist’ (service end, p. 139).

⁸ ‘Novr ye 27th 1730 p:d to this Place by Mr: Inett John Hoddinot, Organist’ (p. 139).

⁹ ‘December ye 12th 1737 Examined by Matthew Forester’ (p. 157), ‘July 15th 1741 examin'd by Me M. Forester pd’ (p. 172).

¹⁰ Pitt continued to copy into the book over a number of years and further annotations read: p. 262 ‘so far Paid Nov^m 23^d 1771 Tho^s: Pitt’ (p. 262), ‘Examin’d to this place Novem^r: 24 1772 by me Sam^l Nott C^r’ (p. 284).

GB-WO MS A7.12 Barnard Tenor Cantoris and GB-WO MS A7.14 Barnard Bass

Decani

Two of the four surviving partbooks of John Barnard's *First Book of Selected Church Musick* (1641),¹¹ bought for the cathedral in 1661,¹² have manuscript insertions which include music by Davis in his own hand. The Tenor Cantoris book has two versions of the Jubilate in D minor, one of which has been deleted and marked 'Imperfect' by Davis, and the Bass Decani book has two versions of the bass part of the same work, as well as a copy of the tenor part at the back.

GB-Lbl Egerton MS 3768

Size: folio

No. of folios: 8

Date: 1709

This manuscript consists of a full score of William Davis' anthem *Let God arise*, copied in his own hand with a dedicatory note on the first side 'This Anthem is Humbly presented to the Ld Bishop of Oxford, Anno Dom. 1709' which is otherwise left blank. However, any idea that this was the presentation copy for the Bishop is dispelled by the various corrections, including deletion of two thirds of a side of copying on f. 7v. Davis has signed the score at the end, repeating the year '1709', and has marked a countertenor verse section on f. 5 to be sung by the Chapel Royal soloist Richard Elford. The complete provenance

¹¹ Barnard, John. *The First Book of Selected Church Music*. London, 1641.

¹² 'Books Bought to furnish ye Church, For a Sett of printed Song Books for the Quire. Box & Carriage. 12-15-6' (GB-WO MS A73 Receiver General Fabric Repairs 1660 – 1665, 1661 section, 53, 'Extraordinarie Charges occasioned by the warres').

of the manuscript is not known, but it formed part of the collection of the antiquarian and writer John Bumpus (1861-1913).

GB-Lbl Add. MS 31468

Size: H 15.5cm W 22.5cm

No. of folios 50

Date of copying: c. 1700

This volume is in the hand of William Davis and is used from both ends. 43 folios are used from one end, including dance movements and verses or voluntaries by John Blow, Christopher Gibbons and Henry Purcell. The ‘Voluntary for ye Duple Organ By Mr Henry Percell’ is a unique source of this piece and it is also an important source for Blow’s organ works.¹³ Rebecca Herissone has made a number of interesting observations about possible scribal changes made by Davis when copying these.¹⁴ Seven folios are used from the other end with the inscription ‘Will Davis Eius liber’ on the first with several dance movements, one attributed to Croft and four to Davis.

¹³ These can be found in Cooper, Barry (ed.). *John Blow: Complete Organ Music*. London: Musica Britannica, Stainer and Bell, 1996.

¹⁴ Herissone, Rebecca. *Musical Creativity in Restoration England*. Cambridge: Cambridge University Press, 2013, 251–253; 374.

GB-Lbl R.M.27.a.1

Size: H 33.5cm W 24cm

No. of folios: 103

Dates of copying: 1670–1734

GB-Lbl R.M.27.a.2

Size: H 32.5cm W 24.5cm

No. of folios: 122

Dates of copying: 1670–1840

GB-Lbl R.M.27.a.3

Size: H 33cm W 25cm

No. of folios: 127

Dates of copying: 1670–1741

GB-Lbl R.M.27.a.5

Size: H 32cm W 24cm

No. of folios: 103

Dates of copying: 1670–1800

GB-Lbl R.M.27.a.6

Size: H 32.5cm W 24cm

No. of folios: 96

Dates of copying: 1670–1840

GB-Lbl R.M.27.a.8

Size: H 32cm W 23.5cm

No. of folios: 113

Dates of copying: 1670–1800

GB-Lbl R.M.27.a.9

Size: H 26.5 W 20.5

No. of folios: 102

Dates of copying: 1702–1734

Royal Music 27.a.1–a.15 are the earliest surviving Chapel Royal part books;¹⁵ the first six of these were formerly allocated the shelf marks ‘Royal Music 23.m.1 to 6’.¹⁶ The earliest sections were copied in the 1670s and include the hand of William Tucker, with some autograph additions by Purcell. The main sections date from c. 1705–c. 1730 and include the hands of John Church and Edward Braddock. William Davis’ anthem *Let God arise* is found in these Chapel Royal part books in the hand of John Church.

The Monthly Mask of Vocal Music

A monthly publication of ‘the newest Songs, made for the Theatres and other Occasions’, which ran from November 1702 to September 1711 and was published by John Walsh in London. Five of William Davis’ songs were published in this periodical, in the April 1704, July 1706, May 1707, August 1708 and April 1711 issues.

¹⁵ Laurie, Margaret. ‘The Chapel Royal Part-Books’, in Neighbour, Oliver (ed.). *Music and Bibliography: Essays in Honour of Alex Hyatt King*. London: K.G. Saur, C. Bingley, 1980, 28–50.

¹⁶ Shaw, Watkins. ‘A contemporary source of English music of the Purcellian period’, *Acta Musicologica*, 31 (1959), 38–44.

EDITORIAL PROCEDURE

G and F clefs are used predominantly, time-signatures have been modernised and key-signatures have been laid out according to modern conventions. Prefatory staves show original clefs, key-signatures and time-signatures. Additionally, ranges for each part are indicated by stem-less note heads and the first sounding note(s) of each part is given. Instances where the original clefs change during the course of a piece are recorded in the notes. Where the time-signature changes during the course of a piece, the original is shown above the lowest stave in the score. All precautionary time-signatures and key signatures are editorial. Details of clefs, key-signatures and time-signatures in sources other than the copy are given in the commentary only where they vary.

Small printed notes and rests and bracketed accidentals, ornaments, figured-bass symbols, tempo and dynamic markings are all editorial. Any additions to the copy text are shown as editorial, even if they are to be found in other sources. Accidental usage has been modernised to include the use of the natural sign as well as sharps and flats. Redundant accidentals have been eliminated without comment.

Grouping of rests has been modernised (e.g. semibreve rests are notated to indicate an entire bar's worth of rests, regardless of the time signature). Beaming of quavers, semi-quavers and demisemiquavers has been standardised. Redundant ties have been eliminated, except in the basso continuo part, where a repetition or change of harmony might be implied. Dotted notes intended to extend across a barline are replaced with multiple tied notes that equate to the same length.

The practice of stave sharing (e.g. during solo sections, the singer's stave is often 'borrowed' to notate organ interjections) is abandoned here without further comment. Frequently in the manuscripts there is a change of clef to the treble G clef to accommodate the organ right hand part on the borrowed stave. No mention of these changes is made in the commentaries. Where the organ right-hand part begins later than the beginning of the bar or ends before the end of the bar, no rests have been inserted to make up the value of the bar, therefore avoiding any suggestion that this hand was to remain idle at these moments. The basso continuo (O. Lh) is always notated on a separate stave, avoiding shared lines with the lowest vocal part. Instances where this occurs are noted in the commentary. Any figures found in the score are automatically associated with this stave. Bass figuring replicates that found in the copy source as closely as possible.

Editorial reconstruction in any part is indicated by the use of small note heads. Where directs are used as a short hand way of indicating pitches to be sounded, the notes are inserted. Repeats are written out in full and referenced in the commentary.

Part names shown in the score (e.g. Treble, Contratenor, Tenor and Bass) are editorial. All rubrics (e.g. 'Vers', 'Cho' and 'Organ' etc.) and other text found in the body of the music (e.g. descriptions of 'tacet' sections in part books and singers' names) are omitted without mention, unless they are considered by the editor to be of special and particular interest. Textual cues in the MSS are also omitted without reference. Dynamic markings are modernised ('soft' = *p*, 'loud' = *f*). Editorial dynamics are occasionally inserted (e.g. in the organ part to match what is explicitly asked for in vocal part and therefore implied in accompaniment). These are bracketed.

Spelling of the textual underlay has been modernised, abbreviations have been expanded (e.g. ‘y^e’ to ‘the’ and ‘y^t’ to ‘that’ etc.) and punctuation is editorial. Textual underlay that has been completed editorially is distinguished by the use of italicized text. The modern convention of indicating a melisma with a slur has been adopted here. Dotted lines are used to indicate editorial slurs.

In the manuscripts, notes are frequently marked with a letter to clarify the pitch. These letters have been omitted without comment. Text and music that has been crossed, or rubbed, out of the scores are omitted without comment.

Ornaments are presented as they appear in the manuscripts.

Autograph sources are marked in the critical commentaries thus: (a)

Those pieces which appear in *The Monthly Mask of Vocal Music* are presented as facsimiles, taken from Baldwin, Olive and Thelma Wilson (eds). *The Monthly Mask of Vocal Music, 1702–1711: A Facsimile Edition*. Aldershot, Hampshire: Ashgate, 2007.

FACSIMILES



GB-WO MS A3.10 (Organ book), pp. 65 – 66. The organ part to *Let God arise* (Version B).

The image displays two pages of a handwritten musical manuscript. The left page (ff. 131v) features musical notation with lyrics: "but know not how he lies = by but know not how he lies = by". A signature "Will Davis" and the date "August 23, 1797" are present. The right page (ff. 132) shows musical notation with lyrics: "Such a bargain to England the English...". It includes a signature "Davis" and the date "1797".

GB-Ob MS Mus. C.16, ff. 131v – 132. The conclusion of *Hail, happy pair* showing Davis' signature (left page) and *Such a bargain* (right page).

198
 Cry aloud
 An Anthem for Days of Humiliation
 Isaiah 45th

Cho
 Cry aloud
 spurs not Cry aloud
 lift up thy voice like a Trumpet like a
 Trumpet like a Trum
 1st like a Trum
 1st

And show my people their Transgressions and show thy people their Transgressions and the Houps of
 Retornell
 And the Houps of Jacob of Jacob their sins and the Houps of
 Retornell
 Cry aloud
 Retornell
 as before
 No Houps of Jacob's sins

Jacob of Jacob their sins
 Jacob of Jacob their sins
 Then shall thy light break forth break forth break forth as the morning And thine health shall
 spring
 forth speedily And thy righteousness shall goe before him and y^e glory of y^e
 Lord shall be shall be thy righteousness shall be shall be
 Go thy righteousness shall be shall be shall be thy righteousness shall be shall be shall be thy righteousness

Then shall thy light break forth break forth as y^e morning And thine health shall spring
 forth speedily And thy righteousness shall goe before him And y^e glory of y^e Lord shall be shall
 Go thy righteousness shall be shall be shall be thy righteousness shall be shall be shall be thy righteousness

GB-WO MS A3.4 (Contratenor book), p. 198. The contratenor part to Cry aloud.

Base solo Preuding Song

Assist assist you might - ty you might ... ty mighty sons of Art

Assist assist you might - ty you might ... ty mighty sons of

Art in plea - sing notes your wondrous wondrous skill your

wondrous wondrous skill impart let Musick in its Gay - est dress appear

let Musick in its Gay - est dress appear to Crown - this Day the Queen of all the

year to Crown this Day of Queen of all year of all the year

GB-Ob MS Mus. C.16, f. 3. The opening page of Assist ye mighty sons of art (Version A).

TEXTS

Those texts taken from scripture are given here in their full, original forms. However, in many cases these have been adapted and altered. Attempt has been made here to illustrate how Davis' texts departed from the originals in the following ways: text that is ~~struck through~~ is that which is not set in Davis' anthems; text that is [in square brackets] is that which has been added to the original, presumably by the composer.

Those texts copied directly from the music manuscripts themselves (as is the case for the majority of the secular pieces, for which the musical setting is frequently the only source of the poem) have been modernised in terms of layout, spelling and punctuation.

Behold, God is my salvation

2. Behold, God is my salvation; I will trust, and not be afraid: for the Lord Jehovah is my strength and my song; he also is become my salvation.
1. [O Lord, I will praise thee, though thou was Angry with me.]
3. Therefore with joy shall ye draw water out of the wells of salvation.
4. ~~And in that day shall ye say,~~ Praise the Lord, call upon his name, declare his doings among the people, make mention that his name is (changed to 'be') exalted.
5. Sing unto the Lord [a new song]; for he hath done excellent things: [and] this is known in all the earth.
6. Cry out and shout, thou inhabitant of Zion: for great is the [glory of the] Holy One of Israel ~~in the midst of thee.~~

Isaiah 12 (King James Bible)

Cry aloud

1. Cry aloud, spare not, lift up thy voice like a trumpet, and show my people their transgression[s], and the house of Jacob their sins.
4. Behold, ~~ye fast for strife and debate, and to smite with the fist of wickedness:~~ ye shall not fast as ye do this day, to make your voice to be heard on high.
5. Is it such a fast that I have chosen? A day for a man to afflict his soul? is it to bow down his head as a bulrush, and to spread sackcloth and ashes under him? wilt thou call this a fast, and ~~an~~ acceptable ~~day~~ to the Lord?
6. Is not this the fast that I have chosen? to loose the bands of wickedness, [and] to undo the heavy burdens, and to let the oppressed go free, and that ye break every yoke?
7. Is it not to deal thy bread to the hungry, and that thou bring the poor that are cast out ~~to~~ ~~thy~~ [into your] house[s]? when thou seest the naked, that ~~thou~~ [ye] cover him; and ~~that~~ ~~thou~~ hide not thyself from thine own flesh?
8. Then shall thy light break forth as the morning, and thine health shall spring forth speedily: and thy righteousness shall go before thee; the glory of the Lord shall be thy rereward.

Isaiah 58 (King James Bible)

Have mercy upon me, O God

1. Have mercy upon me, O God, ~~after thy great goodness~~: [and] according to ~~the multitude~~ of thy mercies[y] do away mine offences.
2. Wash me thoroughly from my ~~wickedness~~ [iniquity*]: and cleanse me from my sin[s].
3. For I acknowledge my faults: and my sin is ever before me.
5. Behold, I was shapen in wickedness: and in sin hath my mother conceived me.
6. But lo, thou requirest truth in the inward parts: and shalt make me to understand wisdom secretly.
7. Thou shalt purge me with hyssop, and I shall be clean: thou shalt wash me, ~~and I shall be~~ whiter than snow
8. Thou shalt make me hear of joy and gladness: that the bones which thou hast broken may rejoice.

Psalm 51 (Book of Common Prayer, 1662)

*iniquity is the word used in the version of Psalm 51 found in the King James Bible

Help, Lord; for the Godly man ceaseth

1. Help, Lord; for the godly man ceaseth; ~~for~~ the faithful fail from among the children of men.
2. ~~They speak vanity every one with his neighbour:~~ *with* flattering lips [they speak to their neighbour] *and* with a double heart ~~do they speak.~~
4. Which have said, with our tongue will we prevail: we are they that ought to speak, who is lord over us?

Psalm 12

(Verses 1 and 2 taken from the King James Bible,
Verse 4 taken from the Book of Common Prayer, 1662)

Let God arise

1. Let God arise, and let his enemies be scattered: let them also that hate him ~~flee~~ [fly] before him.
2. Like as the smoke vanisheth, so shalt thou drive them away: and like as wax melteth at the fire, so let the ungodly perish at the presence of God.
3. But let the righteous be glad and rejoyce before God: let them ~~also~~ be merry and joyful.
[Praised be the Lord daily]
4. O sing unto God, and sing praises unto his Name: magnify him that rideth upon the heavens, ~~as it were upon an horse~~; praise him in his Name **Jah**, [yea] and rejoyce before him.
7. O God, when thou wentest forth before the people: when thou wentest through the wilderness;
8. The earth shook, and the heavens dropped at the presence of God: ~~even as Sinai also was moved at the presence of God~~, who is the God of Israel
5. He is a father of the fatherless, and defendeth the cause of the widows: even God in his holy habitation.
He is a father of the fatherless, (v. 5) and ~~bringeth~~ [helpeth] the prisoners out of captivity: (v. 6)
He is a father of the fatherless, (v. 5) [and] of ~~thy~~ [his] goodness prepareth for the poor
19. ~~Praised be the Lord daily~~: even the God who helpeth us, and poureth his benefits upon us.
[Praised be the Lord daily]

Psalm 68 (Book of Common Prayer, 1662)

Lord, why sleepest Thou?

Lord, why sleepest thou? Send help unto Jacob,
Awake and be not absent from us for ever.

Lord, why sleepest thou? Send help unto Jacob.
Our fathers have told us what you didst in your days;
Neither did thine own arm save them.
But thy right hand and thine arm and the light of thy countenance
Because thou hadst a favour for them.
But now th'art far off and puts us to confusion
So that they which hate us spoil for themselves.

Lord, why sleepest thou? Send help unto Jacob.
My confusion is daily before me because of the slanderer and blasphemer
And though all this became upon us, our heart is not turned back.
No, when thou hast smitten us into the place of dragons and cover'd us [?]

Lord, why sleepest thou? Send help unto Jacob.
Wherefore hidest thou thy face and forgets our misery and trouble?
For our soul is brought low even to the dust.
Arise and help us for thy mercy's sake.
And let all the people say Amen.

Based on verses from Psalm 44
(Book of Common Prayer, 1662 and King James' Bible)

O Lord, make thy servant Anne

O Lord, make thy servant Anne our Queen to rejoice in thy strength:
Grant O grant her heart's desire, and deny not the request of her lips;
but prevent her with thy goodness,
and give her a long life, even for ever and ever. Amen.

Ponder my words O Lord

1. Ponder my words, O Lord: ~~consider my meditation~~
2. O [and] hearken unto the voice of my calling, my King, and my God: ~~for unto thee will I make my prayer~~
3. My voice shalt thou hear betimes, O Lord: early in the morning will I direct my prayer ~~unto thee,~~ and will look up.
4. For thou ~~art the~~ [O] God ~~that~~ hast no pleasure in wickedness: neither shall any evil dwell with thee.
[Amen.]

Psalm 5 (Book of Common Prayer, 1662)

The word of the Lord is tried in the fire

30. ~~The way of God is an undefiled way:~~ the word of the Lord ~~also~~ is tried in the fire; he is the defender of all that ~~put their~~ trust in him.
31. ~~For~~ who is God, but the Lord: or who hath any strength, except our God?
32. ~~It is God, that [He] girdeth me with strength of war: and maketh my way perfect.~~
33. ~~He maketh my fee like harts' feet: and setteth me up on high.~~
34. He teacheth mine [my] hands to fight: ~~and mine arms shall break even a bow of steel~~
[And sets me up on high]
37. I will follow ~~upon~~ mine enemies, and overtake them: ~~neither will I turn again till I have destroyed them.~~
38. I will smite them, that they shall not be able to stand: but fall under my ~~foet~~ [feet].
47. ~~The Lord liveth, and~~ blessed be my strong helper: and praised be the Lord [God] of my salvation
39. Thou hast girded me with strength unto the battle: thou shalt throw down mine enemies under me.
40. Thou hast made ~~mine enemies also~~ [them] to turn their back upon me: and I shall destroy them that hate me.
41. They shall cry, but ~~there shall be none to~~ [shall] help them: yea, even unto the Lord shall they cry, but he shall not hear them.
51. Great prosperity ~~giveth~~ [gives] ~~he~~ [the Lord] unto his King: ~~and sheweth loving-kindnesss unto David his Anointed, and unto his see for evermore.~~
48. ~~Even the God that seeth that I be avenged:~~ and subdueth the people unto me [him].
45. ~~As soon as they hear of me, they shall obey me: but the strange children shall dissemble with me~~
50. For this ~~eause~~ will I [we] give thanks unto thee, O Lord, ~~among the Gentiles:~~ and sing praises unto thy name.
47. ~~The Lord liveth, and~~ blessed be my strong helper: and praised be the Lord [God] of my salvation

Psalm 18 (Book of Common Prayer, 1662)

They that put their trust in the Lord

1. They that put their trust in the Lord shall be even as the mount Sion: which may not be removed, but standeth fast for ever.
2. [As] The hills stand [round] about Jerusalem: ~~even~~ so standeth[s] the Lord round about his people, from this time forth for evermore.
3. For the rod of the ungodly cometh[s] not into the lot of the righteous: lest the righteous put their hand[s] unto wickedness.
4. Do well, O Lord: unto those that are good and true of heart.
5. As for such as turn back ~~unto their own wickedness~~: the Lord shall lead them forth with the evil-doers; but peace shall be upon Israel.
[Hallelujah]

Psalm 125 (Book of Common Prayer, 1662)

Why standeth Thou so far off O Lord

1. Why ~~standest~~ [standeth] thou so far off, O Lord: and hidest thy face in the needful time of trouble?
3. For the ungodly hath made boast of his own heart's desire: and speaketh good of the covetous, whom God abhoreth.
4. ~~The ungodly~~ [He] is so proud, that he ~~careth~~ [cares] not for God: neither is God in all his thoughts
5. His ways are ~~always~~ grievous: thy judgments are far ~~above~~ out of his sight, and therefore defieth all his enemies.
6. For he hath said in his heart, ~~Tush~~, I shall never be cast down: ~~there shall~~ no harm [shall] happen unto me
13. Arise, O Lord, and lift up ~~thine~~ [thy] hand: ~~forget not the poor.~~
17. Break ~~thou~~ the power ~~of the ungodly and malicious~~: take away his ungodliness, ~~and thou shalt find none.~~
20. ~~To~~ help the fatherless ~~and~~ [help the] poor unto their right: that the man of the earth be no more exalted against them

Psalm 10 (Book of Common Prayer, 1662)

Magnificat

1. My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour.
2. For he hath regarded: the lowliness of his handmaiden.
3. For behold, from henceforth: all generations shall call me blessed.
4. For he that is mighty hath magnified me: and holy is his Name.
5. And his mercy is on them that fear him: throughout all generations.
6. He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts.
7. He hath put down the mighty from their seat: and hath exalted the humble and meek.
8. He hath filled the hungry with good things: and the rich he hath sent empty away.
9. He remembering his mercy hath holpen his servant Israel: as he promised to our forefathers, Abraham and his seed, for ever.

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.

Luke 1⁴⁶⁻⁵⁵ (Book of Common Prayer, 1662)

Nunc dimittis

1. Lord, now lettest thou thy servant depart in peace: according to thy word.
 2. For mine eyes have seen: thy salvation;
 3. Which thou hast prepared: before the face of all people;
 4. To be a light to lighten the Gentiles: and to be the glory of thy people Israel.
- 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.

Luke 2²⁹⁻³² (Book of Common Prayer, 1662)

Jubilate

1. O be joyful in the Lord, all ye lands:
2. serve the Lord with gladness, and come before his presence with a song.
3. Be ye sure that the Lord he is God; it is he that hath made us, and not we ourselves; we are his people, and the sheep of his pasture.
4. O go your way into his gates with thanksgiving, and into his courts with praise; be thankful unto him, and speak good of his Name.
5. For the Lord is gracious, his mercy is everlasting; and his truth endureth from generation to generation.

Psalm 100 (Book of Common Prayer, 1662)

Lord, grant my just request

Lord grant my just request,

O hear my cry and pray'rs of lips that untouch'd with guile unfold

My cause before thy high tribunal try,

And let thine eyes my righteousness behold.

A paraphrase of verses from Psalm 17 by George Sandys

Ah! Nevermore shall those sad eyes

Ah! Nevermore shall these sad eyes
Their much lov'd Damon view;
Cold death is deaf to all my cries,
Cold death that pleasing sight denies,
No fears can fate subdue.

Then what a loss does right avail
Since that fair object gone;
May the sun's beams for ever fail,
Now he is dead may night prevail,
Its shade best suits my mourn.

Lady Elizabeth Middleton

Assist you mighty sons of art

Assist, assist you mighty Sons of Art,
In pleasing Notes your wondrous Skill impart;
Let Musick in its gayest dress appear,
To crown this day the Queen of all the Year.

Let ev'ry Voice conspire to raise
Theirs, and bright Cecilia's Praise;
Let the glad Winds diffuse around
The Sympathising Sound;
Whilst from the Strings the spritely Notes start forth,
And cloath themselves in Air from whence they first took Birth.

What mighty Joys from Musick flow!
Musick the greatest good we Mortals know,
By which we taste of Heav'n below.

Astrea, when will you pity my anguish?

Celedon:

Astrea, when will you pity my anguish?
How many months must I suffer in vain?
How can you see your poor Celedon languish
And never strive those fierce torments to vanquish
Which, without you, he must always sustain?

Astrea:

Celedon, quit this idle pretensions,
I am too wise to be caught with your art;
If truth and honour did guide your intensions,
You need not use such foolish inventions
To gain a plain and a well-meaning heart.

Celedon:

If tender love can give any displeasure
I am then guilty, I own, in excess,
Since your possession I reckon a treasure
Ought to be purchas'd with love without measure,
Those who can bound it you ought not to bless.

Astrea:

Give, give to some other this governless passion
That may perhaps take some pleasure in noise.
Mine is a heart that is quite out of fashion,
Placing in friendship its sole recreation,
Which are more lasting and solider joys.

Celedon and Astrea:

Is there then no remedy?
In this fix'd resolve I'll die.

Lady Elizabeth Middleton

Can Strephon change his constant love?

Can Strephon change his constant love?

Can Strephon then ungrateful prove?

Can Strephon change his constant love?

Can Strephon then ungrateful prove?

Ah no, ah no, it cannot be.

Sooner may nature change the spring

And in its room grim winter bring.

Sooner may nature change the spring

And in its room grim winter bring

Than he prove false to me.

Sooner may nature change the spring

And in its room grim winter bring,

And in its room grim winter bring.

Lady Elizabeth Middleton

Celia blame not my aspiring

Celia blame not my aspiring,
Love and beauty force me on;
If 'tis a Crime to be desiring,
All that see you are undone.

For where charms like yours surround,
Who can gaze without a wound?
Who can stand the mighty storms
Of all conquering Celia's arms?

Celia's smiles will quite undo me

Celia's smiles will quite undo me,
Yet her frowns I cannot bear;
Love in ev'ry shape pursues me,
Why was Celia made so Fair?

Why ye pow'rs did ye bestow,
So much beauty here below?
Why so many charms in one
And yet to be possessed by none?

Come madam be easy

Come madam be easy,
Be merry an't please thee
And never, no never repent a good deed.

For Master is gay,
And all things, they say,
So charming a lady can need.

Hail, happy pair

Hail, happy pair.
Permit an humble swain,
In rural verse and homely strain,
To sing the glories of this day
And gratefully a vocal tribute pay.

Fore'er thou art too weak alone,
The task's too great for anyone.
Let all the songsters of the plain conspire
in tuneful and harmonious choir.

Try all ye sons of art, try to express,
[Chorus] In vain,
In softest notes the happiness,
[Chorus] In vain.
Let flutes and violins be found
To sweeten and improve the sound.

[Chorus] In vain,
Be still, be still and know,
The Gods descend not quite so low.
Their goodness unto us we see
But know not their felicity.

In vain I seek to charm

In vain I seek to charm
A heart which love himself can't warm.
That frozen soil repels desire
And casts a damp upon his fire.

Cold as the snow
Whose badge she wears,
She chills my hope
And slights my prayers.

I've often heard my Synthia say

I've often heard my Synthia say
Her soul was turn'd to love.
Why turns she then her soul away
Since I will ever constant prove?

The sun has shone a thousand years
And still its heat's the same.
If I could live I'd love as long
But with a growing flame.

Sure then the Gods will take some care
That I rewarded be;
And to the constant give the fair
And so prove just to me.

Captain Sute

Let's drink disappointment

Let's drink disappointment to restless fanatics,
Whose hearers are fools and their preachers pragmatics,

Since their tricks and intrigues are expos'd to the light,
And the world is convinc'd of their malice and spite,

Here's a health to the Doctor [drink] which now we dare name,
And he's a false brother that won't pledge the same.

Love and gay hope shall never part

Love and gay hope shall never part;
Then since the one has seiz'd my heart,
The other shall maintain it.

And as her form is bright as day,
'tis fit we should our homage pay,
Nor ought she to disdain it.

Lady Elizabeth Middleton

Love and law

Love and law, what two things are more teasing
If crossed, but in either nothing else can be pleasing,
For love must have fuel to keep in the fire,
And wealth without love cannot ease the desire.
But here love and law have equally joined,
To be equally just and equally kind.

Marlborough freedom to Brabant

Marlborough freedom to Brabant has brought,
Auverquerque led when the Dutch bravely fought,
Leake shall rule in the Mediterraine,
Peterborough fix the dominion of Spain,
Eugene shall carry his arms to Turin,
Galloway march t'wards Madrid again,
Much more may we hope from the trip to the Hague,
Then a health to the glorious, victorious Malpeg.

Of all the arts by men professed

*Of all the arts by men professed
In which the learned vary,
Experience shows the very best
Of all's the military.*

Whilst wond'ring deities contend to give,
To give their toils their due;
The God of valour is your friend
And the soft Goddess too.

Of all the arts...

At once you various passions move
You frighten and endear,
Whilst all the women die for love
And all the men for fear.

Of all the arts...

Thus all the year you conquest gain
And still successful prove,
Honour in the summer you obtain
And in the winter love.

Of all the arts...

Thomas Cook

Phillis in vain you bid me strive

Phillis in vain you bid me strive
To force you from my heart;
Each look still keeps my thoughts alive,
Though they augment my smart.

Then since all remedies prove weak
To ease my tortur'd mind,
Resolve these heavy chains to break,
Resolve to be more kind.

Such a bargain

Such a bargain to England no times could e're follow
When the Scotchmen rejoice in our grade and our yellow.

As we are united, let Spain be divided,
So the war never doubt it will soon be decided.

And then 'twill be time and expedient to mention,
How the Church may be safe in a Grand comprehension.

Sylvia whilst you were charming fair

Sylvia whilst you were charming fair
The joy of ev'ry swain,
The goddess of the shady groves
And wonder of the plain.

Inconstancy and peevishness,
Ill nature and disdain,
Obliging Strephon pardon'd these
So strong is beauty's chain.

What youth could [?]
Of innocent fifteen,
But when your features change to worse
Oh be good humor'd then.

[?] sooner possess
And be the friend of fate,
Then as your fading beauties cease
God let your pride abate.

Thomas Cook

Toilsome watchings

Toilsome watchings, sighs and tears,
Awful tremblings, doubts and fears
Painful troops I banish you
And give you here a long adieu.

When longing Strephon gained his rest

When longing Strephon gained his rest
By hearing Lusía sing,
His drowsy soul 'till then unble's'd
Immediately took wing.

And as it soared through more than crowds
Of list'ning winged boys,
It fear'd their dropping from the clouds
Half lull'd asleep with joys.

Rejoice, rejoice ye heavenly choir
When her ble's'd voice ascends,
Mark Lusía's air, her skill admire for yours,
For yours on hers depends.

Lieutenant Cross

With a long calm my life was blessed

With a long calm my life was bless'd,
'gainst love a wary watch I kept,
No vain applause disturb'd my rest,
No dreams perplex'd me when I slept;
'Till pity stole into my breast
And let in an unruly guest.

Lady Elizabeth Middleton

I. Behold, God is my salvation

William Davis

VERSE

Treble I

Treble II

Contratenor

Tenor

Bass

Organ

Be - hold, God,

Be - hold, be - hold, God,

Be - hold, be - hold, be - hold, God,

Detailed description: This system contains the first four measures of the piece. It features six staves: Treble I, Treble II, Contratenor, Tenor, Bass, and Organ. The vocal parts (Treble I, Treble II, Contratenor, Tenor, Bass) are in 3/4 time. The organ part is in 3/4 time. The lyrics are: Treble I: "Be - hold, God,"; Treble II: "Be - hold, be - hold, God,"; Bass: "Be - hold, be - hold, be - hold, God,".

6

Tr

Tr

B

O

God is my sal - va - tion; I will

God is my sal - va - tion; I will trust, and not

God is my sal - va - tion; I will trust and not be a -

Detailed description: This system contains measures 6-9. It features four staves: Tr (Tenor), Tr (Treble), B (Bass), and O (Organ). The lyrics are: Tr (Tenor): "God is my sal - va - tion; I will"; Tr (Treble): "God is my sal - va - tion; I will trust, and not"; B (Bass): "God is my sal - va - tion; I will trust and not be a -"; O (Organ): accompaniment.

10

Tr trust, and not be a - fraid, a - fraid:

Tr be a - fraid, and not be a - fraid:

B fraid, I will trust, and not be a - fraid: for the

O

14

Tr for the Lord Je - ho - vah, Je -

Tr for the Lord Je - ho - vah, Je - ho - vah, Je -

B Lord Je - ho - vah, Je - ho - vah, for the Lord Je -

O

18

Tr ho - vah is my strength and my song; he

Tr ho - vah is my strength and my song; he al - so is be -

B ho - vah is my strength and my song;

O

22

Tr al - so is be - come, he al - so is be come, he al - so is be -

Tr come, he al - so is be - come, he al - so, he al - so is be -

B he al - so is be - come, he al - so is be come, is be -

O

27

Tr come my sal - va - tion, he al - so is be - come my sal - va - tion.

Tr come my sal - va - tion, he al - so is be - come my sal - va - tion.

B come my sal - va - tion, he al - so is be - come my sal - va - tion.

O

TREBLE SOLO

32 Slow

Tr O Lord, I will praise thee, I will praise thee, O Lord,

O

38

Tr I will praise thee, I will praise thee: though thou wast an - gry with me, though

O

44

Tr *p*
 — thou wast an - gry with me, though thou wast an - gry with me.

O *(p)*

49

VERSE
 TREBLE I

Tr There - fore with joy, _____

TREBLE II

Tr There - fore with joy, _____

BASS

B There - fore with joy, _____

O *3*

54

Tr there - fore with joy _____

Tr there - fore with joy _____ shall

B there - fore with joy _____

O

59

Tr shall ye draw wa - ter, shall ye draw

Tr ye draw wa - ter, shall ye draw wa - ter out of the

B shall ye draw wa - ter, shall

O

64

Tr wa - ter out of the wells, out of the wells of sal - va - tion.

Tr wells, out of the wells of sal - va - tion.

B ye draw wa - ter out of the wells of sal - va - tion.

O

69

Tr Be - hold, God, God is my sal-

Tr Be - hold, be - hold, God, God is my sal-

B Be - hold, be - hold, be - hold, God, God is my sal-

O

74

Tr
va - tion; I will trust, ___ and not

Tr
va - tion; I will trust, ___ and not be a -

B
va - tion; I will trust, ___ and not be a - fraid, I will

O

78

Tr
be a - fraid, a - fraid:

Tr
fraid, and not be ___ a - fraid: for the

B
trust, ___ and not be a - fraid: for the Lord Je -

O

82

Tr
for the Lord Je - ho - vah, Je - ho - vah is my strength and my

Tr
Lord Je - ho - vah, Je - ho - vah, Je - ho - vah is my strength and ___ my

B
ho - vah, Je - ho - vah, for the Lord Je - ho - vah is my strength and my

O

87

Tr
 song; he al - so is be - come, he

Tr
 song; he al - so is be - come, he al - so is be -

B
 song; he al - so is be -

O

91

Tr
 al - so is be - come, he al - so is be - come_ my sal -

Tr
 come, he al - so, he al - so is be - come my_____ sal -

B
 come, he al - so is be - come, is be - come my sal -

O

95

Tr
 va - tion, he al - so is be - come_ my sal - va - tion.

Tr
 va - tion, he al - so is be - come my_____ sal - va - tion.

B
 va - tion, he al - so is be - come my sal - va - tion.

O

99 BASS SOLO

B

Praise the Lord, praise the Lord, call up-on his name, call up-on his name, de -

O

105

B

clare, de - clare his do - ings a mong the peo - ple, make

O

111

B

men - tion that his name, that his name be ex - al - - - -

O

116

B

ted, be ex - al - - - -

O

(p)

121

B

O

ted.

126

VERSE

TREBLE I

Tr

Sing un-to the Lord a new song, sing un-to the Lord, to the Lord a new

TREBLE II

Tr

Sing un-to the Lord a new song, sing un-to the Lord a new

O

132

Tr

song; for he hath done ex - cel-lent things, for he hath done ex - cel-lent

Tr

song; for he hath done ex - cel-lent things, for he hath done ex - cel-lent

O

138

p

Tr

things, for he hath done ex - cel-lent things: and this is known in all, in all the

p

Tr

things, for he hath done ex - cel-lent things: and this is known in all the

O

144

Tr Earth, in all, in all the

Tr Earth, in all, in all the

O

148

p Tr Earth, in all, in all the Earth.

p Tr Earth, in all, in all the Earth.

O

TREBLE I 155

Tr Be - hold, God, God is my sal

TREBLE II

Tr Be - hold, be - hold, God, God is my sal

BASS

B Be - hold, be - hold, be - hold, God, God is my sal

O

159

Tr
va - tion; I will trust, ___ and not

Tr
va - tion; I will trust, ___ and not be a -

B
va - tion; I will trust, ___ and not be a - fraid, I will

O

163

Tr
be a - fraid, a - fraid:

Tr
fraid, and not be ___ a - fraid: for the

B
trust, ___ and not be a - fraid: for the Lord Je -

O

167

Tr
for the Lord Je - ho - vah, Je - ho - vah is my strength and my

Tr
Lord Je - ho - vah, Je - ho - vah, Je - ho - vah is my strength and ___ my

B
ho - vah, Je - ho - vah, for the Lord Je - ho - vah is my strength and my

O

172

Tr
 song; he al - so is be - come, he

Tr
 song; he al - so is be - come, he al - so is be -

B
 song; he al - so is be -

O

176

Tr
 al - so is be - come, he al - so is be - come_ my sal -

Tr
 come, he al - so, he al - so is be - come my_____ sal -

B
 come, he al - so is be - come, is be - come my sal -

O

180

Tr
 va - tion, he al - so is be - come_ my sal - va - tion.

Tr
 va - tion, he al - so is be - come my_____ sal - va - tion.

B
 va - tion, he al - so is be - come my sal - va - tion.

O

184 CHORUS
TREBLE

Tr Cry out and shout, shout, shout, shout,

CONTRATENOR

C Cry out and shout, shout, shout,

TENOR

T Cry out and shout, shout,

BASS

B Cry out and shout,

O

189

Tr shout, shout, thou in - ha - bi - tant, thou in - ha - bi - tant of

C shout, shout, thou in - ha - bi - tant, thou in - ha - bi - tant of

T shout, shout, thou in - ha - bi - tant, of

B shout, shout, thou in - ha - bi - tant, thou in - ha - bi - tant of

O

193

Tr
Zi - on: for great is _____ the glo - ry, for great is _____ the

C
Zi - on: for great is _____ the

T
Zi - on: for great is _____ the

B
Zi - on: for great is _____ the glo - ry, for great is _____ the

O
Zi - on: for great is _____ the glo - ry, for great is _____ the

197

Tr
glo - ry of the Ho - ly, of the Ho - ly, of the Ho - ly One of Is - rael, for

C
glo - ry of the Ho - ly One of Is - rael,

T
glo - ry of the Ho - ly, of the Ho - ly One of Is - rael,

B
glo - ry of the Ho - ly, of the Ho - ly, of the Ho - ly One of Is - rael, for

O
glo - ry of the Ho - ly, of the Ho - ly, of the Ho - ly One of Is - rael, for

202

Tr
great is_____ the glo - ry, for great is_____ the glo - ry of the Ho - ly, of the

C
for great is_____ the glo - ry

T
for great is_____ the glo - ry of the

B
great is_____ the glo - ry, for great is_____ the glo - ry of the Ho - ly, of the

O
great is_____ the glo - ry, for great is_____ the glo - ry of the Ho - ly, of the

207

Tr
Ho - ly, of the Ho - ly One of Is - rael, of the Ho - ly One of Is - rael.

C
of the Ho - ly One of Is - rael, of the Ho - ly One of Is - rael.

T
Ho - ly, of the Ho - ly One of Is - rael, of the Ho - ly One of Is - rael.

B
Ho - ly, of the Ho - ly One of Is - rael, of the Ho - ly One of Is - rael.

O
Ho - ly, of the Ho - ly One of Is - rael, of the Ho - ly One of Is - rael.

II. Cry aloud

William Davis

Treble

Contratenor

Tenor

Bass

Organ

Very Slow

CHORUS

VERSE

Cry a - loud,

Cry a - loud, cry a - loud,

Cry a - loud,

Cry a - loud,

4

Tr

C

T

B

O

VERSE

CHORUS

VERSE

cry a - loud,

spare not, cry a - loud, lift up thy voice like a

cry a - loud,

cry a - loud,

8

Tr like a trum - pet,

CHORUS VERSE

C trum - pet, like a trum - pet, like a trum

T like a trum - pet,

B like a trum - pet,

O

12

Tr like a trum - pet,

CHORUS VERSE

C - pet, like a trum - pet, and

T like a trum - pet,

B like a trum - pet,

O

16

C show my peo - ple their trans - gres - sions, and show my

O

20

C

peo - ple their trans-gres - sions, and the house of Ja - cob their

O

24

C

sins, and the

O

29

C

house of Ja - cob, of Ja - cob their sins, and the

O

33

C

house of Ja - cob, of Ja - cob their sins.

O

37

Organ

O

41

45 **TENOR SOLO**

T $\frac{8}{8}$ Be - hold, be - hold, ye shall not fast as ye do, as ye do this_

O

50

T $\frac{8}{8}$ day to make your voice to be heard, to make your voice to be heard on high,

O

54

T $\frac{8}{8}$ to make your voice to_ be heard, to make your voice to be heard, be

O

57

T $\frac{8}{8}$ heard_ on high. Is it such a fast that I have

O


60

T 

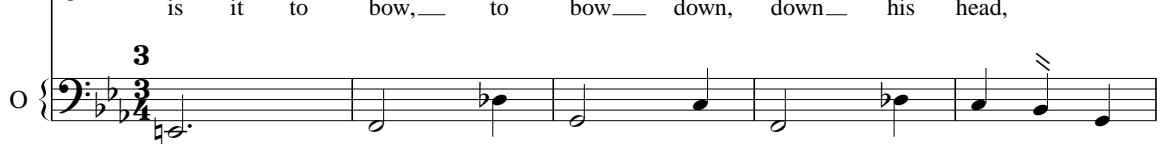
cho-sen? a day for a man to af-flict his soul?

O 

62

T 

is it to bow, to bow down, down his head,

O 

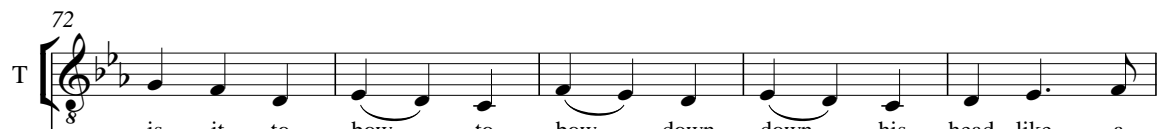
67

T 


Organ 

6


72

T 


is it to bow, to bow down, down his head like a

O 

77

T 

bul-rush, and to spead sack-cloth, and to spread

O 

81

T *sack - cloth and ash - es un - - - - - der*

O

84

T *him? wilt thou call this a fast, and ac - cep - ta - ble to the*

O

87

TREBLE CHORUS

T *Cry a - loud, cry a -*

C'TENOR VERSE

C *Cry a - loud, cry a - loud, spare not, cry a -*

VERSE CHORUS

T *Lord? Cry a - loud, cry a -*

BASS

B *Cry a - loud, cry a -*

O

91

Tr
loud, like a

C
VERSE CHORUS
loud, lift up thy voice like a trum - pet, like a

T
8
loud, like a

B
loud, like a

O

95

Tr
trum - pet,

C
VERSE CHORUS
trum - pet, like a trum - pet, like a

T
8
trum - pet, like a

B
trum - pet, like a

O

99

Tr like a trum - - - - - pet.

C trum - - - - - pet.

T trum - - - - - pet.

B trum - - - - - pet.

O

102 TENOR SOLO

T Is not this the fast that I have cho-sen? to loose the bonds of wick-ed-ness,

O

105

T and to un do - - - - - the hea-vy bur-dens,

O

108

T and to let th'op-press'd go free, and that ye break - - - - -

O

6 6
4 3

111

T

 ev - ry yoke?

O

114

T

 Is it not to deal thy bread to the hun - gry,

O

6

117

T

 is it not to deal thy bread to the hun - gry, and that thou

O


120

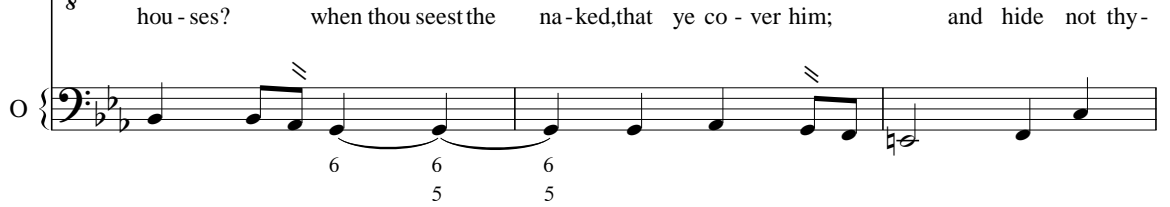
T

 bring the poor that are cast out, the poor that are cast out in - to your

O

123

T 

O 

126

T 

O 


130 Organ

O 

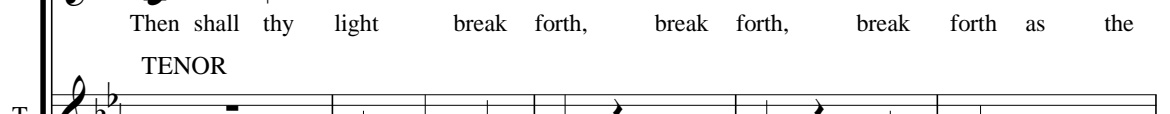
134

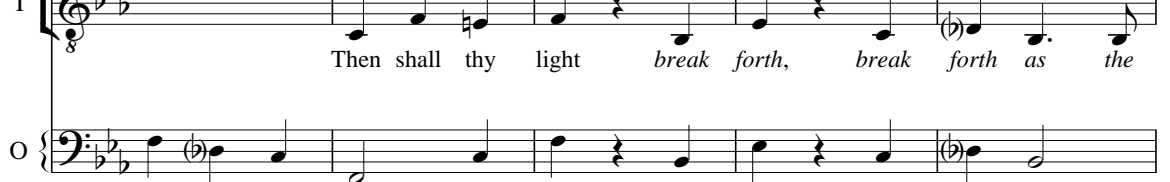
O 

138 VERSE
CONTRATENOR

C 

TENOR

T 

O 

143

C mor - ning, and thine health shall spring forth

T mor - ning, and thine health shall spring forth

O $\flat 3$

148

C spee - di - ly: and thy right - eous - ness shall go — be - fore thee;

T spee - di - ly: and thy right - eous - ness shall go — be - fore thee;

O

152

C and the glo - ry of the Lord shall be, — shall be thy rere -

T and the glo - ry of the Lord shall be, shall be thy rere -

O $\sharp 3$ $\sharp 3$ $\sharp 3$ $\flat 3$ [6] [5]
 $\flat 3$

156

C ward, shall be, — shall be, — shall be thy rere - ward.

T ward, shall be, shall be, shall be thy rere - ward.

O [b6] [7] [6] 5 6 [4] [3] 6
3 3

CHORUS
TREBLE

161

Tr *Then shall thy light break forth, break forth as the mor - ning,*

C *Then shall thy light break forth, break forth as the mor - ning,*

T *Then shall thy light break forth, break forth as the mor - ning,*

B *Then shall thy light break forth, break forth as the mor - ning,*

O *Then shall thy light break forth, break forth as the mor - ning,*

166

Tr

C *and thine health shall spring, _____ forth spee - di - ly:*

T *and thine health shall spring, _____ shall spring forth spee - di - ly:*

B *and thine health shall spring _____ forth spee - di - ly:*

O

171

Tr *and thy right-eous-ness shall go — be - fore him; and the glo - ry of the*

C *and thy right-eous-ness shall go — be - fore him; and the glo - ry of the*

T *and the glo - ry of the*

B *and thy right-eous-ness shall go — be - fore him; and the glo - ry of the*

O

175

Tr *Lord — shall be thy rere - ward, shall*

C *Lord shall be, — shall be thy rere - ward, shall*

T *Lord shall be, shall be thy rere - ward, shall*

B *Lord shall be, shall be thy rere - ward, shall*

O

179

Tr
be, shall be, shall be thy rere - ward, shall

C
be, shall be, shall be ——— thy rere - ward, shall

T
8
be, shall be, shall be thy rere - ward, shall

B
be, shall be, shall be thy rere - ward, shall

O

183

Tr
be, shall be, shall be thy rere - ward.

C
be, shall be, shall be ——— thy rere - ward,

T
8
be shall be, shall be thy rere - ward.

B
be, shall be, shall be thy rere - ward.

O

III. Have mercy upon me, O God

William Davis

Treble

Contratenor

Tenor

Bass

Organ

SOLO

Have mer cy_ up - on me, O

6 6 6

5

C

God, have mer - cy up - on me, O

O

7 6 5

[4]

10

C

God: and ac - cor ding to thy_ mer - cy, and ac -

Organ

[4] 3# 3b [6] [5] 3#

15

C cor- ding. to thy mer- cy do a- way, do a- way mine of

O

19

C fen - ces, do a- way, do a- way mine of

O

23

C fen - ces, mine of - fen - ces, mine of - fen - ces, mine of - fen - ces.

O

27

C Wash me through - ly, wash me through - ly from

O

33

C my in - i - qui - ty: and

O

38

C cleanse, and cleanse me from my sins. For I ac -

O

43

C know - ledge, for I ac - know - ledge my

O

48

C faults: and my sin is ev - er be - fore me, is ev - er be -

O

53

C fore me, is ev - er be - fore me.

O

58 VERSE
CONTRATENOR

C Be - hold, be - hold, I was sha - pen, I was

BASS

B Be - hold, I was sha - pen, I was

O

63

C sha - pen in wic - ked - ness: and in sin, and in

B sha - pen in wic - ked - ness: and in sin, and in

O

67

C sin hath my mo - ther con - cei - ved me.

B sin hath my mo - ther con - cei - ved me. But

O

71

C but lo, thou re - qui - rest

B lo, thou re - qui - rest truth, re - qui - rest

O

75

C truth in the in - ward parts: and shall make me, shall

B truth in the in - ward parts: and shall make me, shall

O

79

C make me to un - der-stand wis - dom se - cret -

B make me to un - der-stand wis - dom se - cret -

O

83

C ly, to un - der-stand wis - dom se - cret - ly.

B ly, to un - der-stand wis - dom se - cret - ly.

O

88 CHORUS
TREBLE

Tr *Thou shalt purge me with hys - sop, and I shall be clean:*

CONTRATENOR

C *Thou shalt purge me with hys - sop, and I shall be clean:*

TENOR

T *Thou shalt purge me with hys - sop, and I shall be clean:*

BASS

B *Thou shalt purge me with hys - sop, and I shall be clean:*

O

93

Tr *thou shalt wash___ me whi - ter than snow.*

C *thou shalt wash___ me whi - ter than snow.*

T *thou shalt wash___ me whi - ter than snow.*

B *thou shalt wash___ me whi - ter than snow.*

O

97

Tr *Thou shalt make me to hear of joy— and glad - ness:*

C *Thou shalt make me to hear of joy— and glad - ness:*

T *Thou shalt make me to hear of joy— and glad - ness:*

B *Thou shalt make me to hear of joy— and glad - ness:*

O *Thou shalt make me to hear of joy— and glad - ness:*

102

Tr *that the bonds which thou hast bro - ken may re - joice,*

C *that the bonds which thou hast bro - ken may re - joice,*

T *that the bonds thou hast bro - ken may re - joice,*

B *that the bonds which thou hast bro - ken may re - joice,*

O *that the bonds which thou hast bro - ken may re - joice,*

107

Tr
that the bonds which thou hast broken may rejoice,

C
that the bonds which thou hast broken may rejoice,

T
that the bonds which thou hast broken may rejoice,

B
that the bonds which thou hast broken may rejoice,

O

112

Tr
that the bonds which thou hast broken may rejoice.

C
that the bonds which thou hast broken may rejoice.

T
that the bonds which thou hast broken may rejoice.

B
that the bonds which thou hast broken may rejoice.

O

IV. Help, Lord; for the Godly man ceaseth

Version A

William Davis

The musical score is arranged in two systems. The left system shows the initial chords for Treble, Contratenor I, Contratenor II, Tenor, Bass, and Organ. The right system, labeled 'CHORUS', shows the vocal and organ parts. The Tenor part begins with the lyrics 'Help, Lord; for the God-ly man cea- seth,'. The Bass part begins with 'Help, Lord; for the God - ly man'. The Organ part has a figured bass line '6 7 6' under the first three measures of the chorus.

Treble

Contratenor I

Contratenor II

Tenor

Bass

Organ

CHORUS

Help, Lord; for the God-ly man cea- seth,

Help, Lord; for the God - ly man

6 7 6

3

Tr  Help,

C 

C  Help, Lord; for the God-ly man cea-seth; the faith-ful

T  cea-seth; the faith-ful fail, for the God-ly man cea-seth; the faith-ful

B  cea seth; the faith-ful fail, the God-ly man cea-seth; the faith-ful

O 
 6 # # 5 6 δ 6 5 6 8 7
 b5 3 2 #

6

Tr  Lord; for the God-ly man cea-seth; the faith-ful fail,

C  Help, Lord; for the God-ly man cea-seth; the faith-ful fail, the

C  fail, the God-ly man cea-seth; the faith-ful fail,

T  fail, the faith-ful

B  fail,

O 
 6 7 δ 9 8 7 8 7 8 7
 #3 #3 #3 #3

9

Tr
the faith - ful fail, the

C
faith - ful fail from a - mong the chil -

C
the faith - ful fail, the

T
fail from a - mong the chil - - - dren

B
the faith - ful fail from a - mong the chil - dren

O
#6 5 6 7 8 7 7 #3

11

Tr
faith - ful fail from a - mong the chil - dren of men,

C
dren of men, the faith - ful fail from a - mong the

C
faith - ful fail from a - mong the chil - dren of men,

T
of men, the chil - dren of men, fail from a -

B
of men, the chil - dren of men, fail from a -

O
4 3 8 7 # 6 8 7 #3 4 3 #3

14 Fine

Tr fail from a - mong the chil - dren of men.

C chil - dren, the chil - dren of men.

C fail from a - mong the chil - dren of men.

T mong, from a - mong the chil - dren of men.

B mong, from a - mong the chil - dren of men.

O Fine

6 6 6 5 7 4 #3 #

17

Tr

C With

C With flat - t'ring lips they_

T With flat - t'ring lips they speak to their neigh - bour, they

B With flat - t'ring, flat - t'ring lips,

O

3

#4 6 6 5
2 4 #3

22

Tr With flat - t'ring lips,

C flat - t'ring lips they speak to their neigh - bour,

C speak to their neigh - bour, with flat - t'ring

T speak to their neigh - bour, and with a

B with flat - t'ring, flat - t'ring lips

O 4 4 7 # #3

26

Tr and with a dou - ble, dou-ble heart, a

C with flat - t'ring lips — they speak, and with a

C lips, — with flat - t'ring

T dou - ble, dou-ble heart, and with a

B and with a dou - ble, dou-ble,

O 9 8 # # 9 8 #3

30

Tr
dou - ble, dou - ble heart,

C
dou - ble, dou - ble heart, with flat - - t'ring

C
lips, and with a dou - ble, dou - ble

T
dou - ble, dou - ble heart,

B
dou - ble, dou - ble heart, with flat - - t'ring

O
8 7 4 3 6 #

33

Tr
and with a dou - ble, dou - ble heart, a dou - ble, dou - ble

C
lips, and with a dou - ble, dou - ble heart,

C
heart, with flat - t'ring lips, and with a

T
with flat - t'ring lips they speak,

B
lips they speak, and with a dou - ble, dou - ble

O
6

37

Tr heart, a dou - ble, dou - ble heart.

C and with a dou - ble, dou - ble heart.

C dou - ble, dou - ble heart, a dou - ble, dou - ble heart.

T and with a dou - ble, dou - ble, dou - ble, dou - ble heart.

B heart, a dou - ble, dou - ble heart.

O

6 6 4 #3
#4
2

CONTRATENOR II SOLO

41

C Who have said, With our tongue will we pre - vail: We are

O

7 6

44

C they, we are they that ought to speak, who is Lord ov - er us?

O

5 6 6 4 4 #3
2

47

C With our tongue will we pre - vail: we are they, we are they that ought - to

O

6 4 #3 6

50

D.C. al Fine

C speak, who is Lord over us? who is Lord ov - er us?

O

6 6 # 6 4 4 #3
#3

V. Help, Lord; for the Godly man ceaseth

Version B

William Davis

CHORUS

Treble

Contratenor I

Contratenor II

Tenor

Bass

Organ (H),
extract: bb. 1 - 33 only

Organ (G),
bb. 1 - 33 only

Organ (F)

Help, Lord; for the God-ly man

Help, Lord; for the

6

4

Tr

C

C

T

B

O

O

O

6 6 # 6 5 6 5

Help, Lord; for the God - ly man
 cea - seth, cea - seth; the faith - ful fail, for the God - ly man
 God - ly man cea seth; the faith - ful fail, the God - ly man

Tr
Help, Lord; for the God - ly man cea - seth; the

C
Help, Lord; for the God - ly man

C
cea - seth; the faith - ful fail, the God - ly man cea - seth; the

T
cea - seth; the faith - ful fail,

B
cea - seth; the faith - ful fail,

O
7 6 6 # 7 6 7# 5 6
4

Tr
 C
 C
 T
 B
 O
 O
 O

faith - ful fail, the faith - ful
 cea - seth; the faith - ful fail, the faith - ful fail, the
 faith - ful fail, the faith - ful
 the faith - ful fail, the faith - ful
 the faith - ful

9 # 8 7 # 4# 6 7 5 #6 # 7
 2

9 8 7

Tr
fail, the faith - ful fail, the faith - ful

C
faith - ful fail, fail from a - mong the chil - dren of *tr*

C
fail, the faith - ful fail, the faith - ful

T
fail from a - mong the chil - dren of men

B
fail, the faith - ful fail from a - mong the chil - dren of

O
5 ♯6 # 7 5 6 7 7 4 7
3

Tr fail from a - mong the chil - dren of men,

C men, the faith - ful fail from a - mong the

C fail from a-mong the chil - dren, the chil- dren of men,

T the chil - dren of men, fail from a -

B men, the chil - dren of men, fail from a -

O 7 6 5 ð 7 4 # # 6 ð 7# #

O

O

Tr fail from a - mong the chil - dren of men.

C chil - dren, the chil - dren of men.

C fail from a - mong the chil - dren of men.

T mong, from a - mong the chil - dren of men.

B mong, from a - mong the chil - dren of men.

O 6 6 8 6 5 7 4 # #

O 4 #3 #

34 BASS SOLO

B [Organ (F)] With flat - t'ring, flat - t'ring.

O *p*

O 6 # # 6 # 6 7 6 6 # 6 #

38

B flat - t'ring lips, with flat - t'ring, flat - t'ring,

O *f* *p*

6 6 7 6 6 # 6

41

B flat - t'ring lips they speak to their neigh-bour

O *f*

6 6 6 6 7 6 6

44

B and with a dou-ble, dou-ble heart, and with a

O *p*

6 7 6 6 6 6 6 6

47

B dou-ble, dou-ble heart, with a

O *f* *p*

(#) 6 # 6 # 6 7 6 6 # 6

50

B dou - ble, dou - ble, dou - ble,

O *f* *f* *f*

6 7 (6) 7 7 #

53

B dou - ble, dou - ble, dou - ble, a dou - ble, dou - ble heart,

O *f* *p* *f*

6 6 # 6 6 6 5 # 6 # # 6 #

4 4 #

56

B

O

with a dou - ble, dou -

p *f* *f*

6 7 6 6 6 7

59

B

O

- ble, dou - ble, dou - ble, dou - ble, dou - ble, a

f *f* *p*

7 7 # 6 6 # 6

62

B

O

dou - ble, dou - ble heart

f

6 6 5 # 6 # 6 # 6 7 6 6 #

4 4

65

C

O

CONTRATENOR II SOLO

Who have said, With our tongue will we pre - vail: We are

tr

7 6 6 6

68

C

O

they, we are they that ought to speak, who is Lord ov - er us?

4 5 6 6 4 - #3 6

2 3

71

C

O

With our tongue will we pre - vail: we are they, we are they that ought - to

tr

4 #3 7 6 6

D.C. al Fine

74

C

tr

speak, who is Lord ov - er us? who is Lord ov - er us?

O

6 6 6/5 # 6 4 - #

VI. Let God arise

Version A

Musical score for voices and organ. The score is in common time (C) and consists of five vocal parts and an organ part. The vocal parts are Treble, Contratenor I, Contratenor II, Tenor, and Bass. The organ part is written in two staves (treble and bass clef). The first system shows the vocal parts with their initial notes and the organ part with its first two measures. The vocal parts have a whole note in the first measure and a whole rest in the second measure. The organ part has a quarter note in the first measure and a quarter note in the second measure.

Organ part, measures 3-4. The organ part is written in two staves (treble and bass clef). Measure 3 features a complex rhythmic pattern in the treble clef, including eighth and sixteenth notes, and a simple bass line. Measure 4 continues the treble line with a melodic phrase and a bass line with a simple accompaniment.

Organ part, measures 5-6. The organ part is written in two staves (treble and bass clef). Measure 5 features a complex rhythmic pattern in the treble clef, including eighth and sixteenth notes, and a simple bass line. Measure 6 continues the treble line with a melodic phrase and a bass line with a simple accompaniment.

7 VERSE

C

CONTRATENOR II

Let God a-rise, and let his en - e-mies be scat

O

5 6
3 4

6 # 6 #

10 CONTRATENOR I

Let God a - rise, and let his en - e-mies be scat

C

ter-ed:

O

5 6
3 4

6 7

13

C

ter-ed:

C

let them al - so that hate_ him fly

O

6 7 7 7 6 b5 7

16

C

let them al - so that

C

be - fore_ him,

O

6 6 5 4 #3

18

C hate him fly be-

C

O 6 5 # 6

20

C fore him, let them al - so that

C let them al - so that hate him fly

O 4 #3 7 6 5 6

22

C hate him, fly be fore

C be fore

O 9 8 6 6

24

C him, fly, fly,

C him, fly,

O 6 7 6

26

C fly, fly be - fore him.

C fly, fly be - fore him.

O

4 3

28 Organ

O

30

C

C CONTRATENOR II
Like as the smoke

B

O

6 6

32

C

C

B

O

va - nish-eth, so shalt thou drive

6 6 6 6 4 #3 6 6 7 6
5 4 5 3

34

C

C

B

O

— thema - way,
BASS

Like as the smoke _____ va - nish-eth, so shalt thou

6 6 6 6 6 4 #3
5

37

CONTRATENOR I

C

C

B

O

like as the smoke _____ va-nish-eth,

drive, _____ drive them a- way,

40

C so shalt thou drive

C so shalt thou drive

B so shalt thou drive

O

43

C — them a - way: and like as wax — melt-eth at the

C — them_ a - way: and like as wax, like as wax melt-eth at the

B — them a - way: and like as wax melt-eth at the

O

45

C fire, so let th'un-god - ly pe - rish, so let th'un-god - ly

C fire, so let th'un-god - ly pe - rish, so let th'un-god - ly

B fire, so let th'un-god - ly pe - rish, so let th'un-god - ly

O

47 Slow A little faster

C pe - rish at the pre - sence, the pre - sence of God, so let th'un - god - ly

C Slow [A little faster]

C pe - rish at the pre - sence, the pre - sence of God, so let th'un - god - ly

B Slow [A little faster]

B pe - rish at the pre - sence, the pre - sence of God, so let th'un - god - ly

O [Slow] [A little faster]

50

C pe - rish, so let th'un - god - ly pe - rish

C pe - rish, so let th'un - god - ly pe - rish at the

B pe - rish, so let th'un - god - ly pe - rish at the pre - sence of

O

52 A little faster A little faster

C at the pre - sence, the pre - sence of God, at the pre - sence of God.

C pre - sence of God, the pre - sence of God, at the pre - sence of God.

B God, at the pre - sence, the pre - sence of God, at the pre - sence of God.

O

6 b3 4 #3 6 4 #3

55 Organ

59

C

CONTRATENOR II

B

BASS

O

But let the righ - teous be glad and re -

But let the righ - teous be glad and re - joice,

6 7 6

63

C

C

B

O

joice, and re - joice be-fore

and re - joice, and re - joice be-fore

6 6

67 CONTRATENOR I

C But let the righ - teous be glad and re - joice, re -

C God, but let the

B God, but let the righ - teous be glad and re -

O

4 6 7 6 7
2

C joice, re - joice,

C righ - teous re - joice, re -

B joice, re - joice, re -

O

7 6 5 7 6 5

C re - joice be - fore God:

C joice, re - joice be - fore God:

B joice, re - joice be - fore God:

O

77 [Brisk]

C let them be mer - ry and joy - ful,

C let them be mer - ry and joy - ful, let them be

B let them be mer - ry and joy - ful,

O

6

80

C let them be mer - ry, be mer - ry and joy - ful,

C mer - ry, be mer - ry, be mer - ry and joy - ful,

B let them be mer - ry and

O

7

82

C let them be mer - ry and joy - ful, and

C let them be mer - ry and joy - ful, and joy

B joy-ful, mer - ry and joy - ful, and joy

O

6

85 Slow

C joy - ful, let them be mer-ry, be mer-ry and joy - ful.

C ful, let them be mer-ry, be mer-ry and joy - ful.

B - ful and joy - ful, let them be mer-ry, be mer-ry and joy - ful.

O Slow

88 **CHORUS**

TREBLE

Tr Prai - sed be the Lord dai - ly,

CONTRATENOR

C Prai - sed be the Lord dai - ly,

TENOR

T Prai - sed be the Lord dai - ly,

BASS

B Prai - sed be the Lord dai - ly,

O **3**

91

Tr
prai - sed be the Lord dai - ly.

C
prai - sed be the Lord dai - ly.

T
prai - sed be the Lord dai - ly.

B
prai - sed be the Lord dai - ly.

O

94 BASS SOLO

B
O sing un - to God,

O

97

B
O sing un - to God, and sing prai - ses un -

O

100

B
to his name: mag - ni - fy him that ri - deth up - on the heav'ns,

O

103

B *p* *f* *p*

O

106

B *f* *p*

O

7
#3

109

B *f* *p* *f* *p* *f*

O

112

B *p*

O

7
3

115

B *p* *f* *p* *f* *p*

O

118

B *f* *p*

O

7
3

120

B

him.

O

122 CONTRATENOR II SOLO

C

O God, O God, when thou went forth be fore the peo - ple:

O

6 7 6 #
3 4

125

C

when thou went through, went through the

O

5 6 5 6 7 6 5 #3
4 4

128

C

wil - der - ness; The earth shook, and the heav'ns

O

6

131

C

drop'd, drop'd, drop'd, drop'd at the pre - sence of God: who is the

O

7 6 7 6 7 6 7 6 6 5 6

134

C

God, the God of Is - rael, the earth shook,

O

4 #3 # 6 #

137

C and the heav'ns drop'd, drop'd, drop'd, drop'd at the

O 7 6 7 6 7 6 7 6 6

140

C pre-sence of God: who is the God, the God of Is-rael.

O 5 6 2 6 # 6 4 #3 b3

143 Organ

O

148 CONTRATENOR I

C and de-

CONTRATENOR II

C He is a fa-ther, a fa-ther of the fa-ther-less,

B

O 6 6 6 6 # b3

152

C fen - deth the cause, and de - fen - deth the cause, the

C

B

O

6 6 b3 6 5 6 6

156

C cause of the wi - dow:

C

BASS

B He is a fa - ther, a

O

7 6 # 6 6

160

C

C and hel - peth the pris' - ners

B fa - ther of the fa - ther-less,

O

6 6 6 7 6

b3

164

C He is a fa - ther, a fa - ther of the

C out of cap - ti - vi - ty,

B

O 4 3 7 6 b b7 6 b7

168

C fa - ther-less,

C

B and of his good - ness pre - pa - reth for the

O # 7 6 b3 6 5 #3

172

C He is a fa - ther, a fa - ther of the

C He is a fa - ther, a fa - ther of the

B poor, of the fa - ther-less, of the

O 6 6

176 [Brisk]

C fa-ther-less, ev-en God in his ho-ly, ho - - - ly ha - bi -

C fa-ther-less. ev - en

B fa-ther-less. ev - en God in his ho-ly, ho -

O Brisk

6 6

179

C ta - tion. Ev - en God in his ho-ly, ho - - - ly ha -

C God in his ho-ly, ho - - - ly, ho - - - ly ha - bi -

B - - - ly ha - bi - ta - tion.

O

6 6 6 4 5 5 7

3 4 b3 5

#3

182

C - bi - ta - tion, in his ho-ly, ho -

C ta - tion, in his ho - ly, ho - - - ly ha - bi - ta - tion,

B Ev-en God in his ho-ly, ho - - - - - ly ha-bi-ta-tion, in his

O

4 #3 6 6 6 7

185 Slower

C *ly ha - bi - ta - tion, in his*

C *ho - ly ha - bi - ta - tion, in his*

B *ho - ly, his ho - ly, his ho - ly ha - bi - ta - tion, in his*

O *[Slower]*

187

C *ho - ly, his ho - ly, ho - ly, ho - ly ha - bi - ta - tion.*

C *ho - ly, ho - ly, ho - ly, his ho - ly, ho - ly, ho - ly ha - bi - ta - tion.*

B *ho - ly, ho - ly, ho - ly, ho - ly ha - bi - ta - tion.*

O

5 6 6 7 7 5 8 8 7 7 6 ♭6 5 5 6 7
6 6 5 5 4 5 4 4 5 3

191 CHORUS TREBLE

Tr Prai - sed be the Lord dai - ly, prai - sed

CONTRATENOR I

C Prai - sed be the Lord dai - ly, prai - sed

CONTRATENOR II

C Prai - sed be the Lord dai - ly, prai - sed

TENOR

T Prai - sed be the Lord dai - ly, prai - sed

BASS

B Prai - sed be the Lord dai - ly, prai - sed

O ³
6 6

195

Tr be the Lord dai - ly,

CONTRATENOR I

C be the Lord dai - ly, ev'n the God who hel - peth us, VERSE

CONTRATENOR II

C be the Lord dai - ly, ev'n the God who hel - peth us, VERSE

TENOR

T be the Lord dai - ly,

BASS

B be the Lord dai - ly, ev'n the God who hel - peth us, and VERSE CHORUS

O

7

199

CHORUS

Tr _____

and

C _____ CHORUS

and pou - reth, and

C _____ CHORUS

and pou - reth, and

T CHORUS

and pou - reth his be - ne-fits, and pou - reth his

B

pou - reth his be - ne-fits, and pou - reth his be - ne-fits, and

O _____

203

Tr

pou - reth his be - ne-fits up - on us, and pou - reth his

C

pou - reth his be - ne-fits up - on us, and pou - reth his

T

be - ne-fits, his be - ne-fits up - on us, and pou - reth his

B

pou - reth his be - ne-fits up - on us, and pou - reth, and

O _____

6 6 6 6

#4

207

Tr *be - ne-fits, and pou - reth his be - ne-fits, his be - ne-fits up*

C *be - ne-fits, and pou - reth his be - ne-fits, his be - ne-fits up -*

T *be - ne-fits, and pou - reth his be - ne-fits, his be - ne-fits up -*

B *pou - reth his be - ne-fits, and pou - reth his be - ne-fits up -*

O

211

Tr *on us, and pou - reth his be - ne - fits, and*

C *on us, and pou - reth his be - ne - fits, and*

T *on us, and pou - reth his be - ne - fits and*

B *on us, and pou - reth, and pou - reth his*

O

214

Tr
 pou - reth his be - ne-fits, his be - ne-fits up - on us.

C
 pou - reth his be - ne-fits, his be - ne-fits up - on us.

T
 pou - reth his be - ne-fits, his be - ne-fits up - on us.

B
 be - ne-fits, and pou - reth his be - ne-fits up - on us.

O

218

Tr
 Prai - sed be the Lord dai - ly.

C
 Prai - sed be the Lord dai - ly.

T
 Prai - sed be the Lord dai - ly.

B
 Prai - sed be the Lord dai - ly.

O

VII. Let God arise

Version B

William Davis

Musical score for voices and organ, measures 1-4. The score includes parts for Treble, Contratenor I, Contratenor II, Tenor, Bass, and Organ. The organ part features a dynamic marking of *f* in the right hand and *p* in the left hand.

Musical score for organ, measures 3-4. The organ part features a dynamic marking of *f* in the right hand.

Musical score for organ, measures 5-6. The organ part features a dynamic marking of *f* in the right hand.

7 VERSE

C

C

CONTRATENOR II

Let God a-rise, and let his en - e-mies be scat

O

5 6 7 6 6 # #
3 4

10 CONTRATENOR I

C

Let God a - rise, and let his en - e mies be scat

C

tr

ter-ed:

O

13

C

tr

ter-ed:

C

let them al - so that hate_ him fly

O

7 6 b5 7

16

C

let them al - so that

C

tr

be - fore him,

O

18

C hate him fly be -

C

O 6 7 # 6 # 6

20

C fore him, let them al - so that

C let them al - so that hate him fly

O 4 #3 # 7 6 5 6

22

C hate him, fly be fore

C be fore

O 9 8 6 6

24

C him, fly, fly,

C him, fly,

O 6 6 7 6 4

26

C

fly, fly be - fore him.

tr

O

6 6 4 3

28 Organ

O

31

C

CONTRATENOR II

Like as the smoke va - nish - eth, so shalt thou drive

tr

B

O

6 6 6 6 6 6 4 #3 6 6 7 6 5 4 5 3

34

C

C

BASS

B

O

them a-way,

Like as the smoke _____ va-nish-eth, so shalt thou

6 4 #3 6
5

37

CONTRATENOR I

C

C

B

O

drive _____

38

C

C

B

O

like as the smoke _____ va-nish-eth,

_____ them a-way,

4 #3 6 # 7 5 # 6 6 6

40

C so shalt thou drive

C so shalt thou drive

B so shalt thou drive

O

6 5 4 # 6 6 6 6 6 6 6 6

43

C — them a - way: and like as wax melt-eth at the

C — them a - way: and like as wax mel-teth at the

B — them a - way: and like as wax melt-eth at the

O

6 6 # b6 5 b3 4 #3

45

C fire, so let th'un god - ly pe - rish, so let th'un-god - ly

C fire, so let th'un god - ly pe - rish, so let th'un-god - ly

B fire, so let th'un-god - ly pe - rish, so let th'un-god - ly

O

b3 9 7 # 7 8

47

C *tr*
 pe-rish at the pre-sence, the pre-sence of God, so let th'un-god-ly

C
 pe-rish at the pre-sence, the pre-sence of God, so let th'un-god-ly

B
 pe-rish at the pre-sence, the pre-sence of God, so let th'un-god-ly

O *f* *p*
 6 4 4 3 9 7

50

C
 pe-rish, so let th'un-god-ly pe-rish

C
 pe-rish, so let th'un-god-ly pe-rish at the

B
 pe-rish, so let th'un-god-ly pe-rish at the pre-sence of

O
 # 6 b

52

C *tr* *tr*
 at the pre-sence, the pre-sence of God, at the pre-sence of God.

C
 pre-sence of God, the pre-sence of God, at the pre-sence of God.

B
 God, at the pre-sence, the pre-sence of God, at the pre-sence of God.

O
 # 6 b3 4 #3 6 b 4 #3

55

57

C

CONTRATENOR II

BASS

O

6 7 6

61

C

C

B

O

6 6 6 6 6

65 CONTRATENOR I *tr* (*tr*)

C But let the righ - teous be glad and re - jice, re -

C God, but let the

B God, but let the righ - teous be glad and re -

O

4 6 7 6 7
2

69 (*tr*) (*tr*)

C joice, re - joice,

C righ - teous re - jice, re -

B joice, re - joice, re -

O

7 5 6
4

72 *tr*

C re - jice be - fore God:

C joice, re - jice be - fore God:

B joice, re - jice be - fore God:

O

5 6 #

75 [Brisk]

C let them be mer - ry and joy - ful, *tr*

C let them be mer - ry and joy - ful, *tr* let them be

B let them be mer - ry and joy - ful,

O 6 # 6

78

C let them be mer - ry, be mer - ry and joy - ful, let them be

C mer - ry, be mer - ry, be mer - ry and joy - ful, let them be mer - ry and

B let them be mer - ry and joy - ful, mer - ry and *tr*

O 7 8 7 6 6

81

C mer - ry and joy - ful, and joy - ful,

C joy - ful, *tr* and joy - ful,

B joy - ful, *tr* and joy - ful and joy ful,

O 5 6

84 [Slow] *tr*

C let them be mer - ry, be mer - ry and joy - ful.

C let them be mer - ry, be mer - ry and joy - ful.

B let them be mer - ry, be mer - ry and joy - ful.

O *C*

6 6 4 3

86 CHORUS TREBLE

Tr Prai - sed be the Lord dai - ly,

C CONTRATENOR

C Prai - sed be the Lord dai - ly,

T TENOR

T Prai - sed be the Lord dai - ly,

B BASS

B Prai - sed be the Lord dai - ly,

O *3*

6 6 4 3

89

Tr *tr*
prai - sed be the Lord dai - ly.

C
prai - sed be the Lord dai - ly.

T
8
prai - sed be the Lord dai - ly.

B
prai - sed be the Lord dai - ly.

O
6 7

92 BASS SOLO

B
O sing un - to God,

O
f *p* *f*

95

B
tr
O sing un - to God, and sing prai - - - - ses un -

O
p

6

98

B
tr
to his name: mag-ni-fy him that ri-deth up-on the heav'ns,

O
f *p* *f*

4 3

101

B *mag-ni-fy him that ri-deth up-on the heav'ns; praise him in his*

O *p f p*

6

104

B *name, yea and re- joi - - - - - ce be-fore*

O *5 6 # 7 7 7 4 #3*

#3

107

B *him, praise him in his name, praise him in his name,*

O *f p f p f*

110

B *yea and re- joi - - - - - be - fore him,*

O *p*

6 6 7 4 3

3

113

B *praise him in his name, praise him in his name, yea and re*

O *p f p f p*

6 6

116

B *joi - - - - - ce be-fore him.*

O *7 3*

3

120 CONTRATENOR II

C O God, O God, when thou went forth be fore the peo - ple:

O

6 7 6 #
3 4

123

C when thou went through, went through the

O

5 6 5 6 5 6 7 6 4 #3
4

126

C wil-der - ness; The earth shook, and the heav'ns

O

#

129

C drop'd, drop'd, drop'd, drop'd at the pre - sence of God: who is the

O

7 6 7 6 7 6 7 6 6 5 6 # #4
b3 2

132

C God, the God of Is - rael, the earth shook,

O

4 #3 # 7 6 #

135

C and the heav'ns drop'd, drop'd, drop'd, drop'd at the

O

7 6 7 6 7 6 7 6

138

C *tr*
pre - sence of God: who is the God, _____ the. God of Is - rael.

O
5 6 4 6 4 b
b3 2

141

O

146

C CONTRATENOR I
and de-

C CONTRATENOR II
He is a fa - ther, a fa - ther of the fa - ther-less,

B

O
3
6 4 3 6 4 3 6 6 #
b3 b3

150

C
fen - deth the ___ cause, and de - fen - deth the ___ cause, the ___

C

B

O
6 6 b 6 6 6

154

C *tr*
cause of the wi - dow:

C

B BASS
He is a fa - ther, a

O
6 6 4 3 6

157

C

C
and hel - peth the pris' - ners

B
fa - ther of the fa - ther-less,

O
4 3 6 6 # 4 6 7 6
b3 b3

161

C
He is a fa - ther, a fa - ther of the

C *(tr)*
out of cap - ti - vi - ty,

B

O
4 3 7 6 b b7 6 b7
b3 b3

165

C fa - ther-less,

C

B and of his good - ness pre - pa - reth for the

O # 7 6 b d 6 b 4 #

169

C He is a fa - ther, a fa - ther of the

C He is a fa - ther, a fa - ther of the

B poor, of the fa - ther-less, of the

O

8 8 8 8 8

173 [Brisk]

C fa - ther-less, ev - en God in his ho ly, ho ly ha - bi -

C fa - ther-less, ev - en

B fa - ther-less, ev - en God in his ho ly, ho -

O 8 # 6 6

176

C ta - tion. Ev - en God in his ho - ly, ho - - - - - ly ha -

C God in his ho ly, ho - - - - - ly, his ho - - - - - ly ha - bi

B - - - - - ly ha - bi - ta - tion.

O 6 6 6 4 5 4 b3 7
3 4 3 #3

179

C - bi - ta - tion in his ho - ly, ho - - - - -

C ta - tion, in his ho - ly, ho - - - - - ly ha - bi - ta - tion, in his

B Ev - en God in his ho - ly, ho - - - - - ly ha - bi - ta - tion, in his

O 4 #3 6 6 6 7

182

C ly ha - bi - ta - tion, *tr*

C ho - - - - - ly ha - bi - ta - tion,

B ho - ly, his ho - ly, his ho - ly ha - bi - ta - tion,

O 7 7

184 [Slow]

C in his ho - - ly, his ho-ly, ho-ly, ho-ly ha - bi - ta-tion. *tr*

C in his ho-ly, ho-ly, ho-ly, his ho-ly, ho-ly, ho-ly ha - bi - ta-tion.

B in his ho-ly, ho-ly, ho-ly, his ho - - ly ha - bi - ta-tion.

O 6 6 7 7 8 8 7 7 6 b6 6

189 CHORUS TREBLE

Tr Prai - sed be the Lord dai - ly. Prai - sed

C CONTRATENOR I Prai - sed be the Lord dai - ly. Prai - sed

C CONTRATENOR II Prai - sed be the Lord dai - ly. Prai - sed

T TENOR Prai - sed be the Lord dai - ly. Prai - sed

B BASS Prai - sed be the Lord dai - ly. Prai - sed

O 3 6 6 6

193

VERSE

Tr
be the Lord dai - ly,

C
be the Lord dai - ly, ev'n the God who

C
be the Lord dai - ly, ev'n the God who

T
be the Lord dai - ly,

B
be the Lord dai - ly, ev'n the God who

O

6 7 #

197

CHORUS

Tr
and

C
help-eth us and pou - reth, and

C
help-eth us and pou - reth, and

T
and pou - reth his be - ne-fits, and pou - reth his

B
help-eth us and pou - reth his be - ne-fits, and pou - reth his be - ne-fits, and

O

7 6 6 7 6 6 7

4

Tr
pou - reth his be - ne-fits up - on us, and pou - reth his

C
pou - reth his be - ne-fits up - on us, and pou - reth his

T
8 be - ne-fits, his be - ne-fits up - on us, and pou - reth his

B
pou - reth his be - ne-fits up - on us, and

O
6 6 6 6 5 6 6
#4

O

Detailed description: This is a page of a musical score for a choir and piano. It contains five systems of staves. The first system is for the Tenor (Tr), the second for the Contralto (C), the third for the Tenor (T), the fourth for the Bass (B), and the fifth for the Organ (O). The Organ part is split into two staves. The lyrics are: 'pou - reth his be - ne-fits up - on us, and pou - reth his' for Tr and C; 'be - ne-fits, his be - ne-fits up - on us, and pou - reth his' for T; and 'pou - reth his be - ne-fits up - on us, and' for B. The Organ part includes fingering numbers: 6, 6, 6, 6, 5, 6, 6, and a sharp sign with the number 4 below it. The page number 202 is at the top left.

Tr
be - ne-fits, and pou - reth his be - ne-fits, his be - ne-fits up -

C
be - ne-fits, and pou - reth his be - ne-fits, his be - ne-fits up -

T
be - ne-fits, and pou - reth his be - ne-fits, his be - ne-fits up -

B
pou - reth his be - ne-fits, his be - ne-fits, his be - ne-fits up -

O
7 6 6 6 6 4
4 4

O

Detailed description: This is a page of a musical score for a choir and piano. It contains five vocal staves (Tr, C, T, B, O) and a grand staff for piano (O). The music is in a common time signature. The lyrics are: "be - ne-fits, and pou - reth his be - ne-fits, his be - ne-fits up -". The piano accompaniment features a simple harmonic structure with a melodic line in the right hand and a bass line in the left hand. The grand staff is labeled 'O' on both sides. The vocal staves are labeled 'Tr', 'C', 'T', 'B', and 'O' from top to bottom. The lyrics are written below each vocal staff. The piano part has some fingerings indicated: 7 6 6 6 6 4 in the right hand and 4 4 in the left hand.

Tr
on us, and pou - reth his be - ne - fits, and

C
on us, and pou - reth his be - ne - fits, and

T
on us, and pou - reth his be - ne - fits and

B
on us, and pou - reth his

O
6 5 6 6 7 6

O

Detailed description: This is a musical score for a choir and piano. It consists of six staves. The top five staves are for voices: Tenor (Tr), Contralto (C), Tenor (T), Bass (B), and Organ (O). The Organ part includes fingerings: 6, 5, 6, 6, 7, 6. The bottom two staves are for the piano accompaniment. The music is in common time and features a key signature of one sharp (F#). The lyrics are: 'on us, and pou - reth his be - ne - fits, and'. The score shows three measures of music.

Tr
pou - reth his be - ne - fits, his be - ne - fits up - on us.

C
pou - reth his be - ne - fits, his be - ne - fits up - on us.

T
pou - reth his be - ne - fits, his be - ne - fits up - on us.

B
be - ne - fits, his be - ne - fits, his be - ne - fits up - on us.

O

6 6 6
4 4

O

4

3

Tr
Prai - sed be the Lord dai - ly.

C
Prai - sed be the Lord dai - ly.

T
Prai - sed be the Lord dai - ly.

B
Prai - sed be the Lord dai - ly.

O

O

Detailed description: This is a musical score for measures 217 and 218. It features five vocal parts (Tr, C, T, B, O) and a piano accompaniment (O). The music is in common time (C) and the key signature has one flat. The lyrics are 'Prai - sed be the Lord dai - ly.' The vocal parts have a melodic line with a trill on the word 'Lord'. The piano accompaniment consists of a simple harmonic accompaniment.

VIII. Lord, why sleepest Thou?

Version(s) A

William Davis

Musical score for voices and organ. The score is in common time (C) and the key signature has two flats (B-flat and E-flat). The vocal parts are Treble, Contratenor I, Contratenor II, Tenor, and Bass. The organ part is shown in two systems. The first system shows the vocal parts with rests, and the organ part with a few notes. The second system shows the organ part with a more complex texture, including trills and grace notes.

Organ part continuation, marked with a '2' above the first measure. The organ part is shown in two systems, with the first system starting with a trill and grace notes. The organ part is in common time (C) and the key signature has two flats (B-flat and E-flat).

CONTRATENOR SOLO

4 *tr* *tr*

C Lord, why sleep - est thou, why sleep - est thou?

O

6 # 6 6 7 # 6 #

6

C Send help, send help un - to Ja - cob,

O

6 6 # 6 # 6 # 6

8

C send help, help, send help un - to Ja - cob, send

O

6 b 6.5 6 6 # 6 6 # 6 #

4

10

C help un - to Ja - cob, send help, help, send

O

6 # 6 6 b b5 6 6 #

4

12

C help un - to Ja - cob, a - wake, a -

O

6 6 6 # 6 6 #

14

C wake___ and be not ab - sent, be not ab - sent___ from us,

O 6 7 7 # 6 6 # 6 #

16

C be not ab - sent, wake and be not ab - sent, be not

O # 6 7 7 #

18

C ab - - sent___ from us, ab - sent for___ ev - er. *tr*

O 6 6 5 6

20

C Lord, why sleep-est thou, *tr*

Organ *tr*

O 6

23

C why___sleep - est Thou? Send help, send help un - to___ Ja - cob, *tr*


O 6 6 #

26

C  send help, help, sent help un - to Ja - cob, sent help un - to Ja - cob,

O 

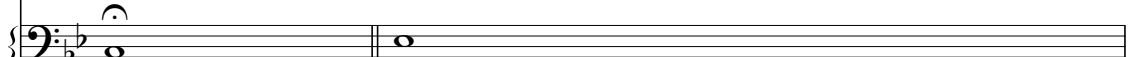
29

C  send help, help, send help un - to Ja - cob.

O 


31

C  Our fa - thers have told us what you

O 


33


C  didst in your days; nei - ther did thine own arm save them

O 

6 5 b5 6 7 6
4 3


35


C  but thy right hand and thine arm and the light of thy

O 

3 7 6 6 7 4 3 # 6 4 #

40

C  coun - te - nance, but thy right hand and thine arm and the

O 

7 6 7 6 6 7 6 7 # # 6
#

45

C *tr* light of thy coun - te - nance be - cause thou hadst a fa - vour, a

O 4 # # # 6 6 b 4 6
2

50

C *tr* fa - vour for them, *tr* be - cause thou hadst a *tr* fa - vour, a fa - vour for

O 3 b3 #4 6 4 #
2

55

C them.

Organ

O

62

C *tr* But now th'art far___ off, art far___ off, but now th'art far___ off, art far___


O 5 b4 b5 6 5
3 2


65

C off and puts us to con - fu - sion so that they which

O 6 #4 5
2 3

67

C  hate us spoil, for them selves, so that they which hate us spoil for them selves.

O  7 6 7 6 4 6 5 6 4 4 3 2 b3

71

C  - - -

O  Organ

74

C  Lord why slee - pest thou, why ___ slee - pest thou send help, send


O  7 6 # 7 6 # 6 7 # 6 6 # 6 6 # 6 #


77

C  help un - to Ja - cob, send help, help, send help un - to Ja - cob, send

O  7 6 # 6 # 6 b 6 6 # 6 6 # 6 # 4

80

C  help un - to Ja - cob, send help, help, send help un - to Ja - cob.

O  7 6 # 6 6 b 6 # 6 6 # 6 #

84

C *tr*

O

My con-fu-sion is dai - ly be-fore me, is dai - ly be-fore me be-cause of the

6 6

88

C

O

slan - der - er and blas-phe - mer, the slan - der - er and blas-phe - mer

6 6 6 7 6 #

90

C

O

and though all this be-came up - on us, our heart is not turn - ed back. No

6 7

92

C

O

when thou hast smit-ten us in - to the place_ of dra-gons and cov-er'd us

95 [Illegible in source]

C

O

b 4 3 6 b5 b 4 6 7 7 6 7 6 #

2 3

100

C

Organ

103

C

tr tr

Lord why slee - pest thou, why slee - pest thou, send help, send

O

7 6 # 7 6 6 7 # 6 6 # 6 6 # 6 #

106

C

help un - to Ja - cob, send help, help, send help un - to Ja - cob, send

O

7 6 # 6 # 6 b 6 6 6 # 6 6 # 6 #

5 4

109

C

help un - to Ja - cob, send help, help, send help un - to Ja - cob.

O

7 6 7 6 6 b 5 6 # 6 6 # 6 #

113

C

Where-fore hi-dest thou thy face and for-gets our mi-se-ry and trou-ble? Where-fore hi-dest thou thy

O

b 6 6 7 6 # #

115

C face and for - gets our mi - se - ry — and trou - ble, our

O

#4 2 # 2 #4 6 b #4 2

117

C mi - se - ry — and trou - ble, our mi - se - ry — and trou - ble?

O

6 b # #4 6 # 2

119

C For our soul is brought low,

O **f** **p** **f**

6 6 6 8 8 8 6 # 4

124

C for our soul is brought low — ev - en

O **p** **f**

8 8 8 8 5 6 5 6 6 6 6 6 3 4 3 4

129

C to — the — dust. A - rise, — a - rise, a -

O

5 3 5 6 6 # # 6 6 6 b 4 3 4 3 #4 6 6 6

134

C rise, — a - rise and

O

4 6 6 6 6 5 2 # 4 4 5 4

137

C help us, help us, help us

O 8 7 7 6 4 5 6 4

140

C for thy mer - - - - - cy, Thy

O 6 6 6 6 6 6 6 6 6

4 4

145

C mer - cy's sake. A - rise, a -

O 4 3 6 6 6 5 6

4 3

150

C rise and help us, help us, help us

O # 6 6 6 8 7 7 6 6 # 6

4 4 4 4 4 4

155

C for thy mer - - - - - cy, thy

O 6 6 # 6 6 # 6 6 6

4 4 4 4 4 4

160

C mer - cy's sake, for thy mer - - - - -

O 4 # # 6 6 6 # 6 6 6

4 4 4 4 4 4

165

C cy, thy mer - cy's_ sake.

O # 6 6 b 4 # # 6 6 6

170

TREBLE

Tr

CONTRATENOR I

C

CONTRATENOR II

C And let all the peo - ple say, say A -

TENOR

T

BASS

B

O

6

Tr A - men,

C A - men,

C CHORUS VERSE *tr*
men, A - men, and let all the peo - ple

T A - men,

B A - men,

O

176 **VERSION 1, ACCORDING TO Aa and Ac**

(go straight on over the page)

Tr
A - men,

C
A - men,

C
say, say A - men, A - men,
CHORUS

T
A - men,

B
A - men,

O



176 **VERSION II, ACCORDING TO Ab**

Tr
A - - men.

C
A - - men.

C
say, say A - men, A - - men.

T
A - - men.

B
A - - men.

O

179 (continuation of Version I)

Musical score for measures 179-181. The score is for six parts: Tr (Trumpet), C (Cornet), C (Trumpet), T (Tenor), B (Bass), and O (Organ). The Tr and C parts have rests. The C part has a dotted line with an 'A' below it. The T part has a dotted line with an 'A' below it. The B part has a dotted line with an 'A' below it. The O part has a dotted line with an 'A' below it.

182

Musical score for measures 182-184. The score is for six parts: Tr (Trumpet), C (Cornet), C (Trumpet), T (Tenor), B (Bass), and O (Organ). The Tr part has lyrics: "A - - - men, A - - -". The C part has lyrics: "men,". The C part has lyrics: "men, A - - - men,". The T part has lyrics: "men, A - - -". The B part has lyrics: "men, A -". The O part has a dotted line with an 'A' below it.

186

Tr
C
C
T
B
O

A - - - - - men, A - - - - -

190

Slow

Tr
C
C
T
B
O

men, A - men, A - men.

men, A - men, A - men.

men, A - men, A - men.

men, A - men, A - men.

men, A - men, A - men.

3

IX. Lord, why sleepest Thou? Version B

William Davis

Instrument I
in B flat

Instrument II
in B flat

Treble 1

Contratenor I

Contratenor II

Tenor

Bass

Organ

INSTRUMENT I

INSTRUMENT II

6 # 7 6

2

In 1

In 2

O

6 7 6 7 # b 6 5 # 6 # #

tr

4

In 1

In 2

C

CONTRATENOR SOLO

Lord, why sleep - est thou, why sleep - est thou?

O

6 # 6 6 # 6

6


C

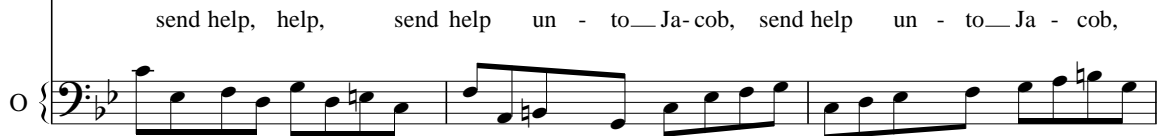
Send help, send help un - to Ja - cob,

O

b 6 6 # 6 b #

8

C 

O 


6 5

11

C 


O 


14

C 

O 

17

C 

O 

#

20

INSTRUMENT I 

INSTRUMENT II 

O 

22

In 1

In 2

CONTRATENOR

C

O

Lord, why sleep - est thou,

6 #

24

C

O

why__sleep - est thou? Send help, send help un - to__Ja - cob,

6 6 6 6

27

C

O

send help, help, send help un - to__Ja - cob, send help un - to__Ja - cob,

30

C

O

send help,__ help, send help un - to__Ja - cob.

#

33

C

O

Our Fa - thers have told us what you didst in your days; nei - ther did thine own arm save them

tr

6 5 b5 6 7 6

b4 3

36

C *tr*

O *3*

but thy right hand and thine_ arm and the light of thy

7 6 5 4 6 6 7 4

3 2 4 3

41

C

O

coun - te - nance but thy right hand and thine_ arm and the

7 6 7 6 6 6 7 6 7

5 3 5 3 #

46

C *tr*

O

light of thy coun - te - nance be - cause thou had'st a fa - vour, a

4 # # b 6

51

C *tr*

O

fa - vour for them, be - cause thou had'st a fa - vour, a fa - vour for

#4 6 b 4 #

2

56 INSTRUMENT I

In 1 *tr*

INSTRUMENT II

In 2

C

O

them.

7 6 6 5 6 6 5 # 6 b #

3b

61

C *tr* *tr*

But now th'art far___ off, art far___ off, but now th'art far___ off, art far___

O

5 $\flat 4$ $\flat 5$ 6 5
3 2

64

C

off and puts us to con - fu - sion so that they which

O

6 6 5

66

C

hate us spoil, _____ spoil for them- selves, so that they which hate us spoil,

O

6 6 4 # 5 6 6
#4 \flat 4

69

C

spoil, _____ spoil for them- selves.

O

6 7 6 \flat 6 5
3 4 3

INSTRUMENT I

71

In 1

INSTRUMENT II

C

O

6 7 6 6 7 6 7 # \flat 6 5 # 6 \flat #

74

In 1

In 2

C

O

Lord, why slee - pest thou, why___ slee - pest thou? Send help, send

6 # 6 # 6 # 6 # 6 # 6 # 6 #

77

C

O

help un - to__ Ja - cob, send help, _help, send help un - to__ Ja - cob, send

6 # 6 # 6 7 7 # 6 5 6 b #

80

C

O

help un - to__ Ja - cob, send help, _help, send help un - to__ Ja - cob.

7 6 b # 6 6 b 7 # 6 5 # 6 b #

84

C

O

My con - fu - sion is dai - ly be - fore me, is dai - ly be fore me be - cause of the

tr

6

88

C

O

slan - der - er and blas - phe - mer, the slan - der - er and blas - phe - mer

6 6 6 7 6 #

90

C and though all this be-came up - on us, our heart is not turn - ed back. our

O # 6 7 # #

92

C heart is not turn - ed back. [?]

O # 6 7 #

[incomplete in MS]

94

C

O # 6 #4 6 3 2

96

C

O 6 5 5 # # #4 6 6 7 6 #

2

101

INSTRUMENT I

In 1

INSTRUMENT II

In 2

C

O 6 # 6 # 6 7 6 7 # 5 6 b #

104

In 1

In 2

C

O

Lord, why slee - pest thou, why slee - pest thou? Send help, send

6 # 6 6 # 6 # 6 # 6 # 6 # 6 #

107

C

O

help un - to Ja - cob, send help, help, send help un - to Ja - cob, send

6 # 6 6 b 7 # 6 5 # 6 b #

110

C

O

help un - to Ja - cob, send help, help, send help un - to Ja - cob.

7 6 b # 6 # 6 b 7 # 6 5 # 6 b #

114

C

O

Where - fore hi - dest thou thy face and for - gets our mi - se - ry and trou - ble? Where - fore hi - dest thou thy

6 6 b 6 7 6 #

116

C

O

face and for - gets our mi - se - ry and trou - ble, our

#4 2 # #4 6 b # #4 2

118

C 

mi - se - ry and trou - ble, our mi - se - ry and trou - ble?

O 

6 b #4 6 b #

2

3

120

C 

For our soul is brought low,


O 

(f) (p) (f)

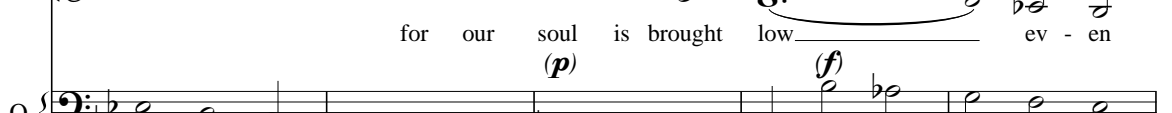
6 6 δ # 7 6 5 6 4 # # #4

#4 # # 2

125

C 

for our soul is brought low even

O 

(p) (f)

6 δ # 7 5 6 5 4 6 6

3 4 3 2

130

C 

to the dust A - rise, a - rise, a -

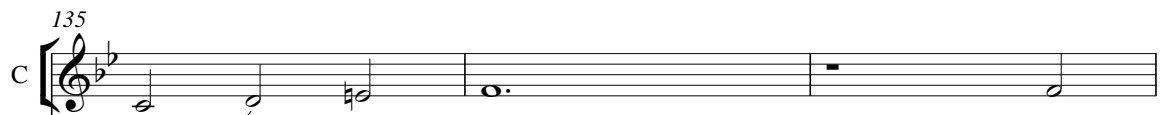
O 

(p) (f)


4 3 δ # #4 6 δ b

2

135

C 

rise, a - rise and

O 

5 4 5 6 6 6

#3 2 #3 4

138

C help us, help us, help us

O *(p)* *(f)*

8 7 7 6 6 5 6
4 4 3 4

141

C for thy mer - - - - - cy, thy

O

6 6 6 6 6 6 6
4 4 6 6

146

C mer - cy's sake, a - rise, a -

O *(p)*

4 6 6 5 6
2

151

C rise and help us, help us, help us

O *(f)* *(p)* *(f)*

#4 6 δ 8 7 7 6 6 # #4
2 # # # 4 4 2

156

C for thy mer - - - - - cy, thy

O

6 δ # # #4 6 δ # # #4 6 δ
2 2

161

C mer - cy's_ sake, for_ thy mer -

O

4 # 6 6 6 δ # 6 #4 6 δ
4 #4 2 4 2

166

C cy, thy mer - cy's_ sake.

O

6 #4 6 δ 4 # #4 6 δ b
4 2 2

171 INSTRUMENT I

In 1

INSTRUMENT II

In 2

TREBLE

Tr

A -

CONTRATENOR I

C

A -

CONTRATENOR II

C

tr tr

And let all the_ peo - ple_ say, say A - men, A -

CHORUS

TENOR

T

A -

BASS

B

A -

O

6 6 5

175

In 1

In 2

Tr
men, A -

C
men, A -

C
men, and let all the peo - ple say, say A - men, A -

T
men, A -

B
men, A -

O

VERSE *tr* CHORUS

179

In 1

In 2

Tr
men,

C
men, A -

C
men, A -

T
men, A -

B
men, A -

O

The musical score for page 183 consists of the following parts:

- In 1:** First instrumental part, treble clef, key signature of two sharps (F# and C#).
- In 2:** Second instrumental part, treble clef, key signature of two sharps.
- Tr:** Trumpet part, treble clef, key signature of two sharps. Lyrics: "A - - - men, A - - -".
- C:** First vocal part (likely Alto), treble clef, key signature of two sharps. Lyrics: "men, men,".
- C:** Second vocal part (likely Soprano), treble clef, key signature of two sharps. Lyrics: "men, A - - - men,".
- T:** Tenor part, treble clef, key signature of two sharps. Lyrics: "men, A - - -".
- B:** Bass part, bass clef, key signature of two sharps. Lyrics: "men, A -".
- O:** Organ part, bass clef, key signature of two sharps.

187

In 1

In 2

Tr

C

C

T

B

O

A - - - - - men, A - - - - -

men, A -

men, A -

191 Slow

In 1

In 2

Tr
- men, A - men, A - men.

C
- men, A - men, A - men.

C
- men, A - men, A - men.

T
- men, A - men, A - men.

B
- men, A - men, A - men.

O

X. O Lord, make Thy servant Anne

William Davis

CHORUS

Treble

Contratener

Tenor

Bass

Organ

O Lord, O Lord make thy ser - vant

O Lord, O Lord make thy ser - vant

O Lord, O Lord make thy ser - vant

O Lord, O Lord make thy ser - vant

6 6

4

Tr

C

T

B

O

Anne our Queen, thy ser - vant Anne our Queen to re - joice — in thy

Anne our Queen, thy ser - vant Anne our Queen

Anne our Queen, thy ser - vant Anne our Queen to re joice — in thy

Anne our Queen, thy ser - vant Anne our Queen ————— to re -

7 6 6 5 4 5 4 4
3 2 3 2 2

7

Tr strength, in thy strength, to re joice_ in thy

C to re - joice_ in thy strength, in thy strength, to re joice_ in thy -

T strength, in thy strength, to re -

B joice_ in thy strength, thy strength, to re - joice_ in thy strength, in thy

O

6 6 7 4 4 6 6 6 7 # 6 7
5 2 2 6 6 3 5 4 5
3 3 #3 #3

10

Tr strength, in thy strength, to re - joice_ in thy strength:

C strength, to re - joice in thy strength:

T joice_ in thy strength, to re - joice_ in thy strength:

B strength, to re - joice_ in thy strength, in thy strength:

O

4 6 6 6 5 6 4 3
2 4

13 VERSE
CONTRATENOR II

C Grant, O grant her heart's de - sire,

TENOR II

T Grant, O grant her heart's de - sire,

BASS II

B Grant, grant her heart's de - sire,

O **3**

17 CONTRATENOR I

C grant, grant, O grant her heart's de -

TENOR I

T grant, grant, O grant her heart's de -

BASS I

B grant, grant, O grant her heart's de -

O

21 CONTRATENOR II

C sire, and de - ny not, de - ny not the re-quests, the re - quests of her

TENOR II

T sire, and de - ny not, de - ny not the re quests, the re - quests_ of her_

BASS II

B sire, and de - ny not, de - ny not the re quests, the re - quests of her

O

26

CONTRATENOR I

C lips, and de - ny not, de - ny not the re-quests of her lips.

TENOR I

T lips, and de - ny not, de - ny not the re-quests_ of her lips.

BASS I

B lips, and de - ny not, de - ny not the re-quests_ of her lips.

O

31

CONTRATENOR II & I

C Grant, grant_ her heart's_ de - sire, and de -

TENOR II & I

T Grant, grant_ her heart's_ de - sire, and de -

BASS II & I

B Grant, grant_ her heart's_ de - sire, and de -

O

CONTRATENOR I

TENOR I

BASS I

35

CONTRATENOR II

C ny not, de - ny not the re-quests, and de - ny not, de -

TENOR II

T ny not, de - ny not the re-quests, and de - ny not, de -

BASS II

B ny not, de - ny not the re-quests, and de - ny not, de -

O

39

CONTRATENOR II & I

C ny not the re-quests, the re - quests of her lips; (tr)

T ny not the re-quests, the re - quests of her lips; (tr)

BASS II & I

B ny not the re-quests, the re - quests of her lips;

O

43

CHORUS

Tr TREBLE

but pre - vent her with thy good - ness, but pre -

C CONTRATENOR

but pre - vent her with thy good - ness, but pre -

T TENOR

but pre - vent her with thy good - ness, but pre -

BASS

B but pre - vent her with thy good - ness, but pre -

O

6 6 6 6 6

48

Tr
vent her with thy good - ness,

C
vent her with thy good - ness, and grant her a

T
vent her with thy good - ness, and

B
vent her with thy good - ness,

O
6 6 δ 4 #3

53

Tr
and grant her a long

C
long life, and grant her a long

T
grant her a long life, and grant her a long

B
and grant her a long

O
6 5 6 # # 6

58

Tr
life, ev'n for ev - - er, for ev - er and ev - er, ev'n for

C
life, ev'n for ev - er, for ev - er and ev - er,

T
life, ev'n for ev - - er, for ev - er and ev - er, ev'n for

B
life, a long life, ev'n for ev - er and ev - er

O

b7 6 b3 b4 6 b3 4 #
5 #4 5 2
b3

63

Tr
ev - - - er and ev - - er and

C
ev'n for ev - er and ev - - er and

T
ev - er, for ev - er and ev - - er and

B
ev'n for ev - er and ev - - er and

O

6 7 4 #3

68

Tr
grant her a long, long life, ev'n for ev - - er and

C
grant her a long, long— life, ev'n for ev - er and

T
8
grant her a long, long life, ev'n for ev - - er and

B
grant her a long, long life, ev'n for ev - er and

O
6 6 7 7

73

Tr
ev - er, ev'n for ev - - er and ev - er, ev'n for

C
ev - er, ev'n for ev - er and ev - er, ev'n for

T
8
ev - er, ev'n for ev - er, for ev - er and ev - er, ev'n for

B
ev - er, ev'n for ev - er and ev - er, ev'n for

O
6 7 4 #3 6 6

78

Tr *ev - er, for ev - er and ev - er, ev'n for ev - er, for*

C *ev - er, for ev - er and ev - er, ev'n for ev - er, for*

T *ev - er, for ev - er and ev - er, ev'n for ev - er, for*

B *ev - er, for ev - er and ev - er, ev'n for ev - er, for*

O *6 6 4 3 6 6 6 5*

83

Tr *ev - er and ev - er. A - men.*

C *ev - er and ev - er. A - men.*

T *ev - er and ev - er. A - men.*

B *ev - er and ev - er. A - men.*

O *6 4 3*

XI. Ponder my words O Lord (incomplete)

William Davis

Treble

Contratenor

Tenor

Bass

Organ

Pon-der my words O Lord, my words O

Pon-der my words, my words O *tr*

Tr

C

T

B

O

Pon - der my words O Lord, my words O Lord, my words O Lord, pon - der my

Lord, pon-der my words, my

Pon-der my words O Lord, my words, my words O Lord, O

Lord, pon - der my words, my words O Lord, pon - der my

7

Tr words, my words, my words O Lord and hear - ken, hear - ken and

C words O Lord, my words O Lord and hear - ken, hear - ken and

T Lord, pon - der my words O Lord and hear - ken, hear - ken and

B words, my words O Lord and hear - ken, hear - ken and

O

10

Tr hear - ken, hear - ken hear - ken un - to the

C hear - ken, hear - ken, hear - ken un - to the voice, the

T hear - ken, hear - ken, hear - ken un - to the voice of my cal - ling, the

B hear - ken, hear - ken, hear - ken un - to the

O

12

Tr
voice, the voice of my cal - ling my King _ and my God, my King and

C
voice, the voice of my cal - ling my King_ and my God, my King and

T
voice, the voice of my cal - ling my King and my God, my King_ and

B
voice, the voice of my cal - ling, my King_ and my God, my King_ and

O

15

Tr
God, my King _ and my God, my King and God.

C
God, my King_ and my God, my King and God.

T
God, my King and my God, my King_ and God.

B
God, my King_ and my God, my King and God.

O

VERSE [FOR FIVE VOICES: THREE EXTANT PARTS GIVEN HERE]

CONTRATENOR

18

C

My voice shalt_ thou_ hear be - times O

TENOR

T

My

B

O

3

23

C

Lord, my voice shalt thou_ hear, shalt thou hear be - times O___

T

voice shalt_ thou_ hear, shalt thou hear be - times, be - times O___

BASS

B

My voice shalt_ thou_ hear be - times O

O

28

C

Lord, ear - ly in the mor - ning, ear - ly in the

T

Lord, ear - ly in the mor - ning, ear - ly in the

B

Lord, ear - ly in the mor - ning, ear - ly in the

O

tr *tr*

32

C mor - ning will I di - rect my prayer, will I di - rect my prayer, my

T mor - ning will I di - rect my prayer, will I di - rect my prayer and will look

B mor - ning will I di - rect my prayer, will I di - rect my prayer

O

37

C prayer, my prayer and will look

T up, look up and will look up and will look up, look

B and will look up, and will look

O

41 TREBLE CHORUS

Tr For

C up, look up and will look up and will look up. For

T up and will look up and will look up and will look up, look up. For

B up, look up and will look up. For

O

Tr
 thou O God hast no plea - sure in wick - ed -

C
 thou O God hast no plea - sure in wick - ed -

T
 8
 thou O God hast no plea - sure in wick - ed -

B
 thou O God hast no plea - sure in wick - ed -

O
 thou O God hast no plea - sure in wick - ed -


Tr
 ness, for thou O God hast no plea - sure in wick - ed -


C
 ness, for thou O God hast no plea - sure in wick - ed -

T
 8
 ness, for thou O God hast no plea - sure in wick - ed -

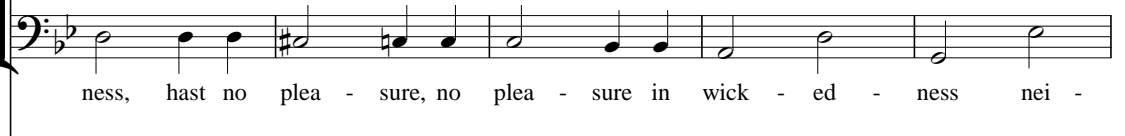
B
 ness, for thou O God hast no plea - sure in wick - ed -

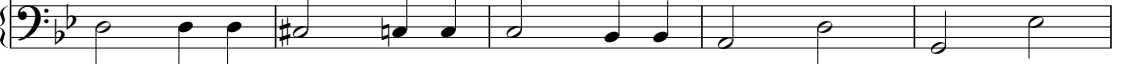
O
 ness, for thou O God hast no plea - sure in wick - ed -

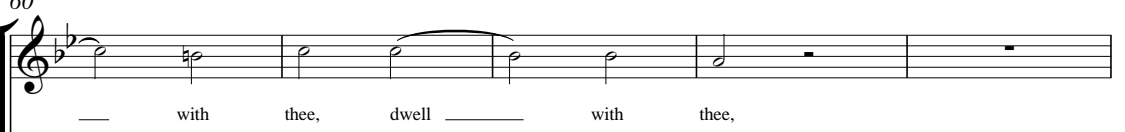
Tr  ness Nei - ther shall a - ny ev - il dwell _


C  ness nei - ther shall a - ny ev - il dwell _____ with thee, dwell_

T  ness, hast no plea - sure, no plea - sure in wick - ed - ness

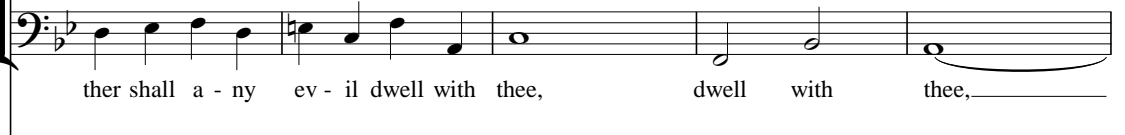
B  ness, hast no plea - sure, no plea - sure in wick - ed - ness nei -

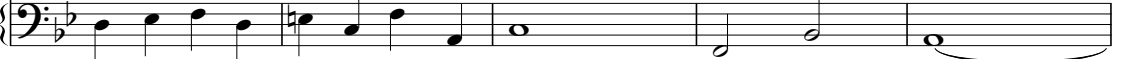
O 

Tr  _ with thee, dwell _____ with thee,

C  _ with thee, dwell _____ with thee, nei - ther shall a - ny

T  nei - ther shall a - ny ev - il dwell with thee, _

B  ther shall a - ny ev - il dwell with thee, dwell with thee, _

O 

Tr
 nei - ther shall a - ny ev - il dwell _____ with thee, nei -

C
 ev - il dwell with thee, _____ dwell with thee, nei -

T
 _____ nei - ther shall a - ny ev - il dwell _____ with thee, nei -

B
 _____ shall dwell with thee, nei - ther shall a - ny ev - il, nei -

O

Tr
 ther shall a - ny ev - il dwell _____ with thee, nei - ther shall a - ny

C
 ther shall a - ny ev - il dwell with thee, nei - ther shall a - ny

T
 ther shall a - ny ev - il dwell _____ with thee, nei - ther shall a - ny

B
 ther shall a - ny ev - il dwell _____ with thee, nei - ther shall a - ny

O

75

Tr
ev - il dwell _____ with thee. _____

C
ev - il dwell with thee. A - - - -

T
ev - il dwell _____ with thee. A - - - -

B
ev - il dwell _____ with thee. _____

O
_____ **3**

79

Tr
A - - - men, A - - - men. _____

C
men, A - - - men, A - - - men. _____

T
- - - men, A - - - - - - - - - men. _____

B
A - - - men, A - - - men. _____

O

XII. The word of the Lord is tried in the fire

William Davis

VERSE

Treble

Contratenor I

Contratenor II

Tenor I

Tenor II

Bass

Organ

C

T

B

O

The word of the Lord is tried in the fire,

The word of the

the word of the Lord, the word of the Lord is tried in the fire.

Lord is tried in the fire,

BASS

The word of the Lord is tried in the fire, the word of the Lord is tried in the fire.

4 3 #6 4 3 4 3

4 #3 4 #3 6 4 3 4 #3

9 [Brisk]

C He is the de - fen - der,

T He is the de - fen - der, de - fen - der,

B He is the de - fen - der, de - fen - der, de - fen - der of

O **3**

6

13

C all, all that trust in him,

T all, all, all that trust in him,

B all, all, all that trust in him,

O 6 6 5 4 #3 #

17

C he is the de - fen - der,

T he is the de - fen - der, de - fen - der, de - fen - der,

B he is the de - fen - der, de - fen - der of

O # # 6 7 6

21

C all, all that trust in him.

T all, all, of all that *trust* in *him*.

B all, all, of all that trust in him.

O 6 6 5 4 3

25 TENOR I SOLO

T Who is

O *f* *p*
 (6) (6) (6) 4 3

30

T God but the Lord? Who is

O (6) (6) 7 # (7) (6)

35

T God but the Lord? Or who hath a - ny

O (6) #

40

T strength ex - cept our God? He gird - eth me with

O # 6 # 6 6 6 (#) 7 6

45

T strength of war, _____ he

O

50

T gir-deth me with strength of war, _____

O

55

T he teach - eth my hands to fight _____

O

60

T and sets me up on high, _____ up on high.

O

65

T He teach - eth my hands to fight.....

O 6 6

70

T and sets me up on high.....

O # #4 6 (6)
2

75

T and sets me up on high.

O 6

CONTRATENOR I

[Brisk]

80

C I will fol - low, will fol - low mine

T TENOR I I will fol - low, will fol - low mine

T TENOR II I will fol - low, will fol - low mine en - e-mies,

B BASS I will fol - low, will fol - low mine en - e-mies, I will

O

83

C en - e-mies, I will fol - low mine

T en - e-mies, I will fol - low, will fol - low mine

T I will fol - low, will fol - low mine en - e - mies, mine

B fol - low, will fol - low, will fol - low mine en - e - mies, mine

O

5 4 3

85

C
en - e-mies and ov - er - take them.

T
en - e-mies and ov - ver - take them.

T
en - e-mies and ov - er - take them. I will smite them that they shall not be

B
en - e-mies and ov - er - take them.

O
6 5 3 #4 2 6 7 # 6

88

C
I will smite them that they shall not be

T
I will smite them that they shall not be a - ble to stand.

T
a - ble to stand,

B

O
4 #3 6 6 7

91 [Slow]

C a - ble to stand, that they shall not be a - ble to

T I will smite them that they shall not be a - ble to

T I will smite them that they shall not be a - ble to

B I will smite them that they shall not be a - ble to

O 4 #3 7 6 (5)

94 [Very Slow]

C stand,

T stand, but fall un - der my foot, fall un - der my

T stand, but fall un - der my foot, but fall un - der my

B stand, but fall un - der my

O #3 7 7 6 5 #3 7 6 5 6 #3 4 #3 7 6 (4) 5 (2) 6 3

97

C
but fall, but fall un - der my foot.

T
8 foot, but fall, — fall un - der my foot.

T
8 foot, but fall, but fall un - der my foot.

B
foot, but fall un - der my foot.

O

6 9 (8) 7 4 3
(5) (6)

100

CHORUS
TREBLE

Tr
Bles - sed, bles - sed, bles - sed be my — strong

CONTRATENOR

C
Bles - sed, bles - sed, bles - sed be my — strong

TENOR

T
8 Bles - sed, bles - sed, bles - sed be my — strong

BASS

B
Bles - sed, bles - sed, bles - sed be my strong

O

3

(6)

104

Tr
hel - per

C
hel - per and prai - sed be the God of

T
hel - per and prai - sed be the God, the God of

B
hel - per

O

6 6 (6) (5) (6)

108

Tr
and prai - sed be the

C
my sal - va - tion, and prai - sed be the

T
my sal - va - tion, my sal - va - tion, and

B
and prai - sed be the God, and

O

(4) (3) 6 (6) (#)

112

Tr
God, and prai - sed be the God, and prai - sed be the

C
God, and prai - sed be the God, and prai - sed be the

T
prai - sed be the God, and prai - sed be the God, the

B
prai - sed be the God, and prai - sed be the God, the

O

(4) (6) (4) (6) (6)
(2) (2) (5)

116

Tr
God of my sal - va - tion, and

C
God of my sal - va - tion, and

T
God of my sal - va - tion, and

B
God of my sal - va - tion, and prai - sed be the

O

(6) (4) (3) 6 (6)

120

Tr
 prai - sed be the God, and prai - sed be the God, and

C
 prai - sed be the God, and prai - sed be the God, and

T
 prai - sed, and prai - sed be the God, and prai - sed be the

B
 God, and prai - sed be the God, and prai - sed be the

O

(#) (4) (6) (4) (6)
 (2) (2)

124

Tr
 prai - sed be the God of my sal - va - tion.

C
 prai - sed be the God of my sal - va - tion.

T
 God, the God of my sal - va - tion.

B
 God, the God of my sal - va - tion.

O

(6) (6) (4) (3)
 (5)

128 BASS SOLO

B *f* *p* *f*

Thou hast gir-ded me with strength un-to the bat-tle.

O 6 6 6

B 134

Thou hast gir-ded me with strength un-to the bat-tle.

O *p*

(6) 6 6 (7) 7

B 139

Thou shalt throw down mine e-ne-mies. Thou shalt throw down

O 6 4 6 2

B 144

mine e-ne-mies un-der me. Thou hast

O 6 6 5 6 4 #3

B 149

made them to turn their back up-on me

O *f*

6 6 6 3

B 154

and I shall des-roy, and I shall des-roy

O *p*

(6) (6) 7 6 7 7 6 7

160

B them that hate me, and I shall des -

O *f* *p*

166

B troy, and I shall des - troy them that

O

171

B hate me.

O *f*

VERSE
CONTRATENOR I

176 [Slow]

C They shall cry, but none, no

C CONTRATENOR II
They shall cry, but none, no

T TENOR
They shall cry, the shall cry, but none, no

B BASS
They shall cry, they shall cry, but none, no

O

181

C none shall help them. They shall cry, they shall

C none shall help them. They shall cry,

T none shall help them. They shall cry, they shall

B none shall help them. They shall cry,

O

3 4 7 # b #
b3

186

C cry, but none, none, no none shall

C they shall cry, but none, no none, no none shall

T cry, but none, no none shall

B they shall cry, but none, no none shall

O

#4 6 4 #3
2

191

C help them. Ev'n un - to the Lord shall they cry, but — he shall not

C help them. Ev'n un - to the Lord shall they cry, but he shall not

T help them. Ev'n un - to the Lord shall they cry, but he shall not

B help them.

O

6 6 6 5 6 4 3

196

C hear them. Ev'n un - to the Lord shall — they cry, but

C hear them. Ev'n un - to the Lord shall they cry, but

T hear them. Ev'n un - to the Lord shall they cry, but

B Ev'n un - to the Lord shall they cry, but

O

6 6 6 5 #

200

C he shall not hear, he shall not hear them, but

C he shall not, he shall not, he shall not hear them, but

T he shall not, he shall not, he shall not hear them, but

B he shall not, he shall not, he shall not hear them, but

O

$\flat 3$ 4 $\flat 3$ 4 6 6 5 #3
3 $\flat 3$

204

C he shall not hear, he shall not hear them.

C he shall not, he shall not, he shall not hear them.

T he shall not, he shall not, he shall not hear them.

B he shall not, he shall not, he shall not hear them.

O

$\flat 3$ 4 $\flat 3$ 4 6 6 5 #
3 $\flat 3$

208

O

212 TENOR (II) SOLO (≈)

T *Great* *pros - pe - ri - ty,* *great* *pros - pe - ri - ty* gives the Lord un -

O [*p*] *f* *p*

6 6 6 7 8

217

T *to his King.* *Great* *pros - pe - ri - ty,*

O *f* *p* *f*

4 #3 6 (#) 6 (#) 6 (#)

221

T *great* *pros - pe - ri - ty* gives the Lord un - to his

O *p*

6 (#) (6) 6 7 8 7
3 3 3

225

T King and sub - du - - - - eth the peo - ple, the

O

4 (5) 4 6 (5) (6) (#) 6
3 (3) 3

230

T peo - ple un - to him, and sub - du - eth the peo - ple,

O *f* *p* *f*

(4) #3 (6) (#) (6) (4) #5 # (6) (#)
(2) (3)

235

T and sub - du - eth the peo - ple, and sub - du -

O *p* *f* *p*

(6) 4 5 6 6 3 6 7
2 3 3 3

240

T *f* - - - - eth the peo - ple un - to him,

O *f*

6 7 8 7 8 9 8 7 6 5 7 (6)
3 3 3 3 3 3 3

245

T and sub - du - eth the peo - ple, and sub - du - eth the

O *p* *f* *p*

(6) $\flat 5$ (#) 6 (#) 6 4 $\natural 5$ 3
3 3 2 3

250

T peo - ple, and sub - du - - - -

O *f* *p*

(6) 6 7 6 7 8 7 8 9
3 3 3 3 3 3 3 3

255

T eth the peo - ple un - to him

O *f*

8 7 6 5 7 6 6
(4) (4) (3)

VERSE
CONTRATENOR I

259

[Brisk]

C

TENOR I

TENOR II

BASS

O

They shall o - bey, o - bey.

They shall o - bey, o - bey, shall o - bey.

They shall o - bey, o - bey, shall o - bey.

They shall o - bey, o - bey, shall o - bey.

They shall o - bey, o - bey, shall o - bey.

6 6 6

264

C

T

T

B

O

They shall o - bey, o - bey, shall o - bey, o - bey.

bey, shall o - bey. They shall o - bey, o - bey.

They shall o - bey, o - bey, o - bey.

bey, o - bey, shall o - bey, o - bey, o - bey.

6 6 6

269

C

T

T

B

O

They shall o - bey, _____ o -

They shall o - bey, _____ o - bey, _____ o - bey.

They shall o - bey, _____ o - bey, shall o - bey. They shall o -

6 6 6

274

C

T

T

B

O

They shall o - bey, _____ o - bey, shall o - bey, o - bey.

bey, shall o - bey. They shall o - bey, _____ o - bey.

They shall o - bey, _____ o - bey, _____ o - bey.

bey, _____ o - bey, shall o - bey, o - bey, o - bey.

6 6 6

Organ

279

O

CONTRATENOR I

286

[Brisk]

C

TENOR I

TENOR II

BASS

O

For this, this will we give

this will we give thanks, for this will we give

this, this will we give thanks, for this will we give

For this, this will we give thanks, for this will we give

289

C

T

T

B

O

thanks un - to thee, O Lord

thanks un - - to thee, O Lord

thanks, give thanks un - to thee, O Lord and sing

thanks, give thanks un - to thee, O Lord

7 6

291

C and sing prai-ses, sing prai-ses, sing prai-ses un -

T and sing prai-ses, sing prai-ses, sing prai-ses un -

T prai-ses, sing prai-ses, sing prai-ses un -

B and sing prai-ses, sing prai-ses un -

O #3 4 3 7 4 3 6 #3

294

C to thy name, and sing prai - ses, sing prai - ses,

T to thy name, and sing prai - ses, sing prai - ses,

T to thy name, and sing prai - ses, sing prai - ses,

B to thy name, sing prai - ses, sing prai - ses,

O # 4 3 4 3

296

C
sing, prai-ses un-

T
sing, sing, sing prai-ses un-

T
sing, sing prai-ses un-

B
sing, sing prai-ses un-

O
6 6 6 6 6 5 6

298

C
to thy name,

T
to thy name, sing,

T
to thy name, sing,

B
to thy name, sing,

O
6 6 6 6

300

C
sing ——— prai - ses un - to thy name.

T
— sing, sing ——— prai - ses un - to thy name.

T
sing, sing prai - ses un - to thy name.

B
sing, sing prai - ses un - to thy name.

O
6 5 6

CHORUS

302

Tr
Bles - sed, bles - sed, bles - sed be my ——— strong

CONTRATENOR

C
Bles - sed, *bles - sed,* *bles - sed* be my ——— strong

TENOR

T
Bles - sed, *bles - sed,* *bles - sed* be my ——— strong

BASS

B
Bles - sed, *bles - sed,* *bles - sed* be my strong

O

3

306

Tr
hel - per

C
hel - per and prai - sed be the God of

T
hel - per and prai - sed be the God, the God of

B
hel - per

O

310

Tr
and prai - sed be the

C
my sal - va - tion, and prai - sed be the

T
my sal - va - tion, my sal - va - tion, and

B
and prai - sed be the God, and

O

314

Tr
 God, and prai - sed be the God, and prai - sed be the

C
 God, and prai - sed be the God, and prai - sed be the

T
 prai - sed be the God, and prai - sed be the God, the

B
 prai - sed be the God, and prai - sed be the God, the

O

318

Tr
 God of my sal - va - tion, and

C
 God of my sal - va - tion, and

T
 God of my sal - va - tion, and

B
 God of my sal - va - tion, and prai - sed be the

O

322

Tr
 prai - sed be the God, and prai - sed be the God, and

C
 prai - sed be the God, and prai - sed be the God, and

T
 prai - sed, and prai - sed be the God, and prai - sed be the

B
 God, and prai - sed be the God, and prai - sed be the

O

326

Tr
 prai - sed be the God of my sal - va - tion.

C
 prai - sed be the God of my sal - va - tion.

T
 God, the God of my sal - va - tion.

B
 God, the God of my sal - va - tion.

O

XIII. They that put their trust in the Lord

William Davis

Treble

Contratenor

Tenor

Bass

Organ

Cornet

4

O

8

O

13

CONTRATENOR SOLO

C

O

They that put their trust in the Lord shall be ev'n as the mount

6 5 6 6 7 7
5 4 3 #

18

C Si - on, they that put their trust in the Lord shall be ev'n

O

6 6 5 6 # 6 6

4 2 #4 2

23

C as the mount Si - on: which may not be re -

O

7 7 6

#

27

C mov'd, but stan - deth fast for

O

6 7 6 7 6 6 7 7

#

31

C ev - er, which may not be re - mov'd,

O

6 # 6 # 7 6

35

C but stan-deth fast, stan-deth fast for ev - er.

O

6 6 7 6 7 6 5 4 3

40

Organ
Cornet

45 BASS SOLO

B As the hills stand round _____ a-bout Je - ru - sa - lem:

O 6 7 # (#) 6 6 76
4
2

51 VERSE CONTRATENOR

C so stands the Lord round _____ a - bout his peo - ple,

TENOR

T so stands the Lord _____ round _____ a - bout his peo - ple,

BASS

B so stands the Lord _____ round _____ a - bout his peo - ple,

O 6 7 #

54

C from this time forth for ev - er - more, from this time

T from this time forth for ev - er - more, for ev - er - more, from

B from this time forth for ev - er, ev - er more,

O 6 6 4 3 #

56

C
 forth for ev - er more, for ev - er - more, from this time forth for

T
 this time forth for ev - er, ev - er - more, from this time

B
 from this time forth for ev - er more, from this time forth for ev - er,

O
 6 # 6 # 6 6

58

C
 ev - er - more, for ev - er more, from this time forth for

T
 forth for ev - er, ev - er - more, from this time

B
 ev - er more, for ev - er more, from this time forth for ev - er,

O
 6 7 4 3 6 6
 4 5 3

60

C
 ev - er - more, for ev - er more.

T
 forth for ev - er, ev - er - more.

B
 ev - er more, for ev - er - more.

O
 6 6 7 4 3
 4 5 3

185 3

61 Organ
Cornet

64

TENOR SOLO

T 8

For the rod of the un-god - ly comes not in - to the lot of the righ - teous,

Organ

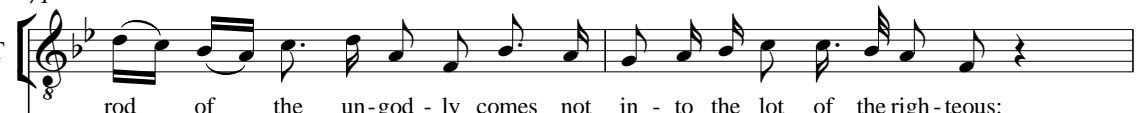
6 7 8 6 4 3

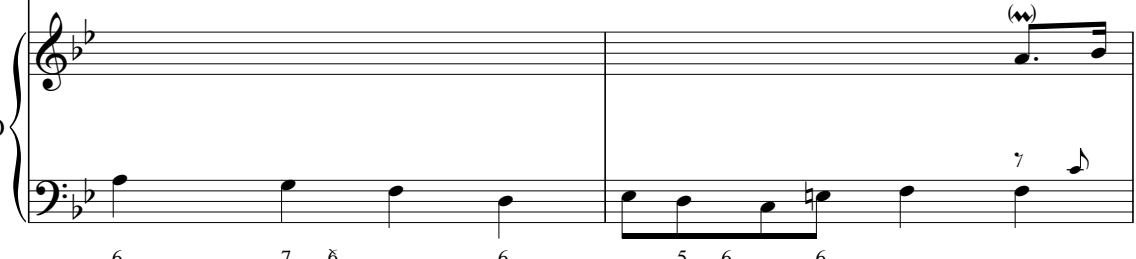
69

T 8

for the

71

T  rod of the un-god - ly comes not in - to the lot of the righ - teous:

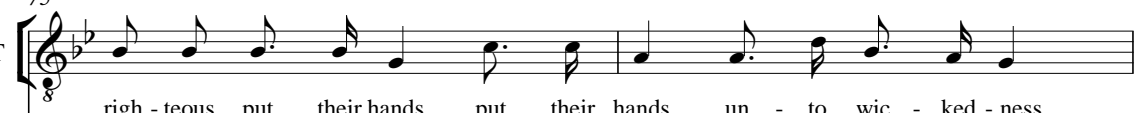
O 


73

T  lest the

O 

75

T  righ - teous put their hands, put their hands un - to wic - ked - ness,

O 

77

T  lest the

O 

79

T 8

righteous put their hands, put their hands unto wickedness,

O

6 6 5 6 4 3

81

T 8

lest the

O

83

T 8

righteous put their hands, put their hands unto wickedness.

O

6 5 6 4 3

85

T 8

O

VERSE
CONTRATENOR

C Do well, do well, O Lord:

T Do well, do well, O Lord:

B Do well, do well, O Lord: un - to those that are

O **3**
6 6 7 6 6 6 6 6

92

C and true of heart, and

T and true of heart, un - to those that are good and

B good and true of heart, and

O 6 4 3 6 7 6 5 # 6

97

C true of heart, to those that are good and true of

T true of heart, and true of

B true of heart and true of

O 4 # 6 7 6 5 6 6 7 7 6

102

C heart, and true of heart, to those that are good and

T heart, and true of heart, and

B heart, and true of heart, and

O

6 4 3 6 7 6 5 (6) 6

107

C true of heart, and true of heart.

T true of heart, and true of heart.

B true of heart, and true of heart.

O

7 7 6 6 4 3

111

B

O *f*

7 7 6 4 3
3 3 4

114 BASS SOLO

B As for such as turn, turn,

O *p*

6 6 6

116

B *turn back,*

O *f*

7
3

118

B *as for such as*

O *p*

7 6 4 3 6
3 4

120

B *turn, turn, turn*

O *f*

6 6 6

122

B *back: the*

O

7 7 6 4 #
3 4

124

B *Lord shall lead them forth,*

O *p f*

6 # 5 6 #

126

B *the*

O

128

B Lord shall lead _____ them forth _____

O *p*

6

130

B with the ev - il, with the ev - il,

O *p* *f* *p* *f*

6 6

132

B with the ev - il with the ev - - -

O *p* *f*

6 6

134

B - - il, ev - il do - ers, with the

O *f* *p*

6 6 4 3

136

B ev - il, with the ev - il, with the

O *f* *p* *f* *p*

138

B ev - il, with the ev - - - il, ev - il do - ers;

O *f* *p* *f*

6 6 4 3

B

O

VERSE
TREBLE

CHORUS

Tr

but

C

CONTRATENOR

but peace, peace shall be up - on Is - rael, but

T

TENOR

but peace, — peace shall be up - on — Is - rael, but

B

BASS

but peace, — peace shall be up - on Is - rael, but

O

3

6 (7) 6 7 6 (#)

VERSE

Tr

peace, peace shall be up - on Is - rael,

C

peace, peace shall be up - on Is - rael, but

T

peace, peace shall be up - on Is - rael, but

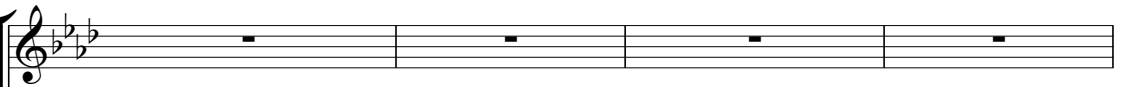
B


peace, peace shall be up - on Is - rael, but


O


7 6 6


153

Tr 

C 

T 

B 

O 

157

CHORUS

Tr 

C 

T 

B 

O 

$\flat 3$ 6 $\flat 3$ (#)

161 VERSE CONTRATENOR

C Hal - le - lu - jah, Ha - - - - - le lu - jah,

TENOR

T Hal - le - lu - jah, Ha - - - - - le lu - jah,

BASS

B Hal - le

O

4 3 4 3 7 6 4 3

164

C Hal - le

T Hal - le lu - jah, Hal - - - - - le - lu - jah,

B lu jah, Ha - - - - - le - lu - jah,

O

4 3 4 #3 7 6 7 6 #

167

C lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - - - - -

T Hal - le - lu - jah, Hal - le - lu - jah, Hal - - - - -

B Hal - le - lu - jah, Hal - le - lu - jah, Hal - - - - -

O

4 3 4 3 4 3 4 3 4 #3 7 #

170

C le - lu - jah, Hal

T le - lu - jah, Hal

B le - lu - jah, Hal

O

7 6 # 7 6

172

C le-lu - jah, Hal

T le-lu - jah, Hal

B le - lu - jah Hal

O

7 7 6 7

174

C le - lu - jah, Hal le - lu - jah.

T le - lu - jah, Hal le - lu - jah.

B le - lu - jah, Hal le - lu - jah.

O

6 6

CHORUS
TREBLE

Tr Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

C Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

T Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

B Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

O # # 6 7 #

178

Tr lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

C lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

T lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Ha - le - lu - jah, Hal - le -

B lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

O 6 # 6 4 3

XIV. Why standeth Thou so far off O Lord?

William Davis

Treble

Contratenor I

Contratenor II

Tenor

Bass

Organ

Cornet

3

O

6

VERSE

CONTRATENOR I

C

Why stand - eth

CONTRATENOR II

C

Why stand - eth thou so far off O Lord

O

5 6 6 5 6 7 6 # 5 6

3 4

9

C thou so far off O Lord

C and hi-dest thy face in the need-ful time of trou-ble, in the

O 6 5 6 7 6 # # 6

12

C and hi dest thy face in the need ful time of trou ble, in the need ful time of

C need ful time.of trou ble and

O 6 # # 6 6 b 7 4 #3

15

C trou-ble and hi - dest thy face in the need-ful time, in the need-ful time of

C hi - dest thy face and hi - dest thy face in the need-ful time, in the need-ful time of

O # # 6 # 4 #3

17

C trou - ble, in the need - ful time of trou - ble, the

C trou - ble, in the need - ful time of trou - ble, in the need - ful

O b6 7 # b #

19

C need - ful time___ of trou - ble?

C time___ of trou - - - - - ble?

O ♭ 7 8 6 5 6 7 4 #3
#3 4 #3 4 5 #3

21

Cornet

24

27

C

CONTRATENOR II

C For the un - god - ly hath made boast of his

O 3
5 6 6 6 6 7 4 #3 6 5

31 CONTRATENOR I

C For the un - god - ly hath made

C own heart's de - sire

O 4 3 5 6 6 7 6

tr

35

C boast of his own heart's de - sire

C and speak - eth good of the

O 6 # 6 # #

39

C and speak - est good of the

C co - ve-tous whom God ab - ho - reth

O 6 6 6 6 7 #3 6 4

43

C co - ve-tous whom God ab - ho - reth

C he is so proud that he

O 6 5 6 7 5 #4 6

47

C he is so proud that he cares not for God,

C *tr* cares not for God, he is so proud that he

O

7 7 5 #4 5 5 6 7 5 #4 5
 3 3 2 3 4 #3 #3 2 #3

51

C he is so proud that he cares not for God, so

C cares not for God, he is so proud, he

O

5 6 7 5 #4 5 #5 6 7 #
 4 3 #3 #3 2 #3 4 3 #3 #

55

C proud he cares not, so proud he cares not, he

C cares not, so proud— he cares not, so proud— he

O

5 3 7 5 3 7 5 3 7 b6 5 6
 4 4 3 4 3 4 4 3 4 4 3 6

59

C cares not for God nei - ther is

C cares not for God nei - ther is God,

O

7 # 7 6 5 5 b6

63

God, nei - ther is God, nei - ther is
 nei - ther is God, nei - ther is God, is

6 5 8 7 6 5 8 7

67

God in all his thoughts.

God in all his thoughts.

6 6 4 #

70 Cornet

6 6 4 #

74

78 CONTRATENOR I

C His ways are—

CONTRATENOR II

C His ways are— grie-vious, thy judg-ments are far, are— far out of his

O

6 6 7 7 #3

80

C grie-vious, thy judg-ments are far, are— far out of his sight,

C sight,

O his ways are— grie-vious, thy judg-ments are

5 6 6 7 7

82

C his ways are— grie-vious, thy judg-ments are far out— of his— sight

C far, are— far— out of his sight, out of his sight and

O

4 3 7 6 6 6 6 # 7 6

84

C and there-fore de - fi - eth

C there-fore de - fi - eth all, all his e - ne-mies and there-fore de -

O

#

95 Organ

97

99 CONTRATENOR I

he hath said in his heart I shall ne ver be cast

CONTRATENOR II

For he hath said in his heart I shall ne ver be castdown

6 4 #3 6 4 3

102

down, I shall ne ver be cast_ down,

I shall ne ver be cast_ down,

9 7 7 7 7 4 3

105

C be cast down,

C cast down, I shall ne - ver be cast

O 9/3 6/5 9 8 4 #3 #

107

C I shall ne - ver be cast down,

C down, I shall ne - ver be cast down,

O 7# 4 #3

109

C no harm shall hap - pen un - to me,

C

O 3 6 6 6 #

113

C no harm shall hap - pen un - to me,

C

O 6 # 6 4 #3

117

C no harm shall hap - - pen un - to me,

C no harm shall hap - - pen un - to me,

O 6 6 6 5 4 3

121

C no harm shall hap - - pen un - to me.

C no harm shall hap - - pen un - to me.

O 6 6 6 5 4 #3

125 Organ

O

127

O

129 CONTRATENOR I

C A - rise O Lord _____ and lift up thy _____

CONTRATENOR II

C A - rise O Lord and lift up thy

O **3**

♭ 6 9 # 7 6 6 6 7
5 4 #3

133

C hand, a - rise O Lord _____ and

C hand, a - rise O Lord and

O

♭ 6 9 # 7 6

137

C lift up thy _____ hand, break the pow'r,

C lift up thy hand, break the pow'r,

O

♭ 6 7 # # ♭
5 4 #3

141

C break the pow'r, help the

C break the pow'r, take a - way his _____ un - god - li - ness,

O

6 ♭

145

fa - ther-less, help the poor, the fa - ther-less

help the poor, help the fa - ther-less

#4 6 7 #5 #3 8 #5 #3

149

un - to their right

un - to their right that the man of the earth be no more ex -

7 5 6 4 #3 # # 6 #3 6 6 5

152

that the man of the earth be no more ex - al - ted a-against them,

al - ted a-against them, that the man of the earth be no more ex -

6 6 5 # # 6 6 5

156

that the man of the earth be no more ex - al - ted a - gainst them, be no more ex -

al - ted a-against them, be no more ex - al - ted,

6 6 5

160

C al - ted, ex - al -

C be no more ex - al -

O

6 5
4 3

6 5
4 #3

163

C - - - - - ted a - gainst_

C - - - - - ted a - gainst_

O

4 #3

165

C them, ex - al - ted, ex -

C them, ex - al - ted, ex -

O

6 5
4 2

6 5
3

167

C al - ted a - gainst_ them.

C al - ted a - gainst_ them.

O

4 #3

CHORUS
TREBLE

170

Tr
Help the fa - ther-less and poor, help the

C
CONTRATENOR
Help the fa - ther-less and poor, help the

T
TENOR
Help the fa - ther-less and poor, help the

B
BASS
Help the fa - ther-less and poor, help the

O
3
6 6 6 6 6 # 6

174

Tr
fa - ther-less and poor

C
fa - ther-less and poor

T
fa - ther-less and poor that the man of the earth be no

B
fa - ther-less and poor that the man of the

O
6 6 6 # # # 6 6 #4

177

Tr  that the


C  that the man of the earth be no more ex - al - ted a -

T  more ex - al - ted a - gainst them, no more ex - al - ted a - gainst

B  earth be no more ex - al - ted, no more ex - al - ted a - gainst

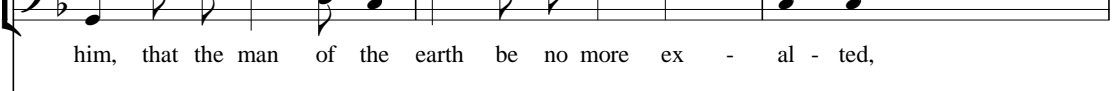
O  6 5 8 # 7 # # 6 5 #


180

Tr  man of the earth be no more ex - al - ted a - gainst them, a -

C  gainst them, a - gainst_ them, that the man of the earth be no

T  them, no more ex - al - ted, that the man of the

B  him, that the man of the earth be no more ex - al - ted,

O  # # 6 6 6 5 # 6

**THE LIFE AND WORKS OF WILLIAM
DAVIS**

(c. 1675/6–1745)

THREE VOLUMES, VOLUME III: EDITION
(CONTINUED)

DAVID NEWSHOLME

PhD

UNIVERSITY OF YORK

MUSIC

JUNE 2013

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XV. Magnificat

William Davis

CHORUS

Musical score for the Chorus of the Magnificat. It includes parts for Treble I, Contratenor, Tenor, Bass, and Organ. The lyrics are: "My soul doth mag - ni -".

4

Musical score for the continuation of the Magnificat. It includes parts for Treble (Tr), Contratenor (C), Tenor (T), Bass (B), and Organ (O). The lyrics are: "fy the Lord: and my spi - rit hath re - joic'd, hath re - joic'd".

9

Tr *joic'd in God my Sa - vi - our, - in - God my Sa -*

C *in God my Sa - vi - our, in God my*

T *joic'd in God my Sa - vi - our, in God my—*

B *spi - rit hath re - joic'd in God my Sa - viour, in God my—*

O

14

Tr *- vi - our, in God my Sa - - vi - our.*

C *Sa - vi - our, in God my Sa - vi - our.*

T *Sa - vi - our, in God my— Sa - vi - our.*

B *Sa - vi - our, in God my— Sa - vi - our.*

O

19

Tr

VERSE

C

For he hath re - gard - ed:

T

For he hath re - gard - ed: the low - li -

B

For he hath re - gard - ed: the low - li - ness, the low - li -

O

24

Tr

C

the low - li - ness, the low - li - ness of his hand - mai - den.

T

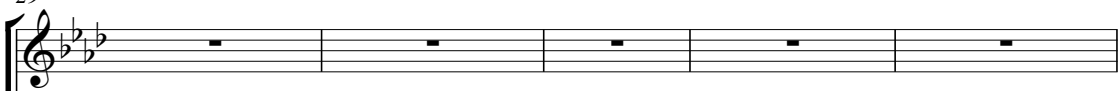
ness, the low - li - ness of his hand - mai - den.

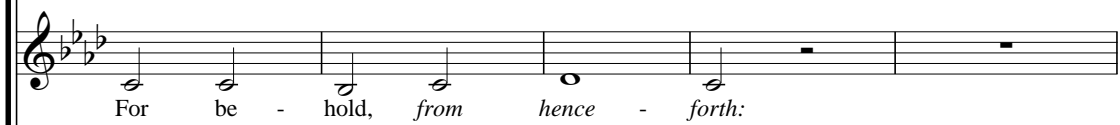
B

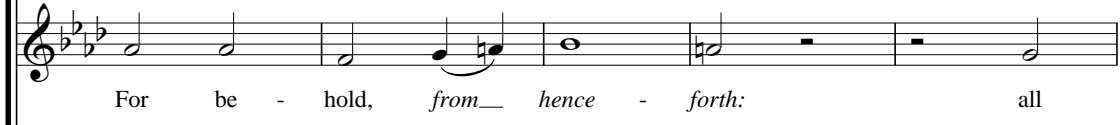
ness, the low - li - ness, the low - li - ness of his hand - mai - den.


O

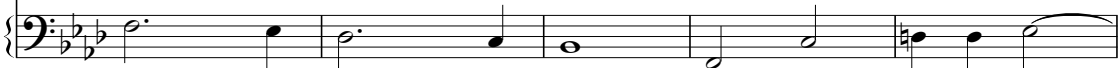
29

Tr 

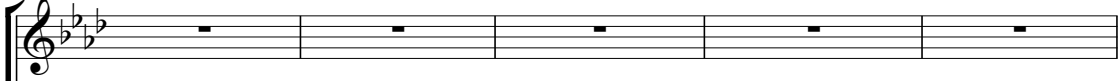
C  For be - hold, from hence - forth:

T  For be - hold, from_ hence - forth: all

B  For be - hold, from hence - forth: all ge - ne - ra -

O  For be - hold, from hence - forth: all ge - ne - ra -

34

Tr 

C  all ge - ne - ra - ti - ons shall call, shall call_

T  ge - ne - ra - ti - ons_ shall call, shall call me_ bles - sed,

B  - ti - ons shall call, all ge - ne - ra - tions shall call_

O  - ti - ons shall call, all ge - ne - ra - tions shall call_

39

Tr

C
me bles-sed, shall call, shall call, shall call me

T
shall call me bles-sed, shall call, shall call, shall call me

B
me bles-sed, shall call, shall call, shall call me

O

44

TREBLE I VERSE

Tr
For he that is mighty hath

TREBLE II
Tr
For he that is mighty hath

C
bles - sed.

T
bles - sed.

B
bles - sed. For he that is mighty hath

O

49

Tr *mag - ni - fi - ed me: and ho - ly, ho - ly is _____ his name,*

Tr *mag - ni - fi - ed me: and ho - ly, ho - ly is his name,*

C

T

B *mag - ni - fi - ed me: and ho - ly, ho - ly is his name, and ho - ly,*

O *mag - ni - fi - ed me: and ho - ly, ho - ly is his name, and ho - ly,*

54

Tr *ho - ly, ho - - - ly _____ is his name.*

Tr *ho - ly, ho - ly, ho - ly, ho - ly _____ is his name.*

C

T

B *ho - ly, and ho - ly is his name.*

O *ho - ly, and ho - ly is his name.*

CHORUS
TREBLE

57

Tr 
And his mer - cy is on them, his mer - cy is on

C 
And his mer - cy is on them, his mer - cy is on

T 
And his mer - cy is on them, his mer - cy is on

B 
And his mer - cy is on them, his mer - cy is on

O 

61

Tr 
them, on them that fear him: through - out all ge - ne - ra - ti - ons,

C 
them, on them that fear him:

T 
them, on them that fear him:

B 
them, on them that fear him: through - out all ge - ne -

O 

66

Tr through - out all ge - ne - ra - - - - ti - ons.

C through - out all ge - ne - ra - - - - ti - ons.

T through - out all ge - ne - ra - ti - ons.

B ra - ti - ons, all ge - ne - ra - ti - ons.

O

71 VERSE

Tr He hath shew - ed strength with _____ his arm, he _____

C He hath shew - ed strength with _____ his arm: he _____

T

B He hath shew - ed strength with _____ his arm: he _____

O

76

Tr *hath scat-ter - ed, he hath scat-ter'd the*

C *hath scat-ter - ed, scat-ter - ed, scat-ter'd the proud, the*

T

B *hath scat-ter - ed, scat-ter - ed, he hath scat - ter -*

O *hath scat-ter - ed, scat-ter - ed, he hath scat - ter -*

81

Tr *proud, the proud in the i-ma - gi -*

C *proud, the proud in the i - ma - gi - na - tion of their*

T

B *ed the proud in the i - ma - gi - na - tion of their*

O *ed the proud in the i - ma - gi - na - tion of their*

86

Tr *na - tion of _____ their hearts, of _____ their hearts.*

C *hearts, of _____ their hearts, of their _____ hearts.*

T

B *hears, in the i - ma - gi - na - tion of their hearts.*

O

90

Tr *He hath put down the*

C *He hath put down the migh - ty from _____ their*

T

B *He hath put down the migh - ty*

O

95

Tr *migh - ty from — their seat, the migh - ty from —* *from*

C *seat, — the migh - ty from — their seat:*

T

B *from, the migh - ty from their seat, the migh - ty from their seat, the*

O

100

Tr *their seat: and hath ex -*

C *and hath ex - al - ted the*

T

B *migh - ty from their seat: and hath ex - al - ted the*

O

104 *al - ted the hum - ble, the hum - ble and meek.*

Tr *hum - ble and meek, the hum - ble and meek.*

C *hum - ble and meek, the hum - ble and meek.*

T

B *hum - ble and meek, the hum - ble and meek.*

O *hum - ble and meek, the hum - ble and meek.*

108 CHORUS

Tr He _____ hath

C He hath fil - led the hun - gry, he _____ hath

T He hath fil - led the hun - gry, he _____ hath

B He hath fil - led the hun - gry, he hath fil - led the

O He hath fil - led the

113

Tr
fil - led the hun - gry with good things: and the rich, and the

C
fil - led the hun - gry with good things: and the rich, and the

T
fil - led the hun - gry with good things: and the rich, and the

B
hun - gry, the hun - gry with good things: and the rich and the

O
hun - gry, the hun - gry with good things: and the rich and the

118

Tr
rich he hath sent emp - ty a way.

C
rich he hath sent emp - ty a way.

T
rich he hath sent emp - ty a - - way.

B
rich he hath sent emp - ty a - - way.

O
rich he hath sent emp - ty a - - way.

122

Tr

VERSE

C

He re - mem - b'ring his mer - cy

T

He re - mem - b'ring his mer - cy hath

B

He re - mem - b'ring his mer - cy hath hol - pen his

O

127

Tr

C

hath hol - pen his ser - vant Is -

T

hol - pen his ser - vant Is - ra - el,

B

ser - vant, ser - vant Is - ra - el, his ser - vant

O

132

Tr

C

T

B

O

ra - el, hath hol - pen his ser - vant Is -

hath hol - pen his ser - vant

Is - ra - el, hath hol - pen his ser - vant

136

TREBLE I

VERSE

Tr

TREBLE II

Tr

C

T

B

O

as he pro - mi - sed, as

as he pro - mi - sed, as

ra - el:

Is - ra - el:

Is - ra - el: as he pro - mi - sed, as

141

Tr *he pro - mi - sed to our fore - fa - thers,*

Tr *he pro - mi - sed to our fore - fa - thers,*

C

T

B *he pro - mi - sed to our fore - fa - thers, A -*

O *he pro - mi - sed to our fore - fa - thers, A -*

146

Tr *A - bra - ham and his seed, for ev - er, A -*

Tr *A - bra - ham and his seed, for ev - er,*

C

T

B *- bra - ham, A - bra - ham and his seed, for ev - er, A -*

O *- bra - ham, A - bra - ham and his seed, for ev - er, A -*

151

Tr *bra - ham and his seed, his seed for ev - er,*

Tr *and his seed, his seed for ev - er,*

C

T

B *bra - ham and his seed, for ev - er,*

O *bra - ham and his seed, for ev - er,*

155

Tr *and his seed, his seed for ev - er.*

Tr *and his seed, his seed for ev - er.*

C

T

B *and his seed, for ev - er.*

O *and his seed, for ev - er.*

158 [CHORUS]
TREBLE

Tr
Glo - ry be to the Fa-ther

CONTRATENOR

C
Glo - ry be to the Fa-ther, Glo - ry be to the Fa-ther

TENOR

T
Glo - ry be to the Fa-ther, Glo - ry be to the Fa-ther

BASS

B
Glo - ry be to the Fa-ther, to the

O

163

Tr
and to the Son and to the Ho - ly

C
and to the Son and to the Ho - ly

T
and to the Son and to the Ho - ly

B
Fa-ther and to the Son and to the Ho - ly

O

168

Tr *Ghost;* As it

C *Ghost;* As it was in the be - gin - ning,

T *Ghost;* As it was in the be - gin - ning, is now, is

B *Ghost;* As it was in the be - gin - ning, is now,

O

173

Tr was in the be - gin - ning, is now, and

C was in the be - gin - ning, is now, and ev - er shall be, and

T now, the be - gin - ning is now, and ev - er shall be,

B and ev - er shall be, and ev - er shall

O

178

Tr *ev - er shall be, shall be, world — with - out end*

C *ev - er shall be, shall be, world — with - out end.*

T *and ev - er shall be, world — with - out end.*

B *be, and ev - er shall be, world — with - out end.*

O *be, and ev - er shall be, world — with - out end.*

183

Tr *A - men, A - men, — A - men.*

C *A men, A - - - men.*

T *A - men, A - - - men.*

B *A - - - men.*

O *A - - - men.*

XVI. Nunc dimittis

William Davis

CHORUS

Treble
Contratenor
Tenor
Bass
Organ

Lord, now let-test thou thy ser - vant de -
Lord, now let-test thou thy ser-vant de-
Lord, now let-test thou thy ser-vant, thy ser-vant de -
Lord, now let-test thou thy ser-vant de -

5

Tr
C
T
B
O

part in peace: ac - cord - ing to thy word.
part in peace: ac - cord - ing to thy word.
part in peace: ac - cord - ing to thy word.
part in peace: ac - cord - ing to thy word.

10

Tr

VERSE

C

For mine eyes have seen, have seen thy sal - va - ti -

T

8 For mine eyes have seen, have seen thy sal - va - ti -

B

For mine eyes have seen, have seen thy sal - va - ti -

O

15

Tr

C

on; Which thou hast pre-par - ed, which thou

T

8 on; Which thou hast pre-par'd, pre - par - ed:

B

on; Which thou hast pre-par - ed, pre - par'd, which thou hast pre par -

O

20

Tr

C

hast pre par'd: _____ be - fore the face, be - fore the face of all _____

T

8

be - fore the face, _____ the face, be - fore the face of all _____

B

ed: be - fore the face, _____ the face, be - fore the face _____ of all

O

25

Tr

C

peo - ple, be - fore the face of all _____ peo - ple;

T

8

_____ peo - ple, be - fore the face of all _____ peo - ple;

B

peo - ple, be - fore the face _____ of all peo - ple;

O

29 VERSE

Tr
To be a light, a light to ligh - ten the Gen - tiles,

C

T

B
To be a light to ligh - ten the Gen - tiles,

O **3**

34

Tr
to be a light to ligh - ten the Gen - tiles:

C

T

B
to be a light, a light to ligh - ten the Gen - tiles:

O

39

Tr  and to be the glo - ry of thy peo - ple Is - ra -

C 

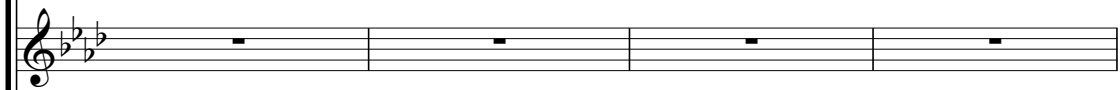
T 

B  and to be the glo - ry, the glo - ry of thy peo - ple, thy peo - ple,

O 

44

Tr  -el, and to be the glo - ry, the glo - ry, the

C 

T 

B  and to be the glo - ry, the glo - ry, the glo - ry, the

O 

48

Tr
glo - - - - - ry of

C

T

B
glo - - - - - ry of

O

52

Tr
thy peo - ple Is - rael, the glo - - - - -

C

T

B
thy peo - ple Is - rael, the glo - - - - -

O

56

Tr
- - - - ry of thy peo - ple Is - rael.

C

T
8

B
- - - - ry of thy peo - ple Is - rael.

O

60 CHORUS

Tr
Glo - ry be to the Fa - ther, Glo - ry be to the

C
Glo - ry be to the Fa - ther, Glo - ry be to the

T
8
Glo - ry be to the Fa - ther, Glo - ry be to the

B
Glo - ry be to the

O
ff
Glo - ry be to the

65

Tr *Fa - ther* and to the Son and to the Ho - ly

C *Fa - ther* and to the Son and to the Ho - ly

T *Fa - ther* and to the Son and to the Ho - ly

B *Fa - ther* and to the Son and to the Ho - ly

O *Fa - ther* and to the Son and to the Ho - ly

70

Tr Ghost; as it was in the be - gin - ning, is

C Ghost; as it was in the be - gin - ning, as it was in the be - gin - ning, is

T Ghost; as it was in the be - gin - ning, as it was in the be - gin - ning, is

B Ghost; as it was in the be - gin - ning, is

O Ghost; as it was in the be - gin - ning, is

75

Tr
now, is — now, and

C
now, is now, and *ev - er shall* be,

T
8
now, is now, and *ev - er shall*

B
now, is now, and *ev - er shall* be,

O

80

Tr
ev - er shall be, shall be: world — with-out end.

C
and *ev - er shall* be: world — with-out end.

T
8
be, and *ev - er shall* be: world — with-out end. A -

B
and *ev - er shall* be: world — with-out end.

O

Tr
A - - - - - men, A - men.

C
A - - - - - men, A - - - - - men, A - - - - - men.

T
- - - - - men, A - - - - - men, A - - - - - men, A - - - - - men.

B
A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men.

O

XVII. Jubilate in D minor

Version A

William Davis

CHORUS

Treble

Contratenor

Tenor

Bass

Organ

O be joy-ful in the Lord all ye

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

O be joy-ful in the Lord all ye

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

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

#5 6 6
ø 5

3

Tr

C

T

B

O

lands, all ye lands, serve the Lord with glad-ness, serve the

lands, all ye lands, serve the Lord with glad-ness, serve the

lands, all ye lands, serve the Lord with glad-ness, serve the

lands, all ye lands, serve the Lord with glad-ness, serve the

lands, all ye lands, serve the Lord with glad-ness, serve the

5 6 6 # 7

6

Tr
Lord with glad - ness and come be - fore his

C
Lord with glad - ness and come be - fore his pre - sence with a

T
8
Lord with glad - ness

B
Lord with glad - ness and

O

#

8

Tr
pre - sence with a song, with a song, his _____ pre - sence with _____ a song.

C
(tr)
song, his pre - sence with a song, his pre - sence with a song.

T
8
and come be - fore his pre - sence, his pre - sence with a song.

B
come be - fore his pre - sence with a song, his pre - sence with a song.

O

#4 6 6 6 7 b5 # 4 #

2

11 DECANI CANTORIS

Tr
be ye sure that the Lord he is God, it is he that hath made us

C
be ye sure that the Lord he is God, it is he that hath made us

T
be ye sure that the Lord he is God, it is he that hath made us (tr)

B
be ye sure that the Lord he is God, it is he that hath made us (tr)

O

5 6 6 5
3 4 4 #

15 CHORUS

Tr
and not we our - selves, we are his

C
and not we our - selves,

T
and not we our - selves, we are his peo - ple, we are his (tr)

B
and not we our - selves, we are his peo - ple (tr)

O

5 6 6 5
3 4 4 #

18

Tr
 peo - ple and the sheep of his pas - ture

C
 we are his peo - ple and the sheep of his pas - ture *tr*

T
 peo - ple and the sheep of his pas - ture *(tr)*

B
 and the sheep, the sheep of his pas - ture

O

7 # 7 6 5

21 [CHORUS]

Tr
 O go your way in - to his gates, in -

C
 O go your way, O go your way in - to his

T
 O go your way in - to his

B
 O go your way in -

O

24

Tr
- to his gates with thanks - giv - ing and in - to his courts and

C
gates, in - to his gates with thanks - giv - ing and in - to his courts, and

T
gates, in - to his gates with thanks - giv - ing and in - to his

B
to his gates with thanks - giv - ing and in - to his courts,

O

27

Tr
in - to his courts with praise, be thank - ful in - to

C
in - to his courts with praise, be thank - ful un - to him and speak good of his

T
courts, his courts with praise, be thank - ful un - to him and speak good of his

B
his courts with praise, be thank - ful un - to him and speak good of his

O

30

Tr *tr*
 him and speak good of his name, be thank - ful un - to

C
 name, speak good of his name, of his___

T
 name, be thank - ful un - to him, be thank - ful un - to

B
 name, speak good of his name, be thank - ful un - to

O

32

Tr
 him and speak good of his name, of his name.

C *tr*
 name, be thank - ful un - to him and speak good of his name.

T *tr*
 him and speak good___ of his name.

B
 him and speak good of his name, of his name.

O

35 VERSE
C'TENOR [Slow]

C For the Lord is gra - cious, the Lord is

TENOR

T For the Lord is gra - cious for the Lord is gra - cious, is

BASS

B For the Lord is gra - cious, the Lord is gra - cious, is

O

6 6 6 5

38

C gra - cious, his mer - cy, his mer - cy, his mer - cy is

T gra - cious, his mer - cy, his mer - cy, his mer cy is

B gra - cious his mer - cy, his mer - cy, his mer - cy is

O

7

41

C ev - er last - ing and his truth en - dures

T ev - er - last - ing and his truth, his truth en - dures from ge - ne - ra -

B ev - er last - ing and his truth en - dures

O

7 4 # 7 #

44

C *tr*
from ge - ne - ra - tion to ge - ne -

T *tr*
- tion to ge - ne - ra - tion.

B

O # 6 6 4 # 6 5 6 6
#4

47

C *(tr)* *tr* *tr*
ra'... tion from ge - ne - ra - tion to ge - ne - ra - tion,

T
from ge - ne - ra - tion to ge - ne - ra - tion, from

B *tr*
from ge - ne - ra - tion to ge - ne - ra - tion,

O 4 # 6 # 6 5 4 #
5

51 [Slow]

C *(tr)* *tr*
from ge - ne - ra - tion to ge - ne - ra - tion.

T
- ge - ne - ra - tion to ge - ne - ra - - - - - tion.

B *tr*
from ge - ne - ra - tion to ge - ne - ra - - - - - tion.

O 6 7 6 6 5 6 # 6 4 #

CHORUS
TREBLE

55

Tr
Glo - ry be to the Fa - ther and

C
CONTRATENOR
Glo - ry be to the Fa - ther, the Fa - ther and

T
TENOR
Glo - ry be to the Fa - ther, glo - ry be to the Fa - ther and

B
BASS
Glo - ry be to the Fa - ther, glo - ry, glo - ry be to the Fa - ther and

O

#4 6 6
2

59

Tr
to the Son and to the Ho - ly Ghost; As it was in

C
to the Son and to the Ho - ly Ghost; As it was in

T
(tr)
to the Son and to the Ho - ly Ghost; As it was in

B
to the Son and to the Ho - ly Ghost; As it was in

O

4 # 6 6

63

Tr
the be-gin-ning and is now and ev - er shall be, ev - er shall

C
the be - gin-ning and is now and ev - er shall be, ev - er shall

T
the be - gin - ning and is now and ev - er shall be, ev - er shall

B
the be-gin - ning and is now ev - er shall

O
6 4 #3 6 #

67

Tr
be, world with-out end. A - - - - men.

C
be, world with-out end. A men.

T
be, world with-out end. A - - - - men.

B
be, world with-out end. A - - - - men.

O
#

XVIII. Jubilate in D minor

Version B

William Davis

CHORUS

Treble

Contratenor I

Contratenor II

Tenor

Bass

Organ

O be joy - ful in the

O be joy - ful in the_

O be joy - ful in the_

O be joy - ful in the_

O be joy - ful in the

3

Tr

C

T

B

O

Lord all ye lands, serve the Lord with glad - ness and come be -

Lord all ye lands, serve the Lord with glad - ness and come be - fore,

Lord all ye lands, serve the Lord with glad - ness and come be - fore, and

Lord all ye lands, serve the Lord with glad - ness and

7 DECANI

Tr *tr*
 fore his pre - sence with a song. Be ye

C
 come be - fore his pre - sence with a song. Be ye

T
 come be - fore his pre - sence with a song. Be ye

B
 come be - fore his pre - sence with a song. Be ye

O

10 CANTORIS

Tr
 sure that the Lord he is God, it is he that hath made us

C
 sure that the Lord he is God, it is he that hath made us

T
 sure that the Lord he is God, it is he that hath made us

B
 sure that the Lord he is God, it is he that hath made us

O

13 CHORUS

Tr
and not we our - selves, we are his

C
and not we our - selves,

T
and not we our - selves, we are his peo - ple, we are his

B
and not we our - selves, we are his peo - ple

O

16

Tr
peo - ple and the sheep of his

C
we are His peo - ple and the sheep of his

T
peo - ple and the sheep of his

B
and the sheep, the sheep of his

O

18 [CHORUS]

Tr pas - ture O go your way in -

C pas - ture *tr* O go your way in - to his

T pas - ture O go your

B pas - ture O

O

21

Tr to his gates, in - to his gates with thanks - giv - ing

C gates, his gates with thanks - giv - ing, his gates with thanks - giv - ing

T way in - to his gates, his gates with thanks - giv - ing

B go your way in - to his gates with thanks - giv - ing

O

24

Tr
and in - to his courts and in - to his courts with praise,

C
and in - to his courts, and in - to his courts with praise, be

T
and in - to his courts, his courts with praise, be

B
and in - to his courts, his courts with praise, be

O

27

Tr
be thank-ful in - to him and speak good of his name, be

C
thank-ful un - to him and speak good of his name, of his name, be

T
thank-ful un - to him and speak good of his name, be thank-ful un - to him, be

B
thank-ful un - to him and speak good of his name, of his name, be

O

30

Tr
thank-ful un - to him and speak good of his name, of his name.

C
thank-ful un - to him and speak good of his name, of his *tr* name.

T
thank-ful un - to him and speak good of his name.

B
thank-ful un - to him and speak good of his name, of his name.

O

33

VERSE
CONTRATENOR I

C
For the Lord is gra - cious, the Lord is gra - cious, the Lord is

CONTRATENOR II

C
For the Lord is gra - cious, *the Lord is gra - cious, the Lord is*

TENOR

T
For the Lord is gra - cious, *the Lord is gra - cious, the Lord is*

BASS

B
For the Lord is gra - cious, *the Lord is gra - cious, the Lord is*

O

36

C
gra - cious his mer - cy is ev - er, ev - er -

C
gra - cious, his mer cy is ev - er - last - ing, ev - er -

T
gra - cious, his mer - cy is ev - er -

B
gra - cious, his mer - cy is ev - er last - ing, ev - er -

O

39

C
last - ing and his truth en - dures from ge - ne - ra - tion to ge - ne - ra -

C
last - ing and his truth en - dures from

T
last - ing and his truth en - dures from ge - ne - ra - tion to ge - ne - ra -

B
last - ing and his truth en - dures from

O

42

C
tion, from ge-ne - ra-tion to ge-ne - ra - tion, from ge - ne - ra

C
ge - ne - ra - tion to ge - ne - ra - tion, from ge - ne - ra - tion to ge - ne - ra

T
tion, from ge - ne - ra

B
ge - ne - ra - tion to ge - ne - ra - tion, from ge - ne -

O

7 #

45

C
tion to ge - ne - ra - tion. *tr*

C
tion to ge - ne - ra - tion. *tr*

T
- tion to ge - ne - ra - tion.

B
ra - tion to ge - ne - ra - tion.

O

CHORUS
TREBLE

48

Tr
Glo - ry be to the Fa - ther and

C
Glo - ry be to the Fa - ther, the Fa - ther and

T
Glo - ry be to the Fa - ther, glo - ry be to the Fa - ther and

B
Glo - ry be to the Fa - ther, glo - ry, glo - ry be to the Fa - ther and

O
#4 6
2

52

Tr
to the Son and to the Ho - ly Ghost; As it was in

C
to the Son and to the Ho - ly Ghost; As it was in

T
to the Son and to the Ho - ly Ghost; As it was in

B
to the Son and to the Ho - ly Ghost; As it was in

O
6 6

56

Tr
the be-gin-ning and is now and ev - er shall be, ev - er shall

C
the be - gin-ning and is now and ev - er shall be, ev - er shall

T
the be - gin - ning and is now and ev - er shall be, ev - er shall

B
the be-gin - ning and is now ev - er shall

O
the be-gin - ning and is now ev - er shall

60

Tr
be, world with-out end. A - - - - men.

C
be, world with-out end. A - - - - men.

T
be, world with-out end. A - - - - men.

B
be, world with-out end. A - - - - men.

O
be, world with-out end. A - - - - men.

XIX. Lord grant my just request

William Davis

Very Slow

Voice I
 Lord, Lord grant my just re - quest,

Voice II
 Lord, Lord grant my just re - quest,

Voice III
 Lord, Lord grant my just re - quest.

3

V I
 O hear my cry, O hear my cry and pray'rs of lips and

V II
 O hear my cry, O hear my cry and

V III
 O hear my cry, O hear my cry and pray'rs of lips and

6

V I
 pray'rs — that lips un - touch'd with guile — un - fold.

V II
 pray'rs — that lips un - touch'd with guile un - fold.

V III
 pray'rs — that lips un - touch'd with guile un - fold.

10

V I
 My cause be - fore thy high tri - bu - nal — try, thy high tri -

V II
 My cause be - fore thy high tri - bu - nal try, thy high tri -

V III
 My cause be - fore thy high tri - bu - nal try, thy high tri -

13

V I
 bu - nal _____ try and let _____ thine eyes, and

V II
 bu - nal try and

V III
 bu - nal try and let thine eyes, and

15

V I
 let _____ thine eyes my right - eous - ness, my right - eous ness_ be -

V II
 let _____ thine eyes my right - eous_ ness, my_ right - eous_ ness be -

V III
 let thine eyes my right - eous - ness, my right - eous - ness be -

18

V I *p*
 hold, my right - eous - ness_ be - hold.

V II *p*
 hold, my_ right - eous - ness be - hold.

V III *p*
 hold, my right - eous - ness be - hold.

XX. Ah! Nevermore shall these sad eyes

William Davis


Voice  
Ah! Ne-ver- more, ne-ver- more, ah!

Basso Continuo  

4
V 
Ne - ver - more shall_ these_ sad_ eyes, ah! Ne - ver - more,

Bc 

7
V 
ne - ver - more, ah! Ne - ver - more shall_ these_ sad_ eyes their

Bc 

10
V 
much. lov'd Da - mon_ view. Cold death is_ deaf to_

Bc 

13
V 
all my_ cries, cold_ death that pleas - ing_ sight_ de - nies no

Bc 

16

V fears_____ can___ fate, can fate_____ sub - due.

Bc

19

V Then what a loss,___ then

Bc

22

V what a loss___ does right_____ a - vail since that___ fair ob - ject___

Bc

25

V gone may the sun's beams for ev - er___ fail now___

Bc

28

V he___ is___ dead, now_ he___ is___ dead may night___ pre-vail its

Bc

31

V shade_____ best suits___ my_ mourn.

Bc

XXI. Assist you mighty sons of art

Version A

William Davis

Violin I

Violin II

Viola

Soprano

Contratenor

Bass

Basso Continuo

As-sist, as-sist you mighty, you

6 6

B

Bc

mighty, mighty sons of art. Assist, assist you

6

B

Bc

mighty, you mighty, mighty sons of

4# 6 6 6 # 6 # 6 7 6 4 5 4 3#

2

9

B
art in pleas - - - ingnotes your won- drous, won- drous

Bc
7 4 5 4 3
2

12

B
skill, your won- drous, won- drous skill im-part let mu-sic in its gay - est

Bc
4 # 7 6 # 4#
2

15

B
dress ap-pear, let mu-sic in its gay - est dress ap-pear to crown -

Bc
6 6 4 2 6 6
2

18

B
- this_ day the queen of_ all the_year, to crown_ this day the

Bc
6 6 4 # 7 6

21

B
queen of all the year, of all_ the year.

Bc
6 4 3 7 6 4 3

23 CONTRATENOR

C
Let ev'- ry voice, let ev'- ry voice con- spire to raise

Bc
6 6 4 5 # 4
2 2

26

C *tr* to raise their's and their pa-tron-ness,

Bc 5 # # # 4# 2

29

C their pa - tron-ness-es praise. Let the glad winds dif-fuse a-

Bc 6 4 3# 6 7 6

32 VIOLIN I

Vln I

VIOLIN II

Vln II

VIOLA

Vla

C round the sym - pa-thi - sing, sym - pa-thi - singsound. *tr*

Bc 6 6 4 #

35

C Let the glad winds dif-fuse a- round, dif-fuse a- round

Bc 4 6 6 7 6 2

38 VIOLIN I

Vln I

VIOLIN II

Vln II

VIOLA

Vla

C

the sym - pa - thi - sing, sym *tr* pa - thi - sing sound.

Bc

5 4 6 4 5 6 4 3
2 2

42 CONTRATENOR

C

whilst from the strings the

BASS

B

whilst from the

Bc

3

5 4 4
3 2 2

45

C

spright - ly notes start forth, start

B

strings the spright - ly notes start forth,

Bc

6 6

48

C

forth, start forth, start forth, the *tr*

B

start forth, start, start forth, the

Bc

6 6

51 VIOLIN I

Vln I

VIOLIN II

Vln II

VIOLA

Vla

C

spright - ly notes start forth

B

spright - ly notes start forth

Bc

6

54

Vln I

Vln II

Vla

Bc

57

Vln I

Vln II

Vla

CONTRATENOR

C

Bc

and

60

C

clothe them-selves with air, with air *tr*

BASS

B

and clothe them-selves with air, _____ with

Bc

6 #

63

C

from whence _____ they first took *tr*

B

air from whence _____ they first took *tr*

Bc

5 6 6 #
3 4

66 VIOLIN I

Vln I

VIOLIN II

Vln II

VIOLA

Vla

C

birth

B

birth

Bc

7 6 7 6
4 4

69

Vln I

Vln II

Vla

Bc

5 6 5

72

Vln I

Vln II

Vla

CONTRATENOR

C

BASS

B

Bc

and clothe them-selves with

and clothe them-selves with air, with

6

75

C

B

Bc

air from whence they

air from whence they

6 6

78 VIOLIN I

Vln I

VIOLIN II

Vln II

VIOLA

Vla

C

first took birth.

B

first took birth.

Bc

6

81

Vln I

tr

Vln II

Vla

Bc

84

Vln I

Vln II

Vla

SOPRANO

S

What migh - ty

CONTRATENOR

C

What migh - ty

BASS

B

What migh - ty

Bc

87

Vln I

Vln II

Vla

S

C

B

Bc

joys from mu - sic flow

joys from mu - sic flow

joys from mu - sic flow

joys from mu - sic flow

6

90

Vln I

Vln II

Vla

S

C

B

Bc

mu - sic the great - est

mu - sic the great - est good, — the great - est

mu - sic the great - est good, — the great - est good we

7 6 6 7^b #

93

Vln I *tr*

Vln II

Vla

S
good — we mor - tals know. What

C
good we mor - tals know. What

B
know, we mor - tals know. What

Bc

6 5 6 6 5 #

96

Vln I

Vln II

Vla

S

C

B

Bc

migh - ty joys from mu - sic

migh - ty joys from mu - sic

migh - ty joys from mu - sic

migh - ty joys from mu - sic

99

Vln I

Vln II

Vla

S
flow

C
flow

B
flow

Bc

mu - sic the great - est

good, the great - est

7 6 6 7^b

102

Vln I

Vln II

Vla

S
mu - sic the great - est good we mor - tals

C
good, the great - est good we mor - tals

B
good we know, we mor - tals

Bc
6 5 6 6 5

105

Vln I

Vln II

Vla

S

C

B

Cc

know, by which we taste of

know, by which we

know, by which we taste of heav'n be - -

6 8 7 8 7^b
4

108

Vln I

Vln II

Vla

S
heav'n be - - low, by which we taste of

C
taste of heav'n, of heav'n, by which we

B
low, by which we taste of heav'n be - -

Bc

111

Vln I

Vln II

Vla

S
 heav'n, _____ by which we taste _____ of

C
 taste of heav'n, we taste of

B
 low, _____ by which we taste _____ of

Bc

6 5 6
 4

114

Vln I

Vln II

Vla

S
heav'n be - low by which we

C
heav'n be - low

B
heav'n be - know, by which we taste of

Bc

6 8 7

117

Vln I

Vln II

Vla

S
taste of heav'n be - - low, ——— by which we

C
by which we taste of heav'n, of

B
heav'n be - - low, by which we taste of

Bc

8 7^b

120

Vln I

Vln II

Vla

S
taste of heav'n, by which we taste

C
heav'n, by which we taste of heav'n, we

B
heav'n be - - low, by which we taste

Bc

6 6
4

123

Vln I

Vln II

Vla

S

C

B

Bc

5 6 6

of heav'n be - - low

taste of heav'n be - - low

of heav'n be - - low

of heav'n be - - low

XXII. Assist you mighty sons of art

Version B

William Davis

Violin I

Violin II

Viola

Soprano

Contratenor

Bass

Basso Continuo

As-sist,as-sist you migh - ty, you

6 5 6 7 6
4 3

B
3
migh - - ty,migh-ty sons of art. As-sist, as-sist you

Bc
6 6 6 4

B
6
migh - ty, you migh - ty,migh-ty sons of

Bc
4#
2

9

B

art in pleas - ing notes, ye wond' - rous skill, ye

Bc

6 6 6 #

12

B

wond' - rous skill im - part, let mu - sic in its gay - est

Bc

6 4 4 # #4 #4 2 2

15

B

dress ap - pear, let mu - sic in its gay - est dress ap - pear to crown_____ this

Bc

2 2 6 6

18

B

day the Queen of___ all the_ year, to crown_____ this day the Queen of all the

Bc

#4 #2

21

B

year, of all_____ the year.

Bc

23 CONTRATENOR

C

Let ev' - ry voice, let ev' - ry voice con - spire to raise,_____ to_____

Bc

6 6 6 #

26

C

raise this and their pa - tro - ness, their pa - tro ness - es_praise,

Bc

#6 #4 δ 6 4 #

29

C

let the glad winds dif - fuse a round the sym - pa - thi - sing,

Bc

6 δ 6

32 VIOLIN I

[p] (w)

Vln I

VIOLIN II

Vln II

VIOLA

Vla

C

sym - pa - thi - sing sound. Let the glad

Bc

6 6 5

35

C

wind dif - fuse a round, dif - fuse a round the sym - pa - thi - sing,

Bc

6

38

Vln I

Vln II

Vla

C

sym - - - pa - thi - sing sound,

tr

Bc

6 4

[p]
(w)

42

CONTRATENOR

C

whilst from _____ the strings the

BASS

B

whilst from _____ the

Bc

3

5 4
3 2

45

C

spright - ly notes start forth, start

B

strings the spright - ly notes start forth,

Bc

6 6 6

48

C
 forth, start forth, start forth, the *tr*

B
 start forth, start, start forth, the

Bc

6 6

51 VIOLIN I

Vln I

VIOLIN II

Vln II

VIOLA

Vla

C
 spright - ly notes start forth

B
 spright - ly notes start forth

Bc

6

54

Vln I

Vln II

Vla

Bc

(tr)

57

Vln I

Vln II

Vla

Bc

59

CONTRATENOR

C

and clothe them-selves with air, with

BASS

B

and clothe them-selves with

Bc

#

62

C

tr

air from whence they

B

air, with air from whence they

Bc

65 VIOLIN I

Vln I

VIOLIN II

Vln II

VIOLA

Vla

C

tr

first took birth

B

first took birth

Bc

7 6

68

Vln I

Vln II

Vla

Bc

7 6

71

Vln I

Vln II

Vla

CONTRATENOR

C

BASS

B

Bc

and

and clothe them-selves with

74

C

B

Bc

clothe them-selves with air from

air, with air from

tr

77 VIOLIN I

Vln I

VIOLIN II

Vln II

VIOLA

Vla

C

whence they first took birth.

B

whence they first took birth.

Bc

6 6

80

Vln I

Vln II

Vla

Bc

83

Vln I

Vln II

Vla

Bc

85

VIOLIN I

VIOLIN II

CHORUS
SOPRANO

CONTRATENOR

BASS

Bc

What migh - ty joys from

What migh - ty joys from

What migh - ty joys from

88

Vln I

Vln II

S
mu - sic flow_____

C
mu - sic flow_____

B
mu - sic flow mu - sic the great - est

Bc
8 5 4 6 7
3 2

91

Vln I

Vln II

S
mu - sic the great - est good_____ we

C
mu - sic the great - est good,_____ the great - est good we

B
good,_____ the great - est good we know, we

Bc
6 7^b # 6

94

Vln I *tr*

Vln II

S *tr*
 mor - tals know. **What** migh - ty

C *tr*
 mor - tals know. **What** migh - ty

B
 mor - tals know. **What** migh - ty

Bc

6 #

97

Vln I

Vln II

S
 joys _____ from mu - sic flow _____

C
 joys from mu - sic flow _____

B
 joys _____ from mu - sic flow

Bc

6 8 5 4
 3 2

100

Vln I

Vln II

S

C

B

Bc

mu - sic the great - est

mu - sic the great - est good, — the great - est

mu - sic the great - est good, — the great - est good we

6 7 6 7^b # 6

103

Vln I

Vln II

S

C

B

Bc

good — we mor - tals know,

good we mor - tals know,

know, we mor - tals know, — by which we

6 # 6 4

106

Vln I

Vln II

S

C

B

Bc

by which we taste of heav'n be - -

by which we taste of

taste of heav'n be - - low, by which we

8 7 8 7^b 8 8

109

Vln I

Vln II

S

C

B

Bc

low, — by which we taste of heav'n, — by which we

heav'n, of heav'n, by which we taste of

taste of heav'n be - - low, — by which we

6 7 6 8 7 6 5
#4 3 4

112

Vln I

Vln II

S

C

B

Bc

taste _____ of heav'n be -

heav'n, we taste of heav'n be -

taste _____ of heav'n be -

6 5 6 6
4 3

115

Vln I

Vln II

S

C

B

Bc

low, by which we taste of

low, by which we

know, — by which we taste of heav'n be - -

8 7 8 7^b

118

Vln I

Vln II

S
heav'n be - - low, by which we taste of

C
taste of heav'n, of heav'n, by which we

B
low, by which we taste of heav'n be - -

Bc
8 8 6 7 6
#4

121

Vln I

Vln II

S
heav'n, by which we taste of

C
taste of heav'n, we taste of

B
low, by which we taste of

Bc
8 7 6 5 6 5 6
3 4 3

124

Vln I

Vln II

S

C

B

Bc

heav'n be - - - low.

heav'n be - - - low.

heav'n be - - - low.

heav'n be - - - low.

6

XXIII. Astrea, when will you pity my anguish?

William Davis

Astrea 

Celedon 

Basso Continuo 

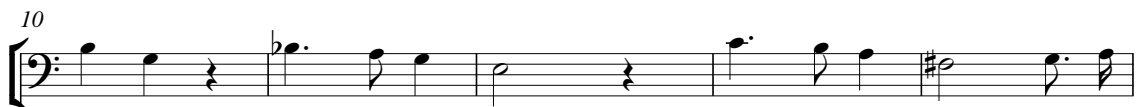



 As - tre - a when, when will you



⁴
 Cel 
 pi - ty my_ an - guish? As - tre - a when, when will you pi - ty my

Bc 

¹⁰
 Cel 
 an - guish? How ma - ny months, how ma - ny months must I

Bc 


¹⁵
 Cel 
 suf - fer in_ vain? How can_ you_ see your poor Ce - le - don_

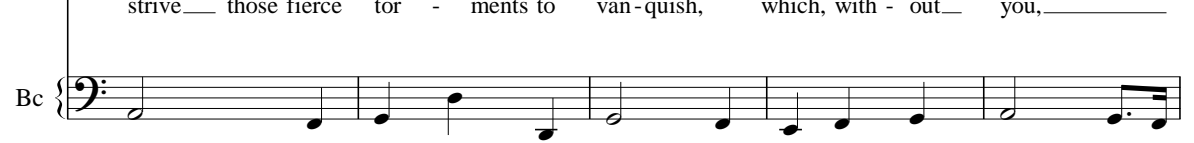
Bc 

²⁰
 Cel 
 lan - guish and ne - ver strive, and ne - ver


Bc 

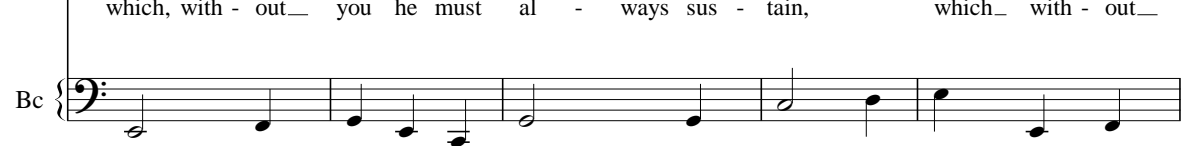
25

Cel  strive those fierce tor - ments to van - quish, which, with - out you, _____

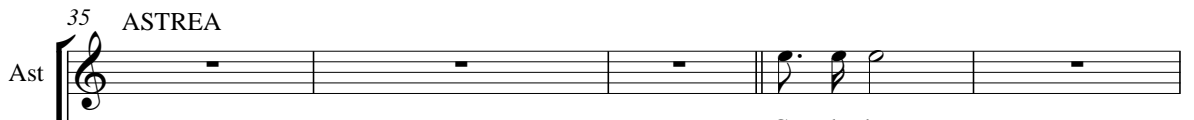
Bc 


30

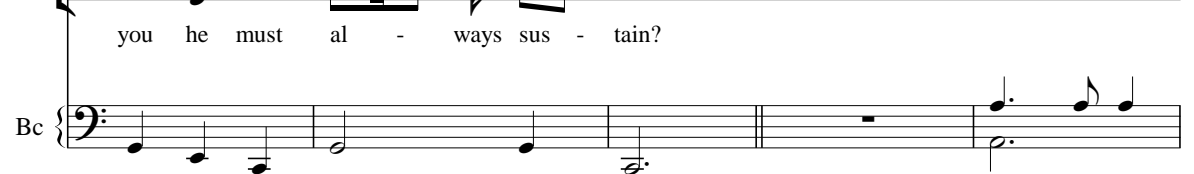
Cel  which, with - out you he must al - ways sus - tain, *p* which with - out

Bc 

35 ASTREA

Ast  Ce - le - don

Cel  you he must al - ways sus - tain?


Bc 

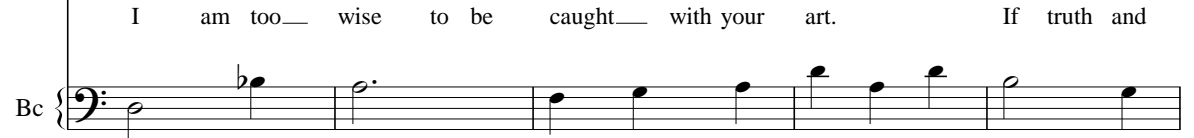
40

Ast  quit, quit these i - dle pre - ten - tions I am too wise,

Bc 

45

Ast  I am too wise to be caught with your art. If truth and

Bc 

50

Ast

Bc

55

Ast

Bc

60

Ast

Bc

65 CELEDON

Cel

Bc

70

Cel

Bc

75

Cel

Bc

80

Cel trea - sure ought to be pur - chas'd, be___ pur - chas'd with love with-out

Bc

85

Cel mea - sure. Those, those who___ can bound it, can bound it,

Bc

90

Cel those, those who___ can bound it, can bound it you ought___ not to

Bc

95 *p*

Cel bless. Those, those who___ can bound it, can___ bound it,

Bc

100

Cel those, those who___ can bound it, can bound it you ought___ not to

Bc

105 ASTREA

Ast Give, give to _____ some o - ther, some o - ther this

Cel bless.

Bc

110

Ast go - vern-less pas - sion. Give, give to _____ some o - ther, some

Bc

115

Ast o - ther this _____ go - vern-less pas - sion that may per - haps take some

Bc

120

Ast plea - sure in noise. Mine - is a heart that is quite - out of

Bc

125

Ast fash - ion, pla - cing in friend - ship its sole _____ re - cre - a - tion

Bc

130

Ast which are more_ last - ing, which are more last - - - ing and

Bc

135

Ast so - lid - er_ joys, which are more_ last - ing, which are more

Bc

140

Ast last - - - ing and so - lid - er_ joys.

Bc

144 ASTREA

Ast no, no, no, no re - me - dy?

Cel Is there then no re - me - dy, no, is there then no, no re - me - dy?


Bc

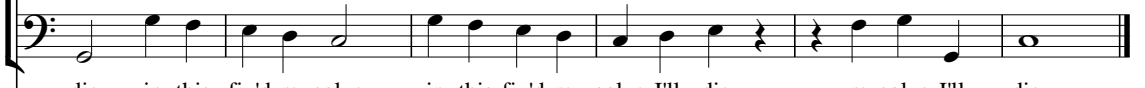
149


Ast In this fix'd re - solve I'll die, in this fix'd re - solve I'll

Cel In this fix'd re - solve I'll die, in this fix'd re - solve, re - solve I'll

Bc

Ast 
die, in this fix'd re - solve, in this fix'd re - solve, re - solve I'll die.

Cel 
die, in this fix'd re - solve, in this fix'd re - solve I'll die, re - solve I'll die.

Bc 
die, in this fix'd re - solve, in this fix'd re - solve I'll die, re - solve I'll die.

XXIV. Can Strep-hon change his constant love?

William Davis

Voice



Basso continuo

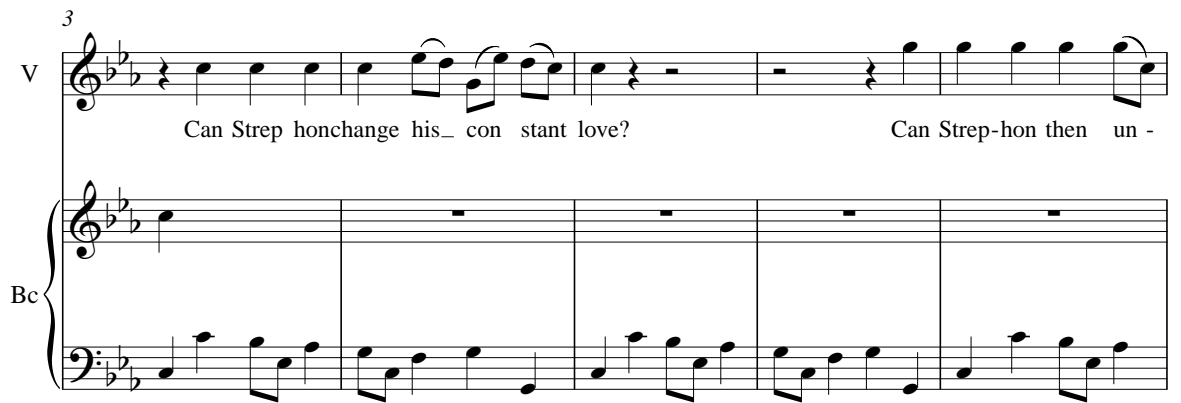
The first system of music features a voice line on a single staff and a basso continuo line on two staves. The voice line begins with a half note G4, followed by a quarter rest, and then a half note A4. The basso continuo line starts with a half note G2, followed by a quarter rest, and then a half note A2. The music is in a key with three flats and common time.

3

V

Can Strep honchange his_ con stant love? Can Strep-hon then un -

Bc



The second system of music includes lyrics. The voice line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. There is a fermata over the B4 note. The lyrics are "Can Strep honchange his_ con stant love?". The music continues with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics are "Can Strep-hon then un -". The basso continuo line provides a steady accompaniment.

8

V

grate - ful__prove? Can Strep - hon

Bc



The third system of music includes lyrics. The voice line starts with a quarter note G4, a quarter note A4, and a quarter note B4. There is a fermata over the B4 note. The lyrics are "grate - ful__prove?". The music continues with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics are "Can Strep - hon". The basso continuo line provides a steady accompaniment.

12

V

change his_ con - stant love? Can Strep-hon then un -

Bc



The fourth system of music includes lyrics. The voice line starts with a quarter note G4, a quarter note A4, and a quarter note B4. There is a fermata over the B4 note. The lyrics are "change his_ con - stant love?". The music continues with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics are "Can Strep-hon then un -". The basso continuo line provides a steady accompaniment.

16

V grate - full___prove? Ah___ no, Ah___ no it can - not__

Bc

19

V be, Ah___ no, Ah___ no it can - not__ be.

Bc

V

Soo - ner may

Bc

26

V na - ture change_____ the___ spring

Bc

30

V and in_____ its___ room___ and in_____ its___


Bc


34

V  room _____ grim win - ter _____ bring.

Bc 

38

V  Soo - ner may na - ture change _____ the _____

Bc 


42

V  spring _____ and in _____ its _____ room grim

Bc 


46

V  win - ter _____ bring _____ than


Bc 


50

V  he _____ prove _____ false, prove false _____ to _____ me.

Bc 

54

V  Soon - er may na - ture change _____ the _____ spring

Bc 

XXV. Celia blame not my aspiring

A SONG Set by M^r William Davis of Worcester.

Celia blame not my aspiring, love and Beauty lay and Beauty,
love and Beauty, force me On, if tis a Crime, to be desiring, all that
see you, all, all, all, that see you, all that see you, are undone, For where
Charms, like yours sur-round, who can Gaze, who can Gaze, who can Gaze, w^o
out a wound, who can stand, the mighty storms, of all, all, Conquoring, of all, of
all, all Conquoring, Ce - - - lias Armes.

For the
FLUTE

XXVI. Celia's smiles will quite undo me


A New SONG Compos'd by M^r William Davis of Worcester


Celia's smiles will
quite, will quite un - doe me, yet Her frow - ns, yet Her frow - ns I
cannot, cannot bear Love in ev - ry shape & pursues me, why, was
Celia why was Celia why was Celia made so Fair.
why, why ye Pow'rs did ye be - stow, so much Beau - ty so much Beau - ty
here be - low, why, why so many Charms in one, and yet to be po -
- sest, and yet to be posse - st, possest by None.

For the Flute


XXVII. Come madam be easy


William Davis

Voice 

Voice/[Basso Continuo?] 


CHORUS

 Come ma-dam be ea - sy, be


 Come ma-dam be


3

V  mer - ry an't please ye and ne - ver, no ne - ver, no

V/[Bc?]  ea - sy, be mer - ry an't please ye and ne - ver, no

5

V  ne - ver re - pent a good deed, _____ for

V/[Bc?]  ne - ver re - pent a good deed, _____ for

8

V  Mas - ter is gay and all things they say, so char - ming a la - dy, so

V/[Bc?]  Mas - ter is gay and all things they say, so char - ming a

11

V  char ming a la - dy, so char - ming a la - dy can need. _____

V/[Bc?]  la - dy, so char - ming a la - dy, a la - dy can need. _____

XXVIII. Hail, happy pair

William Davis

Flute I

Flute II

Soprano

Contratenor

Tenor

Bass

Basso Continuo

Hail,

Detailed description: This block contains the first system of the musical score. It features seven staves. The vocal staves (Soprano, Contratenor, Tenor, Bass) and the Basso Continuo staff show the beginning of the piece. The Soprano part has a single note on a whole note, followed by a half note. The Contratenor, Tenor, and Bass parts also have single notes on whole notes. The Basso Continuo part has a single note on a whole note. The instrumental staves (Flute I and Flute II) are mostly empty, with some notes in the first measure. The Soprano part has the word "Hail," written below it.

S

Bc

4

hail, — hail hap-py, hap - py pair. Hail,

Detailed description: This block shows the vocal and basso continuo parts for measures 4 through 7. The Soprano part (S) has a melodic line with lyrics: "hail, — hail hap-py, hap - py pair. Hail,". The Basso Continuo part (Bc) has a rhythmic accompaniment. The measure number 4 is indicated at the start.

S

Bc

8

hail hap-py pair. Hail, hail hap py - pair

Detailed description: This block shows the vocal and basso continuo parts for measures 8 through 11. The Soprano part (S) has a melodic line with lyrics: "hail hap-py pair. Hail, hail hap py - pair". The Basso Continuo part (Bc) has a rhythmic accompaniment. The measure number 8 is indicated at the start.

12

S per-mit an hum-ble swain, per-mit an hum-ble swain in ru-ral verse

Bc

16

S and home-ly, home-ly strain, in ru-ral verse and home-ly,

Bc

19

S home-ly strain to sing the glo-ries of this

Bc

22

S day, to sing the glo-

Bc

25

S ries, the glo-ries of this day and

Bc

28

S grate-ful-ly a vo-cal tri-bute pay, and grate-ful-ly a

Bc

31

S vo - - - - - cal_ tri- bute pay,

Bc

34

S and grate-ful-ly a vo-cal tri-bute pay, and

Bc

38

S grate-ful-ly a vo - - - - - cal_ tri bute

Bc

41

S pay.

Bc

44 CONTRATENOR

C For -e'er, for ev'r thou art too weak, too weak, weak a - lone, the task's too

Bc

6 7 6 6 7

48

C great, too great for a - ny - one. Let all the song - sters of the plain con - spire in

Bc

7 #6

52

C

tune ful and har-mon-ious and har - mon ious and har mon - ious

Bc

6 #
5

55

C

choir, in tune-ful and har-mon-ious and har - mon

Bc

58

C

ious choir, in tune-ful and har-mon-ious and har

Bc

61

C

mon ious choir.

Bc

64 BASS

B

Try all ye

Bc

3

68 SOPRANO

S
Try all ye sons of art, try to ex -

B
sons of art, try to ex - press, try to ex -

Bc

72 CHORUS tr VERSE

S
press. In vain, in vain.

C
In vain, in vain.

T
In vain, in vain.

B
press. In vain, in vain. BASS Try all ye

Bc

76 SOPRANO

S
Try all ye sons of art, try to ex -

B
sons of art, try to ex - press, try, try to ex -

Bc

80

CHORUS

VERSE

S
press. In vain, in vain.

C
In vain, in vain.

T
In vain, in vain.

B
press. In vain, in vain. in soft - - est,

Bc

84

SOPRANO

S
in soft - est, soft - est, soft - est,

B
soft est notes, in soft - est, soft - est,

Bc

88

S
soft - est notes their hap - pi - ness, in

B
notes, in soft - est notes, in soft - est

Bc

92

S soft - est notes, in soft - est notes their

B notes, in soft notes, in soft - est, soft - est

Bc

96

S hap - pi-ness, their hap - pi-ness, their

B notes, their hap - pi-ness, their

Bc

99

CHORUS VERSE

S hap - pi-ness. In vain, in vain.

C In vain, in vain.

T In vain, in vain.

B hap - pi-ness. In vain, in vain. Let flutes and

Bc

103 SOPRANO

S
 Let flutes_____ and vi - o-lins, let flutes_____ and

B
 vi - o-lins be found, let flutes_____ and

Bc

107

S
 vi - o- lins__ be__ found to swee-ten, swee-ten and im prove___ the

B
 vi - o-lins be found to swee-ten, swee-ten and im prove___ the

Bc

111 FLUTE I

FL

FLUTE II

FL

S
 sound, to swee- ten, swee-ten and im-

B
 sound, to swee- ten, swee-ten and im-

Bc

115

S
 prove the sound, to sweeten, sweeten and improve the

B
 prove the sound, to sweeten, sweeten and improve the

Bc

119 FLUTE I

Fl

FLUTE II

Fl

S
 sound.

B
 sound.

Bc

124

Fl

Fl

Bc

128

Fl

Fl

Bc

132

Fl

Fl

S

C

T

B

Bc

CHORUS

In vain, in vain. Be still, be still and

In vain, in vain. Be still, be still and

In vain, in vain. Be still, be still and

In vain, in vain. Be still, be still and

148

S
us we see, but know___ not their fe - li - ci -

C
us we see, but know not their fe - li - ci -

T
us we see, but know___ not their fe - li - ci -

B
us we see, but know not their fe - li - ci -

Bc

153

S
ty, but know not their fe - li - ci - ty, but

C
ty, but know not their fe - li - ci - ty, but

T
ty, but know not their fe - li - ci - ty, but

B
ty, but know not their fe - li - ci - ty, but

Bc

158

S
know not their fe - li - ci - ty.

C
know not their fe - li - ci - ty.


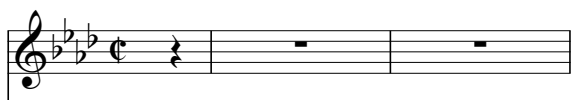
T
know not their fe - li - ci - ty.


B
know not their fe - li - ci - ty.

Bc
know not their fe - li - ci - ty.

XXIX. In vain I seek to charm



William Davis



Voice  

Basso Continuo  

4
V 
In vain, in
Bc 

7
V 
vain, in vain I seek to charm,
Bc 

10
V 
in vain, in vain I seek to charm,
Bc 

13
V 
I seek to charm
Bc 

16

V a heart, a heart which love, which love him-self can't

Bc

19

V warm, a heart, a heart which love him-self can't

Bc

22

V warm, that fro - zen soil re - pels de -

Bc

25

V sire, re - pels de-sire and casts a damp up -

Bc

28

V on his fire, that fro - zen soil re - pels de -


Bc


31


V sire and casts a damp up - on his fire


Bc

34

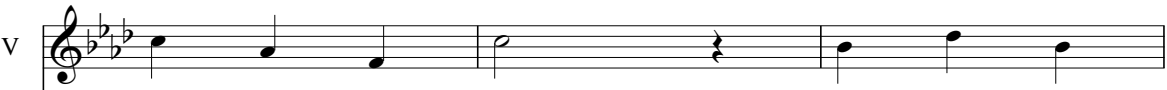
V  and casts a damp up - on his fire.


Bc 

V 


Bc 

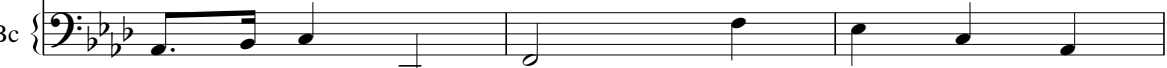
41

V  Cold as the snow whose badge she

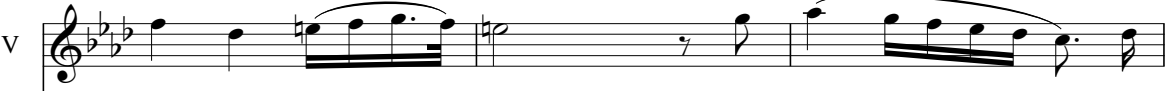
Bc 


44

V  wears, cold as the snow


Bc 


47

V  whose badge she wears, she chills my

Bc 

50

V  hope, she chills my hope and slights my prayers, she

Bc 

53

V

chills _____ my hope and slights _____

Bc

56

V

_____ my _____ prayers and

Bc

59

V

slights _____ my _____ prayers.

Bc

XXX. I've often heard my Synthia say

William Davis

Voice 


Basso Continuo 




I've of - ten - heard my
The sun has shone a
Sure then the Gods will



3

V 

Syn - thia say her soul was turn'd, her soul was turn'd, was
thou sand years and still it's heat's and still it's heat's, it's
take some care that I re - ward, that I re - ward, re -

Bc 

6

V 

turn'd to love. I've
heat's the same. The
war - ded be. Sure

Bc 


9

V 

of - ten heard my Syn - thia say her soul was turn'd, her
sun has shone a thou - sand years and still it's heat's and
then the Gods will take some care that I re - ward, that

Bc 

12

V 

soul was turn'd, was turn'd to love. Why
still it's heat's, it's heat's the same. If
I re - ward, re - war - ded be and

Bc 

15

V

turns she then, why turns she then her soul a - way since
 I could live, if I could live, I'd love as long, but
 to the con - stant, to the con - stant give - the fair, and

Bc

18

V

I will e - - - ver con stant prove. Why
 with a grow - - - ing flame. If
 so prove just to me. And

Bc

21

V

turns she then, why turns she then her soul a - way since
 I could live, if I could live, I'd love as long, but
 to the con - stant, to the con - stant give the fair, and

Bc

24

V

I will e - - - ver con stant prove.
 with a grow - - - ing flame.
 so prove just to me.

Bc

XXXII. Love and gay hope shall never part

William Davis

Voice  
Love and gay hope shall ne-ver part then

Basso Continuo  

4
V 
since the one has seiz'd my heart, seiz'd my heart the o - ther shall main

Bc 

8
V 
tain it And as her form is


Bc 

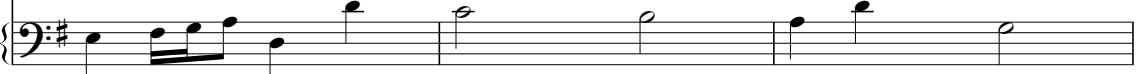
12
V 
bright as day 'tis fit we should our ho - mage pay nor

Bc 

15
V 
ought she to dis - dain it

Bc 

18
V 
and as her form is bright as day 'tis

Bc 

21

V

fit we should our ho - mage pay nor ought she to dis-

Bc

24

V

dain it nor ought she to dis - dain it.

Bc

XXXIII. Love and law

A SONG Made upon a Particular Occation on two Lucky Hits,
Set by M^r W^m Davis of Worcester. Within the Compass of $\frac{3}{4}$ Flute

Love and law, Love and law, what two things

are more Teasing, Love and law, love and law, what two things are

more Teasing, if Crost but in Either, if crost but in either, nothing elce can be pleasing,

For love must have fuell, for love must have fuel to keep in the Fire, &

wealth without love, wealth without love Cannot ease the desire, But

here love and law, love and law, love and law, have Equally Joynd, to be equally Just, equally

Just and. equally kind, But here love and law, love and law, love

and law, are Equally Joynd, to be equally Just, equally Just and equally kind.

XXXIV. Marlborough freedom to Brabant

MALPEG. a Worster Health, to the Six Generals,
A two part SONG Set by M^r Davis of Worcester.


Marlborough freedom, Marlborough freedom to Brabant has Brought,
Marlborough freedom to Brabant, to Brabant has Brought,
Auverquerque led, Auverquerque led when Dutch Bravely
Fought, Leake shall rule, Leake shall rule in the Mediterraine, Peterborough
fix of Dominion of Spain, Eugene shall carry his Arms, his Arm - s to Turin, Galloway March, march, march towards Madrid a gen, much more may we
hope from Trip, trip, trip, trip to Hague, then a health to glorious victorious, victori Malpeg.


XXXV. Of all the arts by men professed

William Davis

Voice  
Of all the arts by

Basso Continuo  

4
V 
men pro-fessed in which the lear - ned va - ry ex -

Bc 
6 6

7
V 
pe - rience shows the ve - ry best of all's the mi - li -

Bc 

10
V 
ta - ry. Whilst won - d'ring

Bc 

13
V 
de - i - ties con - tend to give, to give their toils their

Bc 

16

V due the God of va - lour is your friend and

Bc

19

V the soft God - - dess too

Bc

22

V Of all the arts by men pro-fessed in

Bc

25

V which the lear - ned va - ry ex - pe - rience shows the

Bc

6 6

28

V ve - ry best of all's the mi - li - ta - ry.

Bc

31

V At once you va - rious pas - sions move, you

Bc

30

V frigh - ten, frigh - - - ten and en - dear whilst all the

Bc

33

V wo - men die ___ for love, die ___ for love and all, and

Bc

36

V all the men _____ for fear.

Bc

39

V Of all _____ the arts by men ___ pro-fessed in

Bc

42

V which the lear - ned va - ry ex - pe - rience shows the

Bc


6 6


45

V ve - ry best _____ of all's the mi - li - ta - ry.

Bc

48

V  Thus all the year, thus all the


Bc 


51

V  year you con - quest gain and still and still suc - cess - ful


Bc 

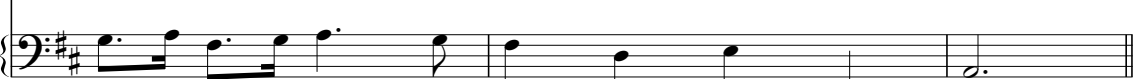
54

V  prove honour in the sum - mer you ob - tain and in the

Bc 

57

V  win - ter and in the win - ter love.


Bc 


60

V  Of all the arts by

Bc 

63

V  men pro-fessed in which the lear - ned va - ry ex-

Bc 

66

V

pe - rience shows the ve - ry best _____ of

Bc

68


V

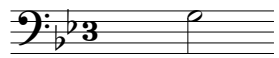
all's the mi - li - ta - ry.

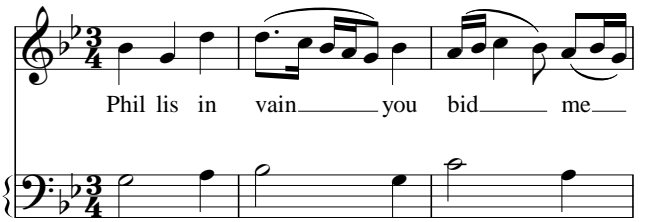
Bc

XXXVI. Phillis in vain you bid me strive

William Davis

Voice 

Basso Continuo 



Phil lis in vain_____ you bid_____ me_____

4

V 

Bc 

strive to force,_____ to_____ force, to force,_____ to_____

8

V 

Bc 

force you from_____ my_____ heart. Each look still


12

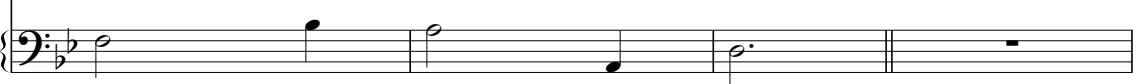
V 

Bc 

keeps_____ my thoughts_____ a - live, though they_____ aug -

16

V 

Bc 

ment,_____ aug - ment_____ my_____ smart. Then since all

20

V re - me - dies, then since all re - me - dies prove_ weak, prove_____

Bc

24

V weak to ease my__ tor - tur'd__ mind, re - solve, re -

Bc

28

V solve, re - solve, re - solve, re - solve__ these

Bc

32

V hea - vy, hea - vy chains_____ to__ break, to_____

Bc

36

V break, re - solve,_____ re - solve,_____ re - solve to be more_

Bc


40


V kind, re - solve,_____ re - solve,_____ re - solve to be more kind.

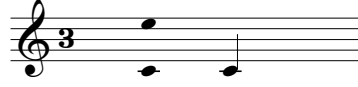
Bc

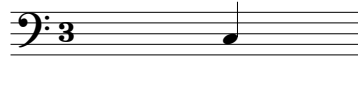
XXXVII. Such A Bargain To England


William Davis

Voice I 


Voice II 


Voice III 

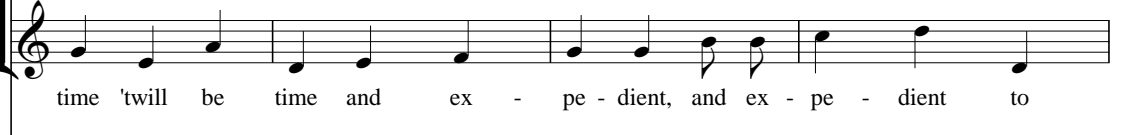
Basso Continuo 




Such a bar-gain to Eng-land, to
as we are u -
and then 'twill be time, 'twill be
6 6 5 6 5

⁴
V I 

Eng-land no time could e'er fel-low, no times could e'er
V II 

-ni-ted, as we are u-ni-ted let Spain be di-
V III 

time 'twill be time and ex-pe-dient, and ex-pe-dient to
Bc 

6 9 8 6 5 6 4 3

8

V I
fel - low, when the Scotch - men re - joice _____

V II
vi - ded, so the war, _____ so the war _____ ne - ver doubt it,

V III
men - tion how the Church may be safe, _____ may be

Bc

6 6 5 6 6
4

12

V I
_____ in our trade and our yel - low;

V II
ne - ver doubt it, ne - ver doubt it will soon be de - ci - ded;



V III
safe, _____ may be safe _____ in a grand com - pre - hen - sion.

Bc

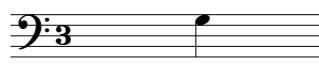

6 7 7 7 8 6 4 3

XXXVIII. Sylvia whilst you were charming fair

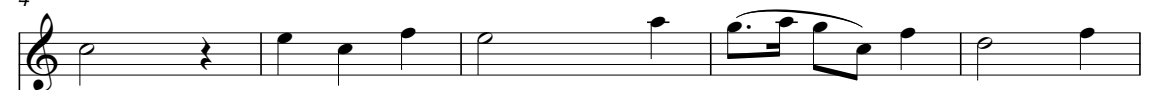
William Davis

Voice  


Syl - via whilst you were char - ming
What youth could [?]

Basso Continuo  


4

V 


fair, Syl - via whilst you were char - ming fair, the
what youth could [?] of

Bc 

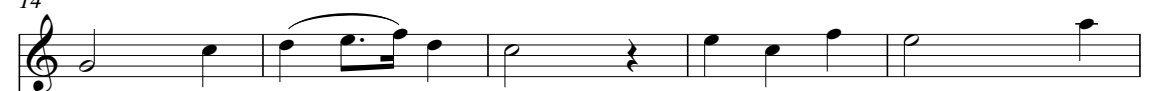
9

V 


joy, the joy, of ev' - ry swain, the God - dess
in - no - cent, of in - no - cent, of in - no - cent fif - teen, but when your

Bc 


14

V 


of the sha - dy groves, the god - dess of the
fea - tures change to worse, but when your fea - tures

Bc 

19

V 

sha - dy groves and won - der, won - der of the
change to worse oh be good hu - mour'd, hu - mour'd

Bc 

24

V
 plain. In - con - stan - cy and pee - vish - ness, ill
 then. [?] soo - ner poss - ess and

Bc

29

V
 na - ture and dis - dain ob - li - ging Stre - phon
 be - the friend of fate, then as your fad - ing

Bc

34

V
 par - don'd these, ob - li - ging Stre - phon par - don'd
 beau - ties cease, then as your fad - ing beau - ties

Bc

39

V
 these, so strong, so strong is beau - ty's chain, so
 cease, God let, God let your pride a - bate, God

Bc

44

V
 strong, so strong is beau - ty's chain.
 let, God let your pride a - bate.

Bc

XXXIX. Toilsome watchings

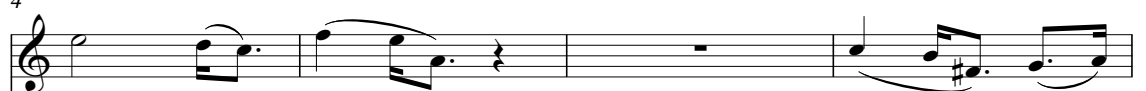
William Davis


Voice 


Basso Continuo 



Toil - some watch - ings, —





4
V 
watch - ings, — sighs, — sighs — and —


Bc 


8
V 
tears, aw - ful tremb - - - lings,

Bc 

12
V 
aw - ful tremb - - - - - lings, aw - ful

Bc 

16
V 
tremb - - - - - lings, doubts, doubts and —

Bc 

20

V
 tears. Pain - ful troops I ba - - nish

Bc

24

V
 you, pain - ful troops I ba - nish

Bc

28

V
 you and give you here and

Bc

3#

32

V
 give you here a long,

Bc

36

V
 a long,

Bc

40

V
 a long a -

Bc

44


V


dieu, a long a - dieu.

Bc

XL. When longing Strephon gained his rest

William Davis

Voice  
When long ing Stre- phon, long-ing Stre - phon

Voice/Basso Continuo  

4
V 
gained his rest, his rest by hear-ing, by hear-ing

V/Bc 


8
V 
Lu - sia sing, by hear ing Lu - sia sing his drow - sy

V/Bc 

12
V 
soul, his drow - sy soul 'till then un-ble's'd, un - ble's'd

V/Bc 

15
V 
im - me - diat - 'ly took wing, took wing, im - me - diat - 'ly took

V/Bc 

18

V wing, _____ took wing and as it soared _____

V/Bc

22

V _____ and as it soared _____

V/Bc

26

V _____ through more _____ than crowds, _____ through more _____ than

V/Bc

30

V crowds of list' - ning wing - ed _____ boys it

V/Bc

34

V fear'd their drop - ping, their drop - ping from _____ the _____

V/Bc

38

V clouds, it fear'd _____ their drop - ping, their _____ drop - ping

V/Bc

42

V from the clouds half lull'd, half lull'd a -

V/Bc

46

V sleep with joy, half lull'd, half lull'd a -

V/Bc

50

V sleep with joy. CHORUS Re - jice, re -

V/Bc CHORUS Re -

54

V joice ye hea - ven - ly choir when her bless'd

V/Bc joice ye hea - ven - ly choir when her bless'd

58

V voice, when her bless'd voice, bless'd voice as -

V/Bc voice, when her bless'd voice, bless'd voice as -

62

V cends mark

V/Bc cends mark Lu - sia's air, her skill ad -

66

V Lu - sia's air, _____ mark Lu - sia's air, _____ her

V/Bc mire, her air _____ her air, _____ her

70

V skill, _____ her skill ad - mire for

V/Bc skill, her skill _____ ad - mire for yours, _____

74

V yours, _____ for yours, _____ for yours _____ on

V/Bc for yours _____ for yours _____ on

78

V hers, _____ on hers _____ de - pends, for

V/Bc hers, on hers de - pends, for yours, _____

82

V yours, _____ for yours, _____ for yours _____ on

V/Bc for yours, _____ for yours _____ on

86

V hers, _____ on hers _____ de - pends.

V/Bc hers, on hers de - pends.

XLI. With a long calm my life was bless'd

William Davis

Voice 

Voice/[Basso Continuo?] 

 With a long _____

 With a long calm, _____

³
V  calm, _____ with a long _____

V/[Bc?]  with a long calm _____ my life was

⁶
V  calm _____ my life was bless'd

V/[Bc?]  bless'd, my life, my life was bless'd, my life was

⁹
V  'gainst love, 'gainst love a wa - ry,

V/[Bc?]  bless'd 'gainst love, 'gainst love

¹²
V  wa - ry watch I kept, no vain ap -

V/[Bc?]  wa - ry watch I kept, no vain ap - plause dis -

15

V
 plause, dis - turbs my rest, no

V/[Bc?]
 turbs, no vain ap - plause dis - turbs, dis - turbs my

18

V
 dreams, no dreams per-plex'd me when I slept, no

V/[Bc?]
 rest, no dreams per-plex'd me when I slept, no

21

V
 dreams per - plex'd me when I slept, 'till

V/[Bc?]
 dreams per - plex'd me when I slept, 'till

24

V
 pi - ty stole, stole,

V/[Bc?]
 pi - ty stole, stole in - to my

27

V
 stole in - to my breast and let in an un - ru -

V/[Bc?]
 breast, my breast, in - to my breast and let in

30

V
 - - ly, let in an un - ru - - - ly

V/[Bc?]
 an un - ru - ly, let in an un - ru - ly

33

V

guest and let in an un - ru - - - - -

V/[Bc?]

guest, an un - ru - - - - -

36

V

- - - - - ly - - - - - guest.

V/[Bc?]

- - - - - ly guest.

XLII. 'A Round O 3 parts'

William Davis

Brisk Time

Voice I  

Voice II  

Voice III  

V I  **Fine**

V II 

V III 

V I 

V II 

V III 

9

V I

V II

V III

13

V I

V II

V III

Da Capo al Fine

XLIII. Keyboard Suite in C minor

I. Allemande

William Davis

4

6

8

11

13

Musical notation for measures 13 and 14. The piece is in a minor key (one flat). Measure 13 features a treble clef with a dotted quarter note, a quarter note, and a half note, followed by a sixteenth-note triplet. The bass clef has a dotted quarter note, a quarter note, and a half note. Measure 14 continues with a treble clef containing a dotted quarter note, a quarter note, and a half note, followed by a sixteenth-note triplet. The bass clef has a dotted quarter note, a quarter note, and a half note.

15

Musical notation for measures 15 and 16. Measure 15 has a treble clef with a dotted quarter note, a quarter note, and a half note, followed by a sixteenth-note triplet. The bass clef has a dotted quarter note, a quarter note, and a half note. Measure 16 features a treble clef with a dotted quarter note, a quarter note, and a half note, followed by a sixteenth-note triplet. The bass clef has a dotted quarter note, a quarter note, and a half note.

17

Musical notation for measures 17 and 18. Measure 17 has a treble clef with a dotted quarter note, a quarter note, and a half note, followed by a sixteenth-note triplet. The bass clef has a dotted quarter note, a quarter note, and a half note. Measure 18 features a treble clef with a dotted quarter note, a quarter note, and a half note, followed by a sixteenth-note triplet. The bass clef has a dotted quarter note, a quarter note, and a half note.

19

Musical notation for measures 19, 20, and 21. Measure 19 has a treble clef with a dotted quarter note, a quarter note, and a half note, followed by a sixteenth-note triplet. The bass clef has a dotted quarter note, a quarter note, and a half note. Measure 20 features a treble clef with a dotted quarter note, a quarter note, and a half note, followed by a sixteenth-note triplet. The bass clef has a dotted quarter note, a quarter note, and a half note. Measure 21 is a final chord in the treble clef, consisting of a dotted quarter note, a quarter note, and a half note, followed by a sixteenth-note triplet.

XLIII. Keyboard Suite in C minor

II. [Minuet]

William Davis

The musical score is presented in two systems. The first system contains measures 1 through 6. The second system contains measures 7 through 26. The score is written for a keyboard instrument, with a treble clef and a bass clef. The key signature is C minor (three flats). The time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as accents and hairpins, and some notes are marked with a 'w' symbol, likely indicating a trill or a specific articulation. The piece concludes with a final cadence in measure 26.

31

A musical score for six measures, numbered 31 to 36. The score is written for piano in a key signature of one flat (B-flat major or D minor) and a common time signature. The upper staff is in treble clef and the lower staff is in bass clef. Measure 31: Treble clef has a quarter note B-flat, a quarter note D, a quarter note E, and a quarter note F. Bass clef has a quarter note B-flat, a quarter note D, and a quarter note E. Measure 32: Treble clef has a quarter note G, a quarter note A, a quarter note B-flat, and a quarter note C. Bass clef has a quarter note B-flat, a quarter note D, and a quarter note E. Measure 33: Treble clef has a quarter note D, a quarter note E, a quarter note F, and a quarter note G. Bass clef has a quarter note B-flat, a quarter note D, and a quarter note E. Measure 34: Treble clef has a quarter note A, a quarter note B-flat, a quarter note C, and a quarter note D. Bass clef has a quarter note B-flat, a quarter note D, and a quarter note E. Measure 35: Treble clef has a quarter note E, a quarter note F, a quarter note G, and a quarter note A. Bass clef has a quarter note B-flat, a quarter note D, and a quarter note E. Measure 36: Treble clef has a quarter note B-flat, a quarter note C, a quarter note D, and a quarter note E. Bass clef has a quarter note B-flat, a quarter note D, and a quarter note E. The score ends with a double bar line.

XLIII. Keyboard Suite in C minor

III. Sarabande

William Davis

The musical score is presented in two systems. The first system includes a vocal line and a piano accompaniment. The vocal line begins with a single note on a treble clef staff. The piano accompaniment is in 3/4 time, with a treble clef staff containing a melodic line and a bass clef staff containing a bass line. The second system contains four systems of piano accompaniment, each starting with a measure number (7, 13, 19, 25) in the upper left corner. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

XLIII. Keyboard Suite in C minor IV.

William Davis

3

5

7

8

10

Musical notation for measures 10 and 11. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 10 features a treble staff with a dotted quarter note followed by an eighth note, and a bass staff with a whole rest. Measure 11 features a treble staff with a series of eighth notes and a dotted quarter note, and a bass staff with a series of eighth notes. There are double bar lines at the end of each measure.

12

Musical notation for measures 12 and 13. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 12 features a treble staff with a series of eighth notes and a dotted quarter note, and a bass staff with a series of eighth notes. Measure 13 features a treble staff with a series of eighth notes and a dotted quarter note, and a bass staff with a series of eighth notes. There are double bar lines at the end of each measure.

14

Musical notation for measures 14 and 15. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 14 features a treble staff with a series of eighth notes and a dotted quarter note, and a bass staff with a series of eighth notes. Measure 15 features a treble staff with a series of eighth notes and a dotted quarter note, and a bass staff with a series of eighth notes. There are double bar lines at the end of each measure.

16

Musical notation for measures 16, 17, and 18. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 16 features a treble staff with a series of eighth notes and a dotted quarter note, and a bass staff with a series of eighth notes. Measure 17 features a treble staff with a series of eighth notes and a dotted quarter note, and a bass staff with a series of eighth notes. Measure 18 features a treble staff with a series of eighth notes and a dotted quarter note, and a bass staff with a series of eighth notes. There are double bar lines at the end of each measure.

XLIV. Piece for keyboard

William Davis

The musical score is presented in a standard piano format with a grand staff (treble and bass clefs) and a separate vocal line. The piece is in common time (C). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The score is divided into measures, with measure numbers 5, 9, 13, and 17 indicated at the beginning of their respective systems. The piece concludes with a double bar line and repeat signs at the end of the final system.

21

Musical notation for measures 21-24. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 21: Treble has quarter notes G4, A4, B4, C5; Bass has a whole note G3. Measure 22: Treble has quarter notes D5, C5, B4, A4; Bass has quarter notes G3, A3, B3, C4. Measure 23: Treble has a whole note G4; Bass has quarter notes D4, E4, F4, G4 with a flat (F4b). Measure 24: Treble has quarter notes G4, A4, B4, C5; Bass has a whole note G3.

25

Musical notation for measures 25-28. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 25: Treble has a whole note G4; Bass has a whole note G3. Measure 26: Treble has quarter notes A4, B4, C5; Bass has quarter notes G3, A3, B3, C4. Measure 27: Treble has quarter notes D5, C5, B4, A4; Bass has quarter notes D4, E4, F4, G4. Measure 28: Treble has quarter notes G4, A4, B4, C5 with a flat (C5b); Bass has a whole note G3.

29

Musical notation for measures 29-33. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 29: Treble has quarter notes G4, A4, B4, C5; Bass has a whole note G3. Measure 30: Treble has quarter notes D5, C5, B4, A4; Bass has quarter notes G3, A3, B3, C4. Measure 31: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes D4, E4, F4, G4 with a sharp (F4#). Measure 32: Treble has quarter notes G4, A4, B4, C5; Bass has a whole note G3. Measure 33: Treble has a whole note G4; Bass has quarter notes D4, E4, F4, G4.

34

Musical notation for measures 34-37. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 34: Treble has quarter notes G4, A4, B4, C5; Bass has a whole note G3. Measure 35: Treble has quarter notes D5, C5, B4, A4; Bass has quarter notes G3, A3, B3, C4. Measure 36: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes D4, E4, F4, G4. Measure 37: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes D4, E4, F4, G4.

38

Musical notation for measures 38-41. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 38: Treble has quarter notes G4, A4, B4, C5; Bass has a whole note G3. Measure 39: Treble has quarter notes D5, C5, B4, A4; Bass has quarter notes G3, A3, B3, C4. Measure 40: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes D4, E4, F4, G4. Measure 41: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes D4, E4, F4, G4.

42

Musical notation for measures 42-45. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a sharp sign on the second measure. The bass staff contains a supporting line with eighth and sixteenth notes. The system concludes with a double bar line.

46

Musical notation for measures 46-49. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a supporting line with eighth and sixteenth notes. The system concludes with a double bar line.

XLV. Minuet for keyboard

William Davis

4

8

11

15

19

Musical notation for measures 19-22. The piece is in G major (one sharp) and 3/4 time. Measure 19: Treble clef has a quarter-note G4, quarter-note A4, quarter-note B4, quarter-note C5, quarter-note B4, quarter-note A4, quarter-note G4. Bass clef has a quarter-note G2, quarter-note A2, quarter-note B2, quarter-note C3, quarter-note B2, quarter-note A2, quarter-note G2. Measure 20: Treble clef has a quarter-note G4, quarter-note A4, quarter-note B4, quarter-note C5, quarter-note B4, quarter-note A4, quarter-note G4. Bass clef has a quarter-note G2, quarter-note A2, quarter-note B2, quarter-note C3, quarter-note B2, quarter-note A2, quarter-note G2. Measure 21: Treble clef has a quarter-note G4, quarter-note A4, quarter-note B4, quarter-note C5, quarter-note B4, quarter-note A4, quarter-note G4. Bass clef has a quarter-note G2, quarter-note A2, quarter-note B2, quarter-note C3, quarter-note B2, quarter-note A2, quarter-note G2. Measure 22: Treble clef has a quarter-note G4, quarter-note A4, quarter-note B4, quarter-note C5, quarter-note B4, quarter-note A4, quarter-note G4. Bass clef has a quarter-note G2, quarter-note A2, quarter-note B2, quarter-note C3, quarter-note B2, quarter-note A2, quarter-note G2.

23

Musical notation for measures 23-26. The piece is in G major (one sharp) and 3/4 time. Measure 23: Treble clef has a quarter-note G4, quarter-note A4, quarter-note B4, quarter-note C5, quarter-note B4, quarter-note A4, quarter-note G4. Bass clef has a quarter-note G2, quarter-note A2, quarter-note B2, quarter-note C3, quarter-note B2, quarter-note A2, quarter-note G2. Measure 24: Treble clef has a quarter-note G4, quarter-note A4, quarter-note B4, quarter-note C5, quarter-note B4, quarter-note A4, quarter-note G4. Bass clef has a quarter-note G2, quarter-note A2, quarter-note B2, quarter-note C3, quarter-note B2, quarter-note A2, quarter-note G2. Measure 25: Treble clef has a quarter-note G4, quarter-note A4, quarter-note B4, quarter-note C5, quarter-note B4, quarter-note A4, quarter-note G4. Bass clef has a quarter-note G2, quarter-note A2, quarter-note B2, quarter-note C3, quarter-note B2, quarter-note A2, quarter-note G2. Measure 26: Treble clef has a quarter-note G4, quarter-note A4, quarter-note B4, quarter-note C5, quarter-note B4, quarter-note A4, quarter-note G4. Bass clef has a quarter-note G2, quarter-note A2, quarter-note B2, quarter-note C3, quarter-note B2, quarter-note A2, quarter-note G2.

NOTES ON THE TEXTUAL COMMENTARIES

Abbreviations used in the Commentary

S	Soprano	Fl	Flute
Tr	Treble	Vln	Violin
C	Contratenor	Vla	Viola
T	Tenor	Vcl	'cello
B	Bass		
		r	rest
V	Voice		
In	Instrument	<i>sbr</i>	semibreve
		<i>m</i>	minim
L	Lute	<i>cr</i>	crotchet
O	Organ	<i>q</i>	quaver
O. Rh/Lh	Organ right/left hand	<i>sq</i>	semiquaver
Bc	Basso Continuo	<i>dsq</i>	demi-semiquaver

Multiple parts within a voice type are distinguished by the use of roman numerals (e.g. TrI, TrII etc.). Dotted notes are indicated by the use of a full-stop after the relevant abbreviation (e.g. dotted semibreve is abbreviated *sb.*, dotted minim is abbreviated *m.* and so on).

Pitch is shown by means of the Helmholtz system: C–B, c–b, c'–b', c''–b'' (c' = middle C). All pitches referred to are those written, i.e. *not* concert pitch.

System of reference:

Bar number(s)^{figure in the bar, including notes and rests} / Voice part: information **Source reference**

e.g. (taken from *The word of the Lord is tried in the fire*):

‘67⁵ T: bflat q – c’s q – bflat q (‘my_’, three notes slurred) Ae’

means that in source **Ae** (listed at the head of the commentary for this piece) the fifth figure of the tenor part in bar 67 is replaced by three notes: b’ flat quaver, c’’ semiquaver and b’ flat quaver. All three are slurred and under laid with the word ‘my’.

Beats of a bar are indicated, where necessary, by superscript roman numerals: thus 101ⁱⁱ means the second beat of bar 101,

I. BEHOLD, GOD IS MY SALVATION

Source: *GB-Ob* MS Mus. C.16, ff. 95–97 (Full Score) (a)

Text: Isaiah 12²⁻⁶

Notes:

1–31	O: copied from the lowest sounding part onto a separate stave
49–98	O: copied from the lowest sounding part onto a separate stave
67	Tr I, Tr II, B: rubric ‘Behold again’. Correspondingly the opening section (bb. 1–31) is written out in full (between bb. 68–98)
152	Tr I, Tr II: rubric ‘Behold again & then y ^e Chorus’. Correspondingly the opening section (bb. 1–31) is written out in full (between bb. 153–183)
153–211	O: copied from the lowest sounding part onto a separate stave

II. CRY ALOUD

- Sources: ***A** *GB-Ob* MS Mus. C.16, ff. 105v–108v (Full Score) (a)
 B *GB-WO* MS A3.4, p. 198 (Contratenor) (a)
 C *GB-WO* MS A3.6, p. 36 (Tenor)
 D *GB-WO* MS A3.5, p. 304 (Bass) (a)
- Headings: ‘Cry aloud/an anthem for a day of humiliation Isaiah y^e 58’ **A**
 ‘Cry aloud/An Anthem for Days of Humiliation/Isaiah y^e 58th’ **B**
 ‘Cry aloud/Isaiah y^e 58’ **CD**
- Text: Isaiah 12²⁻⁶
- Notes:
- 4²⁻³ B: *dflatq.* – *dflatsq* **D**
 8² C: no ornament **B**
 8²⁻³ B: *dflatq.* – *dflatsq* **D**
 13¹–14¹ B: slur **D**
 14–15 B: *ccr* – *ccr* – *ccr* / *Fcr* – *Fcr* – *rcr* / (‘-um-pet, a / trum-pet -’) **C**
 14²–15² T: ‘-pet, like a / trum-pet’ **C**
 14⁵⁻⁶ C: *f’q.* – *g’dsq* – *e’dsq* **B**
 16¹ C: *d’flatm* **B**
 31¹ C: *f’q* – *g’sq* – *a’flatsq* **B**
 31² C: *tr* **B**
 35¹ C: *f’q* – *g’sq* – *a’flatsq* **B**
 35² C: *tr* **B**
 36 C: rubrics ‘Retornell // Vers Base solo // Cry aloud as before to: the House of Jacob y^r sins // Retornell // Vers Base Solo //’ **B**, ‘Base Solo’ **CD**. The bass solo sections referred to in **B** are sung by a Tenor in **A**
- 52² O. Lh: *dflatq* **A**
 87 T, O. Lh: rubric ‘Cry aloud 3 as before’ **A**. Correspondingly the opening section (bb. 1–15ⁱⁱ) is written out in full (between bb. 87ⁱⁱⁱ–101).
- 147¹⁻² C: slur **B**
 150²⁻³ C: *g’cr.* – *a’q* **B**
 152–159 O. Lh: all figures are notated above C stave **A**
 155² C: *tr* **B**
 155²⁻³ C: *e’naturalcr.* – *f’q* **A**
 158³–159 C: *rcr* / *f’q* – *g’sq* – *a’sq* (three notes slurred) – *f’cr.* (trill) *e’naturalq* / (- / ‘be_ thy rere’ /) **B**
- 164¹ B: *dflatcr* **D**
 167⁵ B: *dq* – *e’flatsq* – *fsq* **D**
 168⁴–169² B: ‘shall / spring_’ (slurred) **D**
 176¹ T: *d’flatm* **C**
 177² C: *tr* **B**
 179–186 These bars are missing from **A**. C. T and B parts are therefore taken from **B**. Tr and O parts in these bars are editorially reconstructed
- Endnote ‘Wd’ **BCD**

III. HAVE MERCY UPON ME, O GOD

Source: *GB-Ob* MS Mus. C.16, ff. 99–100 (Full Score) (a)

Heading: 'Have mercy upon me O God'

Text: Psalm 51

Notes:

- 5ⁱⁱⁱ–6ⁱⁱ O: c' – B natural notated as directs on the C stave, written out in full here above the bass line
- 9²⁻⁴ C: notes are labeled with the letters 'G', 'F' and 'E' respectively, disregarded here
- 11ⁱ O. fig: '3#', moved to 11ⁱⁱ to correspond with the obligato O. Rh part
- 26 C, O: rubric 'Retornell', suggesting an organ interlude should be played at this point, though none exists
- 57 C: rubric 'Retor', suggesting an organ interlude should be played at this point, though none exists
- 59²–65¹ O: copied from the lowest sounding part onto a separate stave
- 71–73⁴ O: copied from the lowest sounding part onto a separate stave
- 73²–116 O: copied from the lowest sounding part onto a separate stave

IV. HELP LORD; FOR THE GODLY MAN CEASETH
Version A

Source: *GB-Ob* MS Mus. C.16, ff. 41–43v (Full Score) (a)

Heading: ‘Anthem of 5 parts. Ps ye 12/Mr Davis of Worcester’

Text: Psalm 12

Notes:

52 O: rubric ‘Da Capo/Help. A second copy of bb. 1–16 of the piece is inserted in at this point, headed ‘P^s y^e 12th 5 parts’ (*GB-Ob* MS Mus. C.16, f. 43)

V. HELP LORD; FOR THE GODLY MAN CEASETH
Version B

- Sources: ***A** *GB-WO* MS A3.15, p. 48 (Contratenor I) (a)
 ***B** *GB-WO* MS A3.13, pp. 24–25 (Contratenor II)
 ***C** *GB-WO* MS A3.12, p. 54 (Tenor) (a)
 D *GB-WO* MS A3.16, p. 26 (Tenor) (a)
 ***E** *GB-WO* MS A3.14, p. 31 (Bass) (a)
 ***F** *GB-WO* MS A3.10, pp. 81–82 (Organ – incomplete) (a)
 ***G** *GB-Ob* MS Mus. C.16, f. 44 (Organ – bb. 1–33 only)
 ***H** *GB-Lbl* Add 17, 848, ff. 103–104v (Full Score) †

† copy source for Treble part and Organ part for bb. 1–33 only

- Headings: ‘Help Lord/P^s y^e 12th/5 p^{ts}’ **ABCE**
 ‘Help Lord’ **D**
 ‘Help Ld 5 p^{ts}’ **F**
 ‘Organ p^t of Help Ld’ **G**

Text: Psalm 12

Notes:

Treble part

No treble part exists in the Worcester books (*GB-WO* MSS A3.10, A3.12–A3.16). This has therefore been taken from **H**.

Organ parts

The organ part in **F** is incomplete due to the poor condition of the paper. bb. 1–33 only are given here.

H, despite the key signature being \emptyset , has four minims in each bar during the first section (bb. 1–33). The organ part to this section has been incorporated into the score here (additional bar lines have been incorporated so that this part is presented in accordance with the others, copy sources of which are **ABCEF**)

G has four minims in each bar during the first section (bb. 1–33). The organ part to this section has been incorporated into the score here (additional bar lines have been incorporated so that this part is presented in accordance with the others, copy sources of which are **ABCEF**)

1–33	O: although a key signature of ϕ is given, there are four <i>m</i> beats in each bar in F . Barlines have been inserted at the halfway point of each bar here to match those found in ABCDE
10	O. Rh: change to treble G clef F
10 ²	T: <i>bcr.</i> – <i>aq</i> (slurred) H
11	T, B: <i>em</i> – <i>rm</i> H
12	O. Lh: change to alto C clef F
13–14	CII: <i>a#cr</i> – <i>a#cr</i> <i>bm</i> – <i>fm</i> – <i>fm</i> (‘ <i>cea</i> - <i>seth</i> the <i>faith</i> -ful’) H
15	O. Lh: change to bass F clef F
18 ³ –19 ¹	B: <i>em</i> / <i>Am</i> (in addition to the notes already given in the score) H
19 ²⁻³	CI: slur H
20–21 ¹	CI: tie (restatement of ‘fail’ at b. 21 ¹ is omitted) H
20 ² –21 ⁴	B: <i>em</i> / <i>Am</i> – <i>Acr</i> – <i>Acr</i> (in addition to the notes already given in the score) H
21 ³ –22 ¹	T: <i>c’sb</i> H
23 ⁴	CI: no ornament H
24 ¹	CII: <i>f#cr</i> H
26	T: no ornament H
29–30	CI: <i>e’sb</i> / <i>e’m</i> – <i>a’m</i> (‘ <i>chil</i> - <i>dren</i> the’) H
30 ¹⁻²	CII: slur H
30 ³⁻⁴	CII: slur H
32	T: no ornament DH
	T: <i>bm.</i> – <i>acr</i> (slurred) H
33	Tr, CI, CII, T, B, O: <i>sb</i> H
34	O: figured ‘#’ H
34–64	O: no dynamics or ornaments H
41 ⁵	O: <i>c♯</i> H
42 ²	O: figured ‘8/#’ F , figured ‘6’ H . Latter preferred here
42 ⁴	B: no ornament H
46 ²⁻³	B: <i>rcr</i> H
46 ³	O: no figure H
47 ³	O: figured ‘#’ H
50–53	B: no slurs H
51 ⁵	O: figured ‘6’ H
54 ⁵⁻⁷	O: <i>bq</i> – <i>Bq</i> – <i>Bq</i> (two notes tied) – <i>bq</i> (figured ‘6/4 – – – 4 – #’) H
55 ⁷⁻⁹	O: no figures H
57–61	B: no slurs H
62 ¹⁻³	O: <i>bq</i> – <i>Bq</i> – <i>Bq</i> (two notes tied) – <i>bq</i> (figured ‘6/4 – – – 4 – #’) H
63 ¹	O: figured ‘#’ H
63 ³	O: no figure H
63 ¹¹	O: figured ‘6’ H
66 ^{iv}	O: figured ‘6’ H
66 ²	O: no figure H
66 ⁶	C: no ornament H
68 ²	C: <i>f#</i> H
	O: no figures H
70 ²⁻³	C: <i>bq.</i> – <i>asq</i> H

71⁶ C: no ornament **H**
73 O: *gm* – *gm* **H**
73⁶⁻⁷ C: *e'q* – *e'q* **H**
73–74¹ O: no tie **H**
74⁴⁻⁶ C: no slur **H**
Endnote 'W^m: Davis' **E**

VI. LET GOD ARISE
Version A

Sources: ***A** *GB-Ob* MS Mus. C16, ff. 65v–70 (Full Score) (a)
 B *GB-WO* A3.13, pp. 6–7 (Contratenor Chorus) †
 C *GB-WO* A3.16, p. 9 (Tenor Chorus) †
 D *GB-WO* MS A3.10, pp. 10–15 (Organ) (a) †

† these parts are given in full below


Headings: ‘Let God Arise’ **ABC**
 ‘Let God arise/Imperfect’ **D**

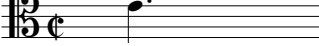
Text: Psalm 68

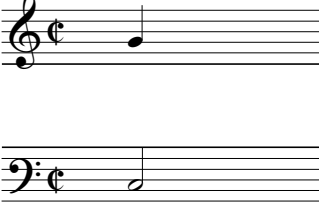
Notes:

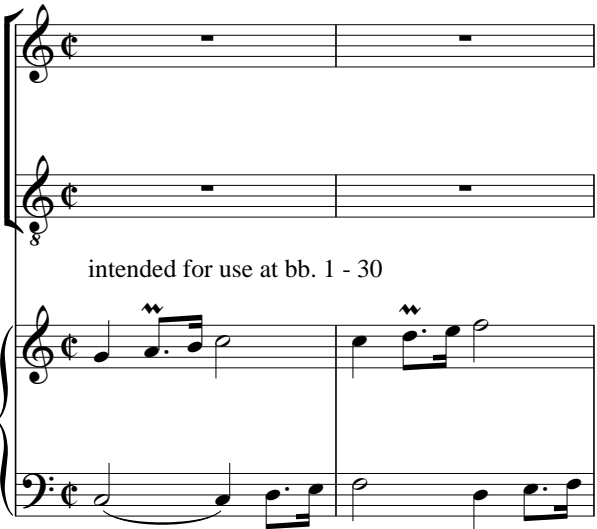
88²–93 O: copied from the lowest sounding part onto a separate stave **A**
94 O: rubric ‘Great Organ’ **AD**
127¹⁻³ T: slur **A**
191²–196 O: copied from the lowest sounding part onto a separate stave **A**
197 CI: rubric ‘Minims instead of crotchets/Vers’. Accordingly bb. 197–219 is
 written in double note values here, i.e. *crs* are written as *ms*, etc. **A**
198²–219 O: copied from the lowest sounding part onto a separate stave **A**
211³–216 Tr, C, T, B (O): indicated repeat of bb. 205³–210 here written out in full, b. 211¹⁻²
 rubric above stave ‘1st’ [time bar], b. 217 rubric above stave ‘2^d’ [time bar] **A**
Endnote ‘W^m Davis’. An alternative ending which is 10 bb in length has been written in,
 though this is crossed out. This version is signed ‘Will: Davis/Novem^{br}: y^e
 20/1705’ **A**
 ‘M^f W. Davis’ **BC**
 ‘Will Davis/1705’ **D**

Let God arise
Contratenor Chorus, Tenor Chorus and Organ parts: *Version A*, **BCD**

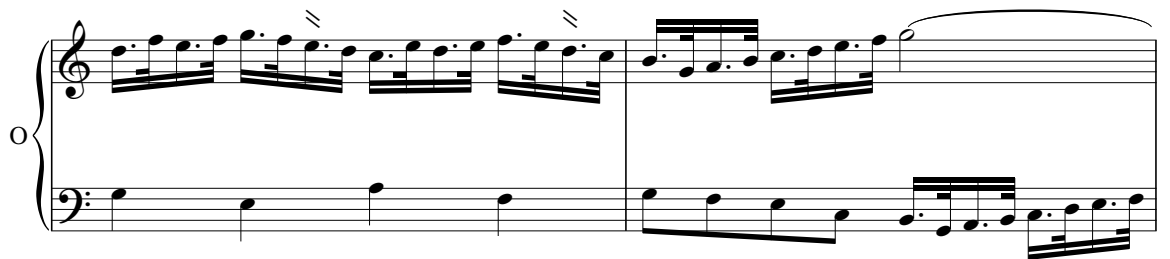
Contratenor 

Tenor 

Organ 



intended for use at bb. 1 - 30







5 6
3 4

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble clef with a slur over the first two measures, and a bass line with a flat sign in the second measure.

7

Second system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble clef and a bass line with a sharp sign in the fourth measure.

Third system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble clef and a bass line with a sharp sign in the third measure.

Fourth system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble clef and a bass line with a flat sign in the second measure. Below the bass staff, there are fingerings: 6, 7, 6, 4, 3.

Fifth system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex melodic line in the treble clef with many beamed notes and a bass line with a flat sign in the second measure.

Intended for use between bb. 94 - 219 (bb. 31 - 93 are missing in D)

The musical score consists of five systems, each with a grand staff (treble and bass clefs). The notation is as follows:

- System 1:** Treble clef contains chords. Bass clef contains a rhythmic pattern of eighth notes with slurs. Dynamics: *p*, *f*, *p*. A repeat sign is at the end.
- System 2:** Treble clef contains chords. Bass clef contains a rhythmic pattern of eighth notes with slurs. Dynamics: *f*, *p*.
- System 3:** Treble clef contains chords. Bass clef contains a rhythmic pattern of eighth notes with slurs. Dynamics: *f*, *p*, *f*, *p*.
- System 4:** Treble clef contains chords. Bass clef contains a rhythmic pattern of eighth notes with slurs. Dynamics: *f*, *p*, *f*.
- System 5:** Treble clef contains chords. Bass clef contains a rhythmic pattern of eighth notes with slurs. Dynamics: *p*, *f*, *p*.

First system of a piano score. The right hand (treble clef) features chords and melodic lines, while the left hand (bass clef) has a rhythmic accompaniment. Dynamics include *p* (piano), *f* (forte), and *p* (piano). There are double bar lines in the bass line.

Second system of a piano score. The right hand has chords and melodic lines. The left hand has a rhythmic accompaniment. There are double bar lines in the bass line.

Third system of a piano score. The right hand has chords and melodic lines. The left hand has a rhythmic accompaniment. There are double bar lines in the bass line.

Fourth system of a piano score. The right hand has a complex rhythmic pattern. The left hand has a rhythmic accompaniment. There are double bar lines in the bass line.

Fifth system of a piano score. The right hand has a complex rhythmic pattern. The left hand has a rhythmic accompaniment. There are double bar lines in the bass line.

Vers 3 voices, twice over

CHORUS
CONTRATENOR

C

Ev'n the God who hel - peth us

TENOR

T.

Ev'n the God who hel - peth us and pou - reth his

C
and pou - reth his be - ne-fits and pou - reth his

T.
8 be - ne-fits and pou - reth his be - ne-fits and pou - reth his

O

C
be - ne fits and pou - reth his_ be - ne-fits up - on us and pou - reth his

T.
8 be - ne-fits and pou - reth his be - ne-fits up - on us and pou - reth his

O

7 8

C
be - ne-fits and pou - reth his be - ne-fits, his be - ne-fits up -

T.
8 be - ne-fits and pou - reth his be - ne-fits, his be - ne-fits up -

O

C
on us and pou - reth his be - ne-fits and pou - reth his

T.
on us and pou - reth his be - ne-fits and pou - reth his

O

C
be - ne-fits, his be - ne-fits up - on us. Prai-sed be the Lord dai-ly.

T.
be - ne-fits, his be - ne-fits up - on us. Prai-sed be the Lord dai-ly.

O

VII. LET GOD ARISE
Version B

- Sources:
- ***A** *GB-WO* A3.8, pp. 236–249 (Full Score) (a)
 - B** *GB-WO* A2.11, p. 164 (Treble Chorus)
 - C** *GB-WO* A3.13, pp. 17–19 (Contratenor I Verse)
 - D** *GB-WO* A3.12, pp. 14–17 (Contratenor II Verse/Tenor Chorus)
 - E** *GB-WO* A3.16, pp. 18–21 (Contratenor II Verse)
 - F** *GB-WO* MS A3.14, pp. 23–26 (Bass Verse)
 - ***G** *GB-WO* MS A3.10, pp. 65–68 (Organ) (a) †
 - H** *GB-Lbl* Egerton MS 3768 (Full Score) (a)
 - I** *GB-Lbl* R.M.27.a.1, f. 79v (Contratenor Chorus)
 - J** *GB-Lbl* R.M.27.a.2, f. 54 (Tenor Chorus)
 - K** *GB-Lbl* R.M.27.a.3, ff. 18v – 19 (Decani Bass Chorus)
 - L** *GB-Lbl* R.M.27.a.5, f. 32v (Decani Contratenor Chorus)
 - M** *GB-Lbl* R.M.27.a.6, f. 27 (Tenor Chorus)
 - N** *GB-Lbl* R.M.27.a.8, f. 66 (Bass Chorus)
 - O** *GB-Lbl* R.M.27.a.9, ff. 56–57 (Contratenor Verse)

† bb. 197ⁱⁱⁱ – 218 only given here

- Headings:
- ‘Let God Arise’ **ACDGIKLN**
 - ‘Let God Arise – 3 parts’ **EF**
 - ‘This Anthem is Humbly presented to the Ld Bishop of Oxford/
William Davis/ 17[09?]’ **H** (frontispiece)
 - ‘Let God Arise/ the 68th p^s’ **H**
 - ‘Let God arise. Psalm 68th’ **JM**
 - ‘Psalm 68th’ **O**

Text: Psalm 68

Notes:

- 1 O. Rh: rubric above stave ‘Organ Cornett’ **G**
O. Lh: rubric above stave ‘Prelude’ **GH**
O: no dynamics marked **G**
- 2⁴ O. Rh: f’*cr* – f’*q*. (tied) – e’’*sq* **H**
- 3⁷ O. Rh: ≅ **GH**
- 3¹⁵ O. Rh: ≅ **GH**
- 4^{1–2} O. Lh: *gcr* **G**
- 4⁵ O. Lh: rubric ‘Great Organ’ **H**
- 4¹¹ O. Lh: ≅ **GH**

5⁷
6

O. Lh: ≅ **GH**

O. Rh: g''q - f''sq. - eflat''dsq - d''q. (≅) - c''sq - c''m (**) **G**

O. bar expanded into two thus:



8³⁻⁴

H
O: fm **G**

9⁶⁻⁷

CII: c'dsq - d'sq. **H**

10

O: Gm - gm **H**

10^{iii-iv}

O: figured '5/3 - 6/4' **H**

10¹

CII: no ornament **D**

CII: ≅ **H**

10⁴⁻⁵

O: gm **G**

11²⁻³

O: figured '7 - 6' **H**

12¹⁰⁻¹¹

CI: g'dsq - a'sq. **HO**

13⁶⁻⁷

CI: f'dsq - g'sq. **HO**

14¹

CI: ≅ **H**, no ornament **O**

15²

O: figured 'flat7' **H**

15⁴-17¹

O: figured '6/# - 6 - - - 6/4 - 4/#3' **H**

16¹³⁻¹⁶

CII: f'sq. - e'dsq - d'sq. - c'dsq **D**

17²⁻³

O: Am **G**

18-26

CI: all occurrence of the word 'fly' appear as 'flee' **O**

18¹⁻²

CI: slur **HO**

O: G#m **G**

18³-20²¹

O: octave lower **G**

18⁴-19¹³

CI: slur **C**

19¹⁴-20²

G'dsq - f'dsq - e'sq (slurred: 'be-')/ f'cr - eq. - dsq (slurred: 'fore') **O**

20¹

CI: ≅ **H**

22⁴-23¹⁰

CI: f'dsq - g'dsq - f'dsq **H**

CII: d'dsq - e'dsq - d'dsq **H**

23⁷⁻⁸

CI: f'dsq - g'dsq - f'dsq - e'dsq **O**

23⁹⁻¹¹

CI: d'q - e'sq - f'sq ('fly_ be-') **C**

23¹⁰⁻¹¹

CI, CII: ≅ **H**

CI: sq - dsq **O**

23¹²

CI, CII: no ornament **CO**

24³-25¹

CI: slur **H**

24⁸⁻⁹

CI: d'dsq - e'dsq - d'dsq - e'dsq **O**

25-26¹

CII: slur **H**

25²-26¹

CI: slur **H**

25⁸⁻⁹

CI: e'dsq - f'dsq - e'dsq - f'dsq **O**


26 ²	CI, CII: <i>tr</i> H
26 ²⁻³	CI: <i>sq.</i> – <i>dsq</i> H O: <i>gcr</i> G
26 ²⁻⁴	CI, CII: slur, underlaid ‘fly’; <i>sq.</i> – <i>dsq</i> H
26 ⁵⁻⁷	CI, CII: slur; <i>sq.</i> – <i>dsq</i> – <i>q</i> HO
26 ⁸⁻¹²	CI, CII: slur; <i>sq.</i> – <i>dsq</i> – <i>sq.</i> – <i>dsq</i> – <i>sq.</i> HO (no slur in O)
26 ¹³	CI, CII: <i>dsq</i> H
27 ¹	CI, CII: \approx H , no ornament O
28	O. Rh: rubric above stave ‘Retor Cornett G
28 ⁴ –29	O. Lh: tie G
28–30	O: version of this ritornello found in G is written out in full below
30	O. Lh: <i>gcr</i> – <i>aq</i> – <i>fq</i> – <i>gcr</i> / <i>rq</i> – <i>Gq</i> H
31 ⁴⁻¹¹	CII: slur D
31 ⁵	O: figured ‘4’ H
32 ¹	CII: no ornament D , \approx H
33 ²⁻³	CII: <i>q.</i> – <i>dsq</i> H
33 ⁵⁻⁸	O: figured ‘6 – 7 – 6 - #’ H
34 ²⁻³	CII: slur H
34 ⁴⁻⁵	CII: slur H
34 ⁴	O: figured ‘#’ H
34 ⁶	O: figured ‘6’ H
35 ¹	O: figured ‘#’ H
35 ³	O: figured ‘6’ H
35 ⁶⁻⁸	O: figured ‘6 – 6 – 6’ H
35 ⁸	B: <i>bflatdsq</i> H
35 ⁹	B: no ornament H
36 ³⁻⁴	B: <i>q.</i> – <i>sq</i> H
36 ⁴	O: figured ‘#’ H
37 ¹⁻⁵	O: figured ‘6 – flat5 – – – # – #’ H
37 ⁵⁻⁸	O: <i>gcr</i> – <i>ccr</i> G
37 ⁶	O: <i>enaturalq</i> , figured ‘6/flat3’ H
37 ⁸	O: figured ‘6’ H
39 ¹⁻⁸	CI: no slur O
41 ¹ –43 ¹	CII: slur D
42 ¹⁻²	CII: no tie D
42 ¹	O: figured ‘5 – 5 – 6’ H
42 ⁷ –43 ¹	CI: no tie O
43 ¹	CI: ‘drive’ O
43 ⁴	CI: <i>cr.</i> HO B, O: <i>m</i> H
43 ⁴⁻⁵	O: <i>gm</i> G
43 ⁸⁻¹⁰	CII: <i>b[♮]q</i> – <i>gq</i> H
44	CI: <i>c’[♮]q</i> ’ – <i>c’q</i> – <i>f[♮]m</i> – <i>f’[♮]sq</i> – <i>f’[♮]sq</i> – <i>f’[♮]sq</i> – <i>e’[♮]q</i> (‘like as wax melt-eth at the’) O
44 ¹⁻³	CI: <i>e’[♮]q</i> – <i>c’q</i> H
44 ¹⁻⁴	O: <i>ccr</i> – <i>fcr</i> (figured ‘# - flat3’)
44 ²	CII: <i>c’q</i> – <i>c’q</i> H

- 44³⁻¹⁰ B: *aflatq - fq - bflatcr - c'q - cq* ('like as wax at the') **H**
 44⁵⁻⁸ CII: *c'sq - c'sq - gsq - gsq* ('melt-eth at the') **H**
 45⁴ O: figured '6' **H**
 45⁴⁻⁵ CI: *sq. - dsq* **O**
 47 C: *q - q* **O**
 48² CI: \approx **H**, no ornament **O**
 B: *bq.* **H**
 48³ O: no dynamic **H**
 49³ O: no dynamic **H**
 49⁴ O: figured 'flat9' **H**
 49⁴⁻⁵ CI: *sq. - dsq* **O**
 50¹⁻² CI: *q - q* **O**
 50⁵⁻⁶ CI: *sq. - dsq* **O**
 O: figured '6 - 6' **H**
 50¹⁰ CI: *g'sq - f'dsq* (slurred) **HO**
 51¹⁻² CI: *q - q* **O**
 51³ O: figured 'flat3' **H**
 52¹⁻² O: *gm* **G**
 53² CI: no ornament **O**
 54¹ O: figured 'flat3' **H**
 54² CI: \approx **H**, no ornament **O**
 54³ O: *m* **H**
 54³⁻⁴ O: *cm* **G**
 54⁴ CI, CII, B: *m* **H**
 54^{iv-56}

- H**
 55-56 O: version of this ritornello found in **G** is written out in full below
 58² CII: *c'cr. - d'q* (slurred) ('let_') **D**
 59ⁱ O: figured '8' **H**
 59²⁻³ B: *m (tr) - m* **H**
 60¹⁻⁶¹¹ B: slur **G**
 60⁵ B: *tr* **H**
 61¹⁻⁶²¹ CII: slur **D**
 62¹⁻⁶³¹ B: slur **F**
 62²⁻⁶⁴ O: octave lower **H**
 62²⁻⁶⁵¹ O: octave lower **G**
 62⁵ B: *tr* **H**
 63-64³ CII: no slur **H**
 64²⁻³ O: *Gm* **G**

64 ⁵⁻⁶	B: <i>cr.</i> – <i>q</i> H
65	O: <i>Gsb.</i> GH
65 ⁱⁱⁱ	O: figured ‘7’ H
66–67 ¹	O: no tie GH
66 ¹	CI: no ornament HO
67–68 ¹	O: octave higher G
67 ¹	CI: <i>tr</i> C
68 ¹	CII: <i>am</i> DH
69–70 ¹	CI: slur O
69 ¹	CI: <i>tr</i> CH
	CII: <i>tr</i> H
	O: figured ‘7/4 – 5/4’ H
70–71	CII, B: slur H
70 ⁵	B: <i>tr</i> H
71–72 ²	CI: slur HO
71 ¹	CI: <i>tr</i> CH
73 ¹	CI: no ornament O
75	CI: rubric ‘Brisk’ C
75 ⁴⁻⁷	CII: slur H
76 ¹	CII: no ornament D
76 ¹	O: <i>gm</i> G
76 ⁴⁻⁷	B: slur H
77	O: <i>csb</i> H
77 ¹⁻⁴	CI: slur H
77 ³⁻⁴	O: <i>cm</i> G
78	O: octave higher G
78 ¹⁻⁴	CII: slur H
78 ⁴⁻⁷	CI: slur H
78 ⁷⁻¹⁰	CII: slur H
79 ¹⁻⁴	CI, CII: slur H
79 ⁴⁻⁷	B: slur F
79 ^{5,9}	B: bflat H
80 ¹	B: no ornament H
80 ³⁻⁶	B: slur H
80 ⁴⁻⁷	CII: slur H
81 ¹	CII, B: no ornament H
81 ¹⁻⁴	CI: slur H
81 ² –81 ³	O: tie G
81 ⁷ –82 ⁹	CI: slur C
	CI: all <i>sqs</i> , slurred H
82	B: all <i>sqs</i> H
82 ¹ –83 ¹	B: slur F
82 ⁴ –83 ⁹	CII: slur DH
83 ¹⁻⁸	CI: all <i>sqs</i> H
83 ¹⁻⁹	CI: slur H
83 ³⁻⁴	O: <i>cm</i> H

84	O: rubric 'slow' G
86–91	O: copied from the lowest sounding part onto a separate stave, including O. figs associated with B part A B, O: shared stave H
88 ¹⁻²	O: <i>gsb</i> G
88 ²	Tr. C. T. B/O: <i>sb</i> HO
90 ¹	Tr: no ornament H
91 ²⁻³	B: fermata F
92	O: rubric above stave 'Great Organ' G
92 ⁸	O: ≅ GH
94 ⁸	O: ≅ GH
95 ¹⁻²	O: tie H
95 ⁴	B: ≅ H , no ornament F
96 ⁴ –97 ⁸	B: slur F
97 ²⁻³	O: figured '6 – #' H
97 ¹⁰	B: <i>Asq</i> – <i>Gsq</i> (slurred) H
98 ¹	B: no ornament FH O: figured '4 – #3' H
98 ³	O: ≅ H
99 ²⁻³	B: <i>sq.</i> – <i>dsq</i> H
101 ²⁻³	B: <i>sq.dsq</i>
102 ³ –104 ¹	O: octave lower GH
105 ¹ –106 ¹	B: slur F
105 ²	O: figured '6' H
106 ¹⁻²	B: <i>ecr</i> – <i>rq</i> F
106 ³	B: no ornament F
109 ²	O: figured '6' H
111 ³	O: figured '7' H
111 ⁴⁻⁵	O: <i>ccr</i> H
111 ¹²⁻¹³	O: <i>ccr</i> G
113 ⁶	O: no ornament G
117 ²⁻³	O: <i>ccr</i> GH
117 ⁴⁻⁵	O: figured '4 – 3' H
120	CII: rubric 'Vers solo/ M ^f Elford' H
120–121	O: <i>asb</i> / <i>g#m</i> – <i>am</i> GH O: tie H
122 ³⁻⁴	CII: slur H
122 ³ –123 ¹	O: tie GH
122 ⁶	CII: omitted H
123 ⁵ –124	CII: <i>sq.</i> – <i>dsq</i> – <i>sq.</i> – <i>dsq</i> (etc.) H
124 ²	O: <i>ccr</i> – <i>Acr</i> G
125	O: <i>Bm</i> – <i>Bm</i> H
125 ⁵	CII: ≅ H
126–127 ²	O: octave higher G
126	O: figured '# – 7 – 6' H
126 ¹⁻²	CII: <i>q.</i> – <i>sq</i> H

128 ¹	CII: \approx H
129 ^{1-2, 4-5}	CII: slur H
129 ^{1, 3}	O: figured '7/flat3 – 6' H
130 ^{1-2, 4-5}	CII: slur H
130 ^{1, 3}	O: figured '7/flat3 – 6' H
130 ³⁻⁴	O: tie G
130 ⁴	O: no figure H
132 ^{1, 3}	O: figured '6' H
132 ³	CII: \approx H
132 ⁶	O: figured '#' H
134 ¹	CII: omitted H
134 ³ –135 ¹	CII: slur H
135 ¹	CII: \approx H
136 ^{1-2, 4-5}	CII: slur H
136 ³	O: figured 'flat7 – 6' H
137 ^{1-2, 4-5}	CII: slur H
137 ³	O: figured 'flat7 – 6' H
137 ³⁻⁴	O: no tie H
137 ⁴	O: figured '6' H
139 ³	CII: $f^{\circ}sq - e^{\circ}flatsq$ (slurred) H
139 ³⁻⁴	O: figured '6 – #' H
139 ⁷	O: figured '6' H
140 ¹	CII: \approx H
140 ¹⁻²	O: <i>gcr</i> – <i>Gcr</i> GH
140 ²⁻³	CII: slur H
141 ¹	O: Lh:  H , no ornament G
141 ³⁻⁴	O. Lh: <i>gq</i> – <i>aflatq</i> G
141 ⁴	O. Lh: <i>aflat</i> H
144	O. Lh: <i>gm./rcr</i> – <i>rcr</i> – <i>Gcr</i> H
145	O. Lh: <i>cm./rcr</i> – <i>rcr</i> – <i>Ccr</i> H
149	O: <i>gsb.</i> G
150–154	O: octave higher G
150 ²	CI: $f^{\circ}cr. - g^{\circ}q$ (slurred) HO
151 ¹	O: figured 'flat3' H
151 ²	O: $A^{\flat}m$ G
152 ²	CI: $e^{\circ}cr. - f^{\circ}q$ (slurred) HO
152 ² –153	O: figured '6/flat3 – 6' H
153 ¹⁻²	CI: tie HO
153 ³	CI: underlaid 'the' HO
154 ¹	CI: no ornament O
155	O: figured 'flat' H
156 ¹⁻²	B: slur H
158	O: <i>dsb.</i> G
161 ¹	CII: <i>tr</i> H
162	O: <i>csb</i> – <i>cm</i> H
163 ¹	O: <i>aflatm</i> – <i>aflatm</i> (tied, second <i>m</i> figured '6') H

- 163¹⁻² CI: *g'cr* – *f'cr* (slurred) **O**
 164¹ O: *bflatm* – *bflatm* (tied, second *m* figured '6') **H**
 164¹⁻² CI: *a'flatcr* – *g'cr* (slurred) **O**
 165³ CI: *sb* **H**
 166 O: *e♯m* – *cm* – *e♯m* (first and third *ms* figured '6') **H**
 168⁴ O: figured '#3' **H**
 169–172 O. Rh: an extra stave, with a C clef, has been inserted above the main Lh. Stave to accommodate a Rh. Part. Included here in the score **G**
 170¹⁻² CI: *g'cr* – *f'cr* (slurred) **O**
 170²–171¹ O: figured 'flat3 – 7/6' **H**
 172¹⁻² CI: *f'cr* – *e'cr* (slurred) **O**
 172²⁻³ O: figured '6/3 – 7' **H**
 173 CI: four *cr* beats in bar, beats 2 – 3 are *d'cr* – *d'cr* (tied) (equivalent to *d'm* – *d'm* in **A**) **C**
 O: *gsb*. (figured: '#') **H**
 173⁴ CI: rubric 'Brisk' **H**
 174 CI: rubric above stave 'Brisk' **Ac**
 CI, CII, B, O: timesignature '2' **O**
 174⁴⁻⁵ CI: omitted **O**
 176¹⁻² O: tie **H**
 176⁶–177⁹ CII: slur **H**
 178¹ CII: *f'q* – *f'q* **H**
 180⁶–181² CI: slur **H**
 181⁶–183¹ CI: slur **H**
 181⁸⁻⁹ CI: *g'sq* – *a'dsq* – *g'dsq* **O**
 182–183¹ CII: slur **H**
 182^{4,8} O: figured '7/5' **H**
 182⁷⁻⁸ CI: *f'sq* – *g'dsq* – *f'dsq* **O**
 182¹⁵⁻¹⁶ CI: *e'sq* – *f'dsq* – *e'dsq* **O**
 183–188

- H**
 183³ O: *gq* – *Gq* **G**
 183⁴ O: *cr* **H**

- 183⁵⁻⁶ CI, CII, B, *q - q* **H**
 184 O: rubric above stave 'slow' **G**
 184-188 O: octave higher **G**
 187-188 O: *gcr. - Gq / cm - cm* **G**
 189-194 O: copied from the lowest sounding part onto a separate stave, including O. figs associated with B part **A**
 B, O: shared stave **H**
 195 CI: *rm - rm - g'cr. - g'q* ('ev'n the') **O**
 195-196¹ O: octave higher **G**
 195-197ⁱⁱ

ev'n the God who hel - peth us,
 ev'n the God who hel - peth us,
 ev'n the God who hel - peth us,
 ev'n the God who hel - peth us,
 6 7 #

- H**
 196²-216 O: copied from the lowest sounding part onto a separate stave, including O. figs associated with B part **A**
 197ⁱⁱⁱ-218 O: part for Rh and Lh as found in **G** incorporated into the score here on separate staves
 197¹⁻² O: *gcr. - gq - gm* **G**
 197²-218 B, O: stave shared **H**
 201³-202² CI: 'his/ be-ne (*cr. - q*) - fits' **HI**
 CI: 'his/ be-ne (*cr - cr*) - fits' **O**
 203¹⁻² CI: *cr - cr* **ILO**
 204¹⁻³ CI: *g'#m - g'#m - g'qm* **IL**
 204³-205² B: words omitted at this point in **C**, perhaps suggesting these two notes are to be played by O but not sung by B. Rests have therefore been inserted in B part at this point **A**
 206^{1-2/} C: *cr - cr* **ILO**
 212¹⁻²
 207⁴-208³ B: 'and/ pour (*em*) - eth' **HKN**
 208^{1-2/} C: *cr - cr* **ILO**
 214¹⁻²

- 209¹⁻²/
215¹⁻² C: *cr – cr* **ILO**
- 209³⁻⁴ Tr: no slur **B**
- 209⁴⁻⁵ Tr: slur (‘up_’) **B**
- 210¹ Tr: no ornament **BH**
- 210² B: *sb* **H**
- 210³–211² B: words omitted at this point in **C**, perhaps suggesting these two notes are to be played by **O** but not sung by **B**. Rests have therefore been inserted in **B** part at this point **A**
- 213⁴–214³ B: ‘and/ pour (*em*) – eth’ **HKN**
- 217¹⁻² C: *q. – sq* **O**
- 217³⁻⁴ Tr: no slur **B**
- 217⁴⁻⁵ Tr: slur (‘up_’) **B**
- 217⁵ T, B: no ornament **JKMN**
- 218² Tr, C: fermata **AC**
- Endnote ‘Worcester/1709/Will: Davis’ **A**
‘Finis M^f Will: Davis’ **C**
‘M^f W Davis./Dec 22’ **D**
‘W^m: Davis.’ **G**
‘W^m Davis/1709’ **H**
‘M^f Davis’ **JKMNO**
‘M^f William Davis’ **L**

Let God Arise

Alternative Organ Ritornelli: *Version B, A*

'Symphony' (GB-Ob MS Mus. C.16, f. 71v)

Musical score for 'Symphony' in common time. The right hand (treble clef) begins with a forte (*f*) dynamic, playing a series of eighth notes with grace notes. The left hand (bass clef) starts with a piano (*p*) dynamic, playing a steady eighth-note accompaniment. The piece concludes with a final chord in the right hand.

Continuation of the 'Symphony' piece. The right hand features a melodic line with a long slur over the first two measures. The left hand continues with a rhythmic accompaniment, marked with a forte (*f*) dynamic. The piece ends with a final chord in the right hand.

'2d Retornell' (GB-Ob MS Mus. C.16, f. 71v)

Musical score for '2d Retornell' in common time. The right hand (treble clef) is marked forte (*f*) and features a complex, rapid sixteenth-note pattern. The left hand (bass clef) is marked piano (*p*) and plays a simple accompaniment. The piece concludes with a final chord in the right hand.

'3d Retor', (GB-Ob MS Mus. C.16, f. 71v)

Musical score for '3d Retor' in 3/4 time. The right hand (treble clef) begins with a forte (*f*) dynamic, marked with a sharp sign (#) and a wavy line. The left hand (bass clef) is marked piano (*p*) and plays a simple accompaniment. The word 'Eccoe' is written above the right hand in the second measure. The piece concludes with a final chord in the right hand.

'4th Retornell', (*GB-Ob* MS Mus. C.16, f. 71v)

Musical score for the '4th Retornell' in *GB-Ob* MS Mus. C.16, f. 71v. The score is in 3/4 time and B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a triplet of eighth notes in the first measure, followed by a steady eighth-note accompaniment.

Version of Second Ritornello in *GB-WO* MS A3.10, p. 65-

Musical score for the Version of Second Ritornello in *GB-WO* MS A3.10, p. 65-. The score is in common time and B-flat major. The right hand begins with a forte (*f*) dynamic and features a complex texture of sixteenth-note patterns and chords. The left hand starts with a piano (*p*) dynamic and provides a simple harmonic accompaniment.

Continuation of the Version of Second Ritornello. The right hand continues with sixteenth-note patterns and chords, while the left hand maintains a simple accompaniment. The piece concludes with a double bar line.

Version of Third Ritornello in *GB-WO* MS A3.10, p. 65-

Musical score for the Version of Third Ritornello in *GB-WO* MS A3.10, p. 65-. The score is in 3/4 time and B-flat major. The right hand features a melodic line with eighth and sixteenth notes, and the left hand provides a simple accompaniment. The word "Eccoe" is written above the right hand in the second measure. The piece concludes with a double bar line.

IX. LORD, WHY SLEEPEST THOU?

Version B

- Source:
- ***Aa** *GB-Ob* MS Mus. C.16, f. 49 (First instrumental part)
 - ***Ab** *GB-Ob* MS Mus. C.16, f. 54 (Second instrumental part)
 - Ac** *GB-Ob* MS Mus. C.16, f. 48 (First and second instrumental parts combined)
 - Ad** *GB-Ob* MS Mus. C.16, f. 47 (Treble I chorus part)
 - Ae** *GB-Ob* MS Mus. C.16, f. 53 (Treble II chorus part)
 - Af** *GB-Ob* MS Mus. C.16, f. 52 (2nd Countertenor chorus part)
 - Ag** *GB-Ob* MS Mus. C.16, f. 55 (Tenor chorus part)
 - Ah** *GB-Ob* MS Mus. C.16, f. 51 (Bass chorus part)
 - Ai** *GB-Ob* MS Mus. C.16, f. 50 (Bass chorus part)

 - Aj** *GB-Ob* MS Mus. C.16, f. 45 (Organ interludes) †
 - Ak** *GB-Ob* MS Mus. C.16, ff. 45v–46v (Organ part with figured bass, no. Rh. Interludes) †
 - ***Al** *GB-Ob* MS Mus. C.16, ff. 58–61v (Full score, including ‘Amen’)





† These parts are given in full below

- Headings:
- ‘Lord why sleepest thou, solo.’ **Aa**
 - ‘Lord why sleepest thou, a solo’ **Ab**
 - ‘Anthem, Lord why sleepest thou. P^s y^e 44th’ **Ad.Ae.Af.Ag.Ah.Ai**
 - ‘Anthem p^s y^e 44th’ **Al**

Text: Psalm 44

Notes:

In addition to the two instrumental parts, the copy sources for which are **Aa** and **Ab**, as indicated above, **Al** has been taken as the copy score for the contratenor solo (the entire Contratenor part, notated in **Al** in the treble G clef, has been transposed down by an octave here) and keyboard accompaniment part. As there are no figures in **Al**, those from **Ak** have been added. The copy source for the organ part in the ‘Amens’ (bb. 179 – 194) is **Ak**, *not Al* (though **Al** *does* provide the vocal parts at this point).

- 3¹⁰ InI:  **Ac**
- 4¹ InI:  **Ac**
- 19⁵⁻⁶ O. Lh: *gq – aq – bq – gq* **Al**
- 20–32 C, O: bb. 1 – 12 repeated directly here, as directed by rubric at b. 19. This passage concludes with a second time bar (‘2d’) at b. 32 **Al**
- 22¹⁰ InI:  **Ac**
- 23¹ InI:  **Ac**

36–56 ⁱⁱ	C, O: notated in half note values (crotchet beats) in Al , doubled here (minims) to correspond with all other copy sources
56	InI, InII: rubric ‘rest upon y ^e close’ Aa.Ab InI, InII, C, O: rubric ‘Retor’ Aa.Ab.Ac.Aj.Ak.Al
56–60	C, O: omitted but presumably intended to be performed due to the rubric ‘Retor’ (b. 56) Al
57 ^{2–5}	InII: no slurs Ac
58 ¹	InI: ≅ Ac
59 ¹	InI: ≅ Ac
73 ¹⁰	InI: ≅ Ac
74 ¹	InI: ↯ Ac
180–194	CII: alto C clef Al
187–192 ¹	C (chorus): these notes indicated to be sung to a single ‘Amen’, with no reiteration of the word at b. 189 Af
191	TrI: <i>Cm.</i> – <i>Bcr</i> Ad
191 ⁱⁱⁱ	O. Lh: d indicated as a direct. Omitted here Ak
191 ² –192 ¹	TrII: <i>Gcr</i> / <i>Gsb</i> Ae
Endnote	‘W: ^m Davis’ Al

Lord, why sleepest Thou? Organ Ritornelli: *Version B, Aj.*

intended for use at bb. 1 - 4, 20 - 23, 71 - 74 and 101 - 104

Musical score for Organ Ritornelli, Version B, Aj. (measures 1-4, 20-23, 71-74, 101-104). The score is written for Organ and O (Organ). It features a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music consists of two systems of staves. The first system is labeled 'Organ' and the second system is labeled 'O'. The notation includes various rhythmic values, accidentals, and articulation marks such as slurs and accents.

intended for use at bb. 56 - 60

Musical score for Organ Ritornelli, Version B, Aj. (measures 56-60). The score is written for Organ and O (Organ). It features a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a 3/2 time signature. The music consists of two systems of staves. The notation includes various rhythmic values, accidentals, and articulation marks such as slurs and accents.

Lord, why sleepest Thou?

Organ figured bass part: *Version B, Ak*

Organ

The image shows the organ figured bass part for the hymn 'Lord, why sleepest Thou?'. It consists of 14 staves of music in bass clef with a key signature of one flat (B-flat major). The first staff is labeled 'Organ' and includes figured bass notation below the notes. The subsequent staves are labeled with '0' and also include figured bass notation. The music is written in a style typical of 17th-century organ tablature, with notes and accidentals on the staff and numbers and symbols below. The piece concludes with a double bar line and a repeat sign.

6 # 7 6 6 7 6 7 # b 6 5 # 6 b # 6 # 6 6 # 6 6

b 6 6 # 6 b # 6 5

#

6 # 6 6 6 6

#

6 5 b5 6 7 6

3

7 6 5 4 6 6 7 4 #

7 6 7 6 6 6 b7 6 7 #

4 # # b 6

#4 6 b 4 #

7 6 6 5 6 6 5 # 6 b #

5 b4 6 5 6 5

3 2 3 2

0 # 6 6 4 # 5 6 6 6 7 6^b 6 5 #4 3 4 3

0 6 7 6 6 7 6 7 # ^b 6 5 # 6 ^b # 6 # 6 # 6 # 6 # 6 #

0 ^b 6 6 # 6 # 6 # 6 # 6 7 7 # 6 5 6 ^b # 7 6 ^b # 6

0 6 ^b 7 # 6 5 # 6 ^b # 6

0 6 6 6 7 6 # #

0 6 7 # # 6 7 # # 6 #4 6 6 5 5 #3 2

0 # # #4 6 6 7 6 # 6 # 6 #

0 6 7 6 7 # 5 6 ^b # 6 # 6 6 # 6 # ^b 6 6 # 6 ^b #

0 6 # 6 6 ^b 7 # 6 5 # 6 ^b # 7 6 ^b # 6 # 6 ^b 7 #

0 6 5 # 6 ^b # 6 6 ^b 6 7 6 # # #4 2

0 # #4 6 ^b # #4 6 ^b #4 6 ^b # # 6 6 6 6 # 2

0 # # 7 6 # 5 6 4 # # #4 6 6 6 # 7

0 5 6 5 4 6 6 4 3 3 4 3 2

0 6 # #4 6 6 ^b 5 4 5 6 4 #3 2 #3 4

0

6 6 8 7 7 6 6 5 6 6 6

0

6 6 6 6 6 6

0

4 6 6 5 6 # #4 2

0

6 6 8 # 7 # 7 # 6 6 # #4 6 6

0

#4 6 6 # # #4 6 6 4

0

6 6 6 6 # 6 #4 6 6 # 6 #4

0

6 6 4 # # #4 6 6 b #

0

6 6 5

0

0

0

A musical score for piano in 3/2 time, consisting of three measures. The score is written for two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The first measure contains a whole note chord in the treble staff (F4, A4, Bb4) and a whole note chord in the bass staff (Bb2, D3, F3). The second measure contains a whole note chord in the treble staff (A4, Bb4, C5) and a whole note chord in the bass staff (D3, F3, Ab3). The third measure contains a whole note chord in the treble staff (Bb4, C5, D5) and a whole note chord in the bass staff (F3, Ab3, Bb3). The score ends with a double bar line.

X. O LORD, MAKE THY SERVANT ANNE

Sources: ***A** *GB-Ob* MS Mus. C.16, ff. 109–110v (Full Score) (a)
 B *GB-WO* MS A3.4, p. 251 (Contratenor) (a)
 C *GB-WO* MS A3.3, p. 191, (Cantoris Tenor) (a)
 D *GB-WO* MS A3.6, pp. 61–62, (Decani Tenor) (a)
 E *GB-WO* MS A3.5, p. 5, (Cantoris Bass) (a)

Headings: ‘A prayer for the queen’ **A**
 ‘O Lord make thy servant’ **BCDE**

Text: Adapted from Psalm 21

Notes:

1–12 C, T: written in ϕ time, each bar containing 4 *cr* beats **BCD**
 1–87 O: copied from the lowest sounding part onto a separate stave
 5⁴ C: $f'cr - g'q - f'q$ (three notes slurred) **B**
 B: $dcr - eflatcr$ **E**
 6² B: rm **E**
 10⁷ T: number ‘6’ is written above the note. This was perhaps inserted as a
 compositional or performance aid **A**
 11^{2–3} C: $e'flatm$ **B**
 11⁵ C: \cong **B**
 13–42 C, T: four flats in key signature. Extra accidentals that occur to compensate for
 this are not noted in the commentary **BCE**
 T: Cantoris part only copied in **C**
 T: Decani part only copied in **D**
 B: Decani part only copied in **E** (with the exception of bb. 31–34¹, see below)
 T: alto C clef **A**
 15^{3–4} B: $gflatcr. - fq$ (slurred) **E**
 20^{6–7} C: $d'cr - c'cr$ **B**
 20^{3–4} T: $bflatcr - acr$ **D**
 29^{2–3} T: $gcr. - gq$ **D**
 31–34¹ B: cantoris part copied despite the decani part having been copied hitherto **E**
 33ⁱⁱⁱ B(II): $gflatcr. - fq$ **E**
 36² B: $aflatm$ **E**
 36^{3–4} B: $bflatcr - anaturalcr$ **E**
 39^{3–4} T: $c'cr - c'cr$ **C**
 40³–42 T: cantoris part copied despite the decani part having been copied hitherto **D**
 41² C, T(II): tr **BC**
 44² T: $bflatm$ **CD**
 49^{1–2} C: slur **B**
 50 C: slur **B**

- 50² C: \cong **B**
- 53¹ T: Figured bass above the D moved here to the O stave **A**
- 54–55¹ B: Notes without text are apparently intended to be played by O alone. Entered on O stave and omitted in B part **A**
- 58 B: *dm* – *eflatm* / *eflatm*– *ccr* (slurred) – *ccr* / *fsb* / *fm* – *eflatcr* – *fccr* (‘life grant / _ her a / long / life ev’n for’) **E**
- 60–61 C: *a’flatsb* / *g’m* (slurred) – *g’cr* – *a’flatcr* (‘e-/- ver and’) **B**
- 61 C: an extra ‘ever’ is given, here omitted in order that the text can fit the music. Presumably the composer simply neglected to cross this word out as it makes no sense in the context **A**
- 63–64² T: *bflatsb* – *am* (slurred, ‘ev-’) **CD**
- 65 B: no ornament **B**
- 66 T: F, corrected to G here **A**
- 67 C: *g’sb* **B**
T: *gsb* **CD**
B: *e flatsb* **E**
- 67¹⁻² B: Notes without text are apparently intended to be played by O alone. Entered on O stave and omitted in B part **A**
- 68³–69 B: *ccr* – *ccr* / *Bflatm*. – *Acr* (last two notes slurred) (‘her a/ long_’) **E**
- 68³–69 C: *e’cr* – *e’cr* / *d’m* – *e’m* (last two notes slurred) (‘her a/ long_’) **B**
T: *c’cr* – *c’cr* / *fm* – *bflatcr* – *c’cr* (last three notes slurred) (‘her a/ long, long_’) **CD**
- 72² C: *f’cr* **B**
T: *acr* **CD**
B: *fccr* **E**
- 73² C: *c’cr* **B**
- 74–75¹ T: *d’sb* / *c’m* (slurred, ‘ev-’) **CD**
- 76 B: no ornament **E**
- 77¹ C: *c’m* **B**
- 80² C: \cong **B**
- 84² C: \cong **B**
- 87 C, T: *b* **BCDE**
- Endnote Will Davis **BCDE**

XI. PONDER MY WORDS O LORD

Sources: ***A** *GB-WO* MS A3.4, p. 220 (Contratenor) (a)
 ***B** *GB-WO* MS A3.3, p. 163 (Cantoris Tenor) (a)
 C *GB-WO* MS A3.6, p. 45 (Decani Tenor) (a)
 ***D** *GB-WO* MS A3.1, p. 654 (Bass) (a)

Headings: ‘Ponder my words O Lord/P^s y^e 5th’ **ABCD**

Text: Psalm 5

Notes:

No Tr part exists and it has therefore been editorially reconstructed

1–83 O: copied from the lowest sounding part onto a separate stave
15²–17 C, T, B: indicated repeat of bb. 13³–14 here written out in full, b. 15 rubric above
 stave ‘1st’ [time bar], b. 17 rubric above stave ‘2²’ [time bar] **AC**
18 C, T, D: rubric ‘Vers 5parts’ **ACD**
73²–76 C, T, B: indicated repeat of bb. 68²–72 here written out in full, b. 73 rubric above
 stave ‘1st’ [time bar], b. 77 rubric above stave ‘2^d’ [time bar] **ABCD**
Endnote ‘Will Davis’ **ABD**

XII. THE WORD OF THE LORD IS TRIED IN THE FIRE

- Sources:
- ***Aa** *GB-Ob* MS Mus. C.16, ff. 88–94 (Full Score) (a)
 - Ab** *GB-Ob* MS Mus. C.16, f. 72 (Treble Chorus) (a)
 - Ac** *GB-Ob* MS Mus. C.16, f. 73 (Contratenor Chorus) (a)
 - Ad** *GB-Ob* MS Mus. C.16, ff. 74–74v (Contratenor I Verse – contains the music of TI part found, written in tenor C clef, in **Aa**) (a)
 - Ae** *GB-Ob* MS Mus. C.16, ff. 85–86 (Contratenor II Verse – includes T part at b. 1, CII at b. 81, TI at b. 101 (chorus), CII at b.177, T Solo at b. 214, TI at b. 261) (a)
 - Af** *GB-Ob* MS Mus. C.16, ff. 77–77v (Tenor II Verse – also includes B part in tenor C clef between bb. 1–79 with rubric ‘this vers is sung by Mr Williams’, see notes) (a)
 - Ag** *GB-Ob* MS Mus. C.16, ff. 76–76v (Tenor II Verse – includes T part at ‘they shall cry’, b. 177) (a)
 - Ah** *GB-Ob* MS Mus. C.16, ff. 75–75v (Bass Verse) (a)
 - Ai** *GB-Ob* MS Mus. C.16, ff. 84–84v (Bass Verse – begins at b. 81) (a)
 - Aj** *GB-Ob* MS Mus. C.16, f. 87 (Contratenor I Verse) (a)
 - Ak** *GB-Ob* MS Mus. C.16, ff. 78v–79v (Lute) (a)
 - Al** *GB-Ob* MS Mus. C.16, ff. 80v–82v (Organ) (a)
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- B** *GB-WO* MS A3.13, p. 12 (Contratenor Chorus)
 - C** *GB-WO* MS A3.15, pp. 20–22 (Contratenor Verse)
 - D** *GB-WO* MS A3.12, pp. 28–31 (1st Tenor Verse)
 - E** *GB-WO* MS A3.16, pp. 10–12 (2nd Tenor Verse)
 - F** *GB-WO* MS A3.14, p. 17 (Bass Chorus)
- Headings:
- ‘A Thanksgiving Anthem after y^e Battle of Ramellis/P^s: y^e 18th, Vers y^e 30th’ **Aa.Ad.Ai.Aj**
 - ‘The Word of y^e Lord is try’d in y^e Fire/P^s: y^e 18th, Vers y^e 30th’ **Ab.Ac**
 - ‘A Thanksgiving Anthem after y^e Battle of Ramilly/P^s: y^e 18th, Vers y^e 30th’ **Ae.Af.Ah**
 - ‘A Thanksgiving Anthem after y^e Battle of Ramilly/P^s: y^e 18th, Vers y^e 30th’ **Ag**
 - ‘The Word of y^e Lord is try’d in y^e Fire’ **Ak.Al**
- Named Singers:
- M^r Elford (2^d Contra **Ae**, Tenor **Af**) **Ae.Af**
 - Ralph Dean (Tenor) **Aa**
 - M^r Church (Tenor) **Af.Ag**
 - Thomas Taylor (Bass) **Aa**
 - M^r Williams (Bass) **Af.Ah**

Notes:

- 1 TI: rubric above stave 'Prelude' **D**
 B: tenor C clef **Af**
- 2² C: no ornament **C**
- 4 B: rubric 'this vers is sung by M^r Williams' **Af**
- 5² B: no ornament **Ah**
- 5³-6⁴ T: CI music at corresponding point is written into the T part **Ad.Ae** (It is also found in CI part in **Aj**, but is crossed out)
- 6¹ B: *bcr*, *d'cr* written simultaneously; *d'* omitted here **Aa.Ah**
 B: *d'cr* **Af**
- 6² C: no ornament **C**
- 7² T: ≅ **Ad.Ae**
- 8² T: ≅ **Ae**
- 8²⁻³ B: *gq.* – *gsq* **Af**
- 9 T, B, O: rubric 'Brisk' **Ad.Ae.Ah.Al**
- 12² T: *c'* **Ad.Ae**
- 12³ B: *g*, *c'* written simultaneously in **Aa**. **Ah** has *c'*. *g* has therefore been omitted
- 13¹⁽⁻²⁾ B: *a*, *c'* written simultaneously, clarified by the letter *A*, therefore *c'* omitted here **Aa**
- 13¹⁻² B: *am* **Af.Ah**
 O: no figure **Al**
- 14¹⁻² B: *bm* **Af.Ah**
- 15³ C: no ornament **Aj**
- 20² T: *c'* **Ad.Ae** (there is evidence of blotting and rewriting at this point in **Aa**)
- 21¹⁻² B: *am* **Af.Ah**
- 22¹⁻² B: *bm* **Af.Ah**
- 22²-24 C: *g'cr* / *g'q* (tied) – *f'q* – *f'cr* (no ornament) – *e'cr* **C**
- 25 T: rubric 'Vers Tenor M^r Ralph Dean' **Aa**
 O: rubric 'Great Organ' **Aa.Al**
- 25-79 L: no dynamic indications in this section **Ak**
- 25² L, O: figured '6' **Ak.Al**
 L: no ornament **Ak**
- 26² L: figured '6' **Ak**
- 27² O: figured '6' **Al**
- 30² L: figured '6' **Ak**
- 31² L: figured '6' **Ak**
- 34² L, O: figured '7 – 6' **Ak.Al**
- 35¹ L, O: *Acr*, figured '#' **Ak.Al**
- 35² L: ≅ **Ak**
- 36² L: ≅ **Ak**
- 41² T: no ornament **Ad**
- 42¹ L: no figure **Ak**
- 43²⁻³ L: figured '6 – #' **Ak**
 O: figured '6/4 – #' **Al**
- 45²⁻³ L: no figures **Ak**
- 46¹-47¹ T: slur **Ad**
- 47¹ T: ≅ **Ad.Ae**
- 47-49 O. Rh: rubric 'an Eighth above' **Aa**. Here written out an octave higher than

- notated in **Aa**, following these directions. Notated at this pitch and in thirds throughout in **Al**.
- 52¹–53¹ T: slur **Ad.D**
- 52²⁻³ L, O: figured ‘6flat/3 – 5flat/3’ **Ak.Al**
- 53¹ T: ≅ **Ad.Ae**
- 53–54¹ L, O: tie **Ak.Al**
- 53–55 O. Rh: written out an octave higher than notated in **Aa**, following directions of the aforementioned rubric (bb. 47–49). Notated at this pitch and in thirds throughout in **Al**
- 56 L, O: figured ‘6’ **Ak.Al**
- 56⁵ T: bflatq – c’sq – bflatq (‘my_’, three notes slurred) **Ae**
- 58¹–59¹ T: slur **Ad**
- 59¹⁻² T: *am* (changed by scribe from *acr*) **Ae**
- T: ≅ **Ae**
- 59–60 O. Rh: written out an octave higher than notated in **Aa**, following directions of the aforementioned rubric (bb. 47–49). Rubric here in **Al**. ‘Organ an Eighth above’
- 61¹ L: no figure **Ak.Al**
- 62² L, O: figured ‘6’ **Ak.Al**
- 63²⁻⁴ L, O: figured ‘4 – #3’ **Ak.Al**
- 64–65¹ L, O: tie **Ak.Al**
- 64–66 O. Rh: written out an octave higher than notated in **Aa**, following directions of the aforementioned rubric (bb. 47–49). Notated at this pitch and in thirds throughout in **Al**
- 67¹⁻³ TI: no slur **D**
- 67⁵ T: bflatq – c’sq – bflatq (‘my_’, three notes slurred) **Ae**
- 68² O: figured ‘#’ **Al**
- 69¹–71¹ TI: slur **D**
- 71¹⁻² T: *am* (changed by scribe from *acr*) **Ae**
- L: *Fm* **Ak**
- T: ≅ **Ae**
- 71–72 O. Rh: written out an octave higher than notated in **Aa**, following directions of the aforementioned rubric (bb. 47–49). Rubric here in **Al**. ‘an Eighth above’
- 72¹ L: *fm*. **Ak**
- 74³ L, O: no ornament, figured ‘6’ **Ak.Al**
- 75² L: no figure **Ak**
- 77–79 L, O. Lh: *Fm.* / *Fm.* / *Fm.* (all tied) **Ak.Al**
- O. Rh: written out an octave higher than notated in **Aa**, following directions of the aforementioned rubric (bb. 47–49). Notated at this pitch and in thirds throughout in **Al**. Rubric here in **Al** ‘an Eighth above’
- 77–79 T: *f^om.* – *f^om.* – *f^om.* (three notes tied) **Ad**. This is not indicated in **Aa** but has been adopted here
- 80 T, B: part in **Af**, hitherto containing music for B part, changes to TII
TI, TII, B, O: rubric ‘Vers 4 Voices Brisk’ **Ad.Ae.Af.Ag.Ah.Al**
- L: rubric ‘Brisk Vers 4 Voices’ **Ak**
- 80²⁻³ B: *Fq* – *Fq* and *cq* – *cq* appear simultaneously. Here, *Fqs* are omitted as they have been written over by scribe with an *Fsb*, the same note that is found in the O part, suggesting that the O should take the lowest pitch **Aa**. However, *Fqs* written in **Ai**.

80 ⁴⁻⁷	B: slur Ah
84 ²	L, O: figured '4 – 3' Ak.AI
84 ⁷⁻⁸	TI: <i>bflatq</i> – <i>bflatsq</i> D
85 ⁵⁻⁶	CII: <i>c'cr</i> – <i>bnaturalq</i> Ae
86	O/L: <i>Cm</i> – <i>Cm</i> (tied) Aa, Csb Ak . Latter preferred here
87 ⁷⁻⁸	TII: <i>c'q</i> – <i>c'q</i> Af.Ag
88 ¹	O/L: <i>Gcr</i> – <i>Gcr</i> (tied) Aa, Gm Ak . Latter preferred here
88 ²⁻³	TII: <i>c'q</i> – <i>bnaturalq</i> Af.Ag
91–92	TI: <i>rsb</i> / <i>rcr</i> – <i>c'sq</i> – <i>c'sq</i> – <i>d'q</i> – <i>bflatq</i> – <i>rq</i> – <i>d'sq</i> – <i>d'sq</i> ('I will smite them that they') D
92 ¹	O/L: <i>Fcr</i> – <i>Fcr</i> (tied) Aa, Fm Ak . Latter preferred here
92 ^{ii-iv}	C: <i>rq</i> – <i>f'sq</i> – <i>f'sq</i> – <i>f'q</i> – <i>d'q</i> ('I will smite them') C
	TII: <i>rq</i> – <i>asq</i> – <i>asq</i> – <i>bflatq</i> – <i>fq</i> ('I will smite them') E
92 ² –93 ¹	L: tie Ak
92 ⁴	C, TI, TII, B, L, O: rubric 'Slow' Ad.Ae.Af.Ag.Ah.Ai.Aj.Ak.AI
93 ²	L, O: figured '7 – 6 – 5 / 3' Ak.AI
94 ⁱⁱ	C, TI, TII, B, L, O: rubric 'Very Slow' Ad.Ae.Af.Ag.Ah.Ai.Aj.Ak.AI
94 ²⁻³	TII: <i>e'sq</i> ('but') – <i>d'sq</i> – <i>c'sq</i> – <i>bnaturalsq</i> – <i>acr</i> ('fall_', slurred) Af.Ag
94 ³	TII: \simeq E
94 ⁴ –95 ¹	CII: <i>e'sq</i> ('but') / <i>d'sq</i> – <i>c'sq</i> – <i>bnaturalsq</i> / <i>acr</i> ('fall_', four notes slurred) Ae
95 ⁴	TII: 'feet' (applicable for all subsequent appearances of the word 'foot' here) E
95 ³ –96	B: <i>asq</i> ('but') – <i>gsq</i> – <i>fsq</i> – <i>esq</i> / <i>dcr</i> ('fall_') <i>dcr</i> – <i>dq</i> ('un-der') <i>c#cr</i> ('my') Af.Ah
95–99	TI: <i>acr</i> (forefall) – <i>d'm</i> – <i>c'cr</i> ('fall, fall un-') / <i>c'cr</i> (two notes tied) – <i>bcr</i> – <i>am</i> ('-der my ') / <i>acr</i> – <i>c'cr</i> – <i>c'cr</i> (two notes tied) – <i>bcr</i> ('feet, but_ fall') / <i>bcr</i> (two notes tied) – <i>c'cr</i> – <i>c'q</i> – <i>c'cr</i> ('_un-der my') / <i>c'sb</i> ('feet') // D
96	B: <i>dcr</i> – <i>dcr</i> – <i>dq</i> – <i>c#cr</i> ('fall un-der my') Ai
96 ¹	TII: 'fall' Aa , 'but' Ag . Latter preferred here
96 ²⁻³	L, O: figured '6/4 – 5/3' Ak.AI
96 ⁴	CII: shake Ae
96–99	TII: <i>f#cr</i> – <i>gcr</i> – <i>fnaturalq</i> – <i>ecr</i> ('fall un-der my') / <i>fm</i> – <i>d'cr</i> ('feet, but') / <i>gcr</i> (forefall) – <i>acr</i> – <i>aq</i> – <i>gcr</i> ('fall un-der my') / <i>asb</i> ('feet') / E
97 ²⁻⁴	C: <i>a'sq</i> ('but') – <i>g'sq</i> – <i>f'sq</i> – <i>e'sq</i> – <i>d'cr</i> ('fall_', four notes slurred) <i>g'q</i> – <i>a'dsq</i> – <i>bflatdsq</i> ('but_', two notes slurred) Ae
97 ³	L, O: figured '9/4flat – 5/3' Aa , '9/5/4flat – 8/6/3' Ak.AI . Latter is preferred here
97 ⁴ –98 ¹	TII: <i>d'sq</i> ('but') – <i>c'sq</i> – <i>bflatsq</i> – <i>asq</i> / <i>gcr</i> ('fall_', four notes slurred) Ag
98 ⁴	C, TII: \cong Ag.Aj
100	CII, T: tenor C clef Ad.Ae
100–101	B: <i>Fm</i> – <i>Fm</i> – <i>rm</i> / <i>Gm</i> – <i>Gm</i> – <i>rm</i> F
100–127	O: AI used as copy source as there is no O part given in Aa in these bars. Additional figures included in Ak are included in the score in brackets
103 ¹	B: <i>Am</i> Ah.Ai.F
110–111 ²	T: <i>gcr</i> – <i>gq</i> – <i>gm</i> – <i>gm</i> ('prais-ed be the') / <i>f#m</i> – <i>bm</i> ('God_') Ad.Ae
111	B: <i>dm</i> – <i>rm</i> – <i>Gm</i> Ah.Ai
117 ²	B: \cong Ai
118 ¹⁻²	C: <i>am</i> – <i>am</i> Ac.BC (<i>am</i> – <i>am</i> has been crossed out in Aa and replaced with <i>c'm</i> – <i>c'm</i>)

- 118³–126 B, L, O: indicated repeat of bb. 109²–117 here written out in full, b. 119 rubric above stave ‘1st’ [time bar], b. 127 rubric above stave ‘2^d’ [time bar] **Ah.Ai.Ak.Al**
- 119²–126 Tr, C: indicated repeat of bb. 110²–117 here written out in full, b. 117 rubric above stave ‘1st’ [time bar], b. 127 rubric above stave ‘2^d’ [time bar] **Ab.Aj**
- 119²–120² TII: TI music incorporated into TII part **E**
- 120³–126 TII: indicated repeat of bb. 113²–117 here written out in full, b. 117 rubric above stave ‘1st’ [time bar], b. 127 rubric above stave ‘2^d’ [time bar] **Ab.Aj**
- 127 C: *am* – *asb* **BC**
- 128 B: rubric ‘Vers Bass M^r Tho Taylor’ **Aa**
- 128–175 L: no dynamic indications through this section **Ak**
- 129 O: rubric ‘Organ’ **Aa**. Between bb. 130–172 this rubric is used in alternation with ‘soft’ markings. Wherever it occurs, *f* is marked, as distinct from *p* (substituted for ‘soft’). Wherever ‘Organ appears in **Aa**, ‘Loud’ is marked in these place in **Al**
- 129–130 O: no figures **Al**
- 134¹ L, O: ≈ **Ak.Al**, figured ‘6’ in **Ak**
- 136³ L, O: no figure **Ak.Al**
- 137² L: figured ‘7’ **Ak**
- 141¹ B: ≈ **Ah**
- 144² O: no figure **Al**
- 144⁵ B: ≈ **Ah**
- 145² L, O: no figure **Ak.Al**
- 146 B: *fsq.* – *edsq* – *dsq.* – *fdsq* **Ah.Ai**
- 146² L, O: figured ‘4 – #3’ **Ak.Al**
- 153²⁻³ B: *Cm* **Ah**
- 154¹ L: figured ‘6’ **Ak**
- 155¹ L: figured ‘6’ **Ak**
- 155⁴ O: no figure **Al**
- 156² L: no figure **Ak**
O: figured ‘7/#3’ **Al**
- 160¹ B: no ornament **Ai**
- 162²⁻³ B: *Cm* **Ah**
- 163–164 O: no figures **Al**
- 164²–171 B: indicated repeat of bb. 155²–161 here written out in full, b. 162 rubric above stave ‘1st’ [time bar], b. 171 rubric above stave ‘2^d’ [time bar] **Ah**
- 164³⁻⁴ O: *Fm* **Al**
- 166¹ B: no ornament **Ai**
- 168–170 L: written an octave higher in **Ak**
- 169¹ B: no ornament **Ai**
- 172¹ L, O: no figure **Ak.Al**
- 173¹ L, O: no figure **Ak.Al**
- 174¹ O: ≈ **Al**
CI, O: rubric ‘Vers 4 Voices/Slow’ **Ae.Al**
T: alto C clef **Ad.Ae**
- 176–207 T: music in **Ad** is the same as that scored for CII in **Aa**
C, TI, TII: variant readings in **CDE** written out in full (below). This version of these bars lacks a B part
O: no separate organ stave in **Aa**. Here, the figured bass line from the lute

	part in Ak is inserted
177	T: rubric 'Slow' Ad
177–178	O: no tie Al
179 ²	CII: d'flatq – c'q ('but_') Ae
180 ²	CI: a'q. – g'sq Aj
188–189 ¹	O: tie Al .
189 ¹⁻²	CI: a'm Aa , g'm Aj . Latter preferred here
190 ²	T: ≅ Ag
191 ¹	T: <i>ccr</i> Af.Ag
193 ²	CII: ≅ Ae
197 ³	O: <i>cq.</i> – <i>cdsq</i> , figured '6 – 5' Al
198 ²	CII: ≅ Ae
203 ²	T: c' Ad
203 ³ –206	CI, CII, T, B, O: indicated repeat of bb. 199 ² –202 here written out in full, b. 203 rubric above stave '1 st ' [time bar], b. 207 rubric above stave '2 ^d ' [time bar] Aa.Ae.Af.Ag.Ah.Ai.Aj.Al
207 ³	L, O: <i>Acr</i> Ak.Al Ak.Al seem to suggest moving into the 'Ritornello' section in time, without a break, and so it has been notated such here
207 ³ –211	O. Rh: octave higher Al
208 ¹⁻²	L: figured 'flat3 – 4' Ak
210	L: figured 'flat3 – 4 – #' Ak
212	T: rubric 'Vers Tenor M ^r Dean' Aa T: rubric 'Vers solo M ^r Elford' Af O: rubric 'Tenor Solo/Vers Brisk' Al
212–258	L: no dynamic indications through this section Ak
213 ¹	T: ≅ Ae
213 ²	O: rubric 'Organ'. Between bb. 215–259 this rubric is used in alternation with 'soft' markings. Wherever it occurs, <i>f</i> is marked, as distinct from <i>p</i> (substituted for 'soft') Aa . Wherever 'Organ' appears in Aa , 'Loud' is marked in Al
215 ¹	T: ≅ Ae
216 ³	L: no figure Ak
217 ¹	TII: no ornament E
218 ⁶	L, O: figured '#' Ak.Al
219 ⁴	L: figured '#' Ak
220 ¹	T: ≅ Ae
220 ⁶	L: figured '#' Ak O: <i>gsq</i> – <i>asq</i> – <i>gsq</i> – <i>fsq</i> Al
221 ¹	L: no ornament Ak
221 ⁴	L: figured '#' Ak
222 ¹	T: ≅ Ae
222 ²	L, O: figured '6' Ak.Al
223	L: figured 'no figure – 7 – no figure' Ak O: figured '6 – 7 – 8' Al
224 ¹	TII: no ornament E
226 ³	L, O: figured '5/3' Ak.Al
227 ²⁻³	L, O: figured '5/3 – 6/3' Ak.Al
228 ¹⁻²	L, O: figured '6' Aa , figured '5 – 6' Ak.Al . Latter preferred here
229 ¹	L, O: figured '#' Ak.Al

230 ¹	T: no ornament Af.F
230 ²⁻³	L, O: figured '4 – #3' Ak.AI
231 ²	L, O: figured '6' Ak.AI
232 ⁶	L, O: figured '#' Ak.AI
232 ¹	L, O: figured '6', ≅ Ak.AI
232 ⁴	L, O: figured '4/2' Ak.AI
233 ¹	L, O: figured 'flat5/3' Ak.AI
234 ²	L, O: figured '6' Ak.AI
234 ⁶ –235 ¹	L, O: figured '# / 6' Ak.AI
237 ¹	T: ≅ Ae T: <i>aq.</i> – <i>gsq</i> (' <i>peo_</i> ', slurred) Ae
244 ²	L, O: figured '6' Ak.AI
245 ¹	L, O: figured '6' Ak.AI , no ornament in Ak
245 ²⁻³	L: <i>Fm</i> Ak
246 ²	L, O: figured '#' Ak.AI
247 ⁶	L, O: figured '#' Ak.AI
249 ¹	L, O: figured '5 – 3' Aa , 'flat5 – 3' Ak.AI . Latter preferred here
250 ²	L, O: figured '6' Ak.AI
251 ¹	L: no ornament Ak
251 ²⁻³	L: <i>Fm</i> Ak
252 ¹	L, O: figured 'flat5' Ak.AI
255 ⁱⁱⁱ	L, O: figured '6/4' Ak.AI
256 ¹⁻²	L, O: figured '5/4 – 7/3' Ak.AI
257 ³	O: <i>csq</i> – <i>dsq</i> – <i>csq</i> – <i>Bflat5sq</i> Al
258 ¹	L: no ornament Ak
259	TI, TII, B: rubric 'Vers 4 Voices Brisk' Ad.Ag.Ah TI, TII: rubric 'Vers 4 Parts Brisk' Ae.Af CI, TI, TII, B, L: rubric 'Twice Over' Aa (CI only) Aj.Ad.Af.Ag.Ah.Ai.Ak O: rubric 'Vers 4 Parts, twice over' Al L, O: <i>fm.</i> Ak.AI
261 ³	B: <i>dsq</i> – <i>eflat5sq</i> – <i>dsq</i> – <i>eflat5sq</i> Ah
263–265 ¹	TII: <i>gcr</i> – <i>c'cr</i> – <i>c'cr</i> ('-bey, shall o-') / <i>bq.</i> – <i>asq</i> – <i>bq.</i> – <i>csq</i> ('-bey_', four notes slurred) <i>bcr</i> ('o-') / <i>acr</i> ('-bey') Af.Ag B: <i>rs</i> Ah.Ai
267 ¹	CI: ≅ Aj
269–278	CI, TI, TII, B, O, L: direct repeat of bb. 259–268 in accordance with the rubric 'Twice Over' (b. 259 Aa.AI) at bb. 269–278, written out in full here. Aa.Ad.Ae.Af.Ag.Ah.Ai.Aj.Ak.AI
279–285	L: broken chords in crotchets (b. 282 ² <i>fcr</i>); bb. 284–286 L plays bottom part of O. Lh as given here Ak
283 ¹	O.Rh: ≅ Al
283 ³ –284 ¹	O.Lh: tie Al
286	TI, TII, B: rubric 'Brisk' Ad.Ag.Ah TI, TII, L: rubric 'Vers 4 Voices Brisk' Ae.Af.Ak O: rubric 'Vers 4 Parts / Brisk' Al
286–287 ¹	L: no tie Ak
286 ⁴	TI: <i>aq</i> 'for' Ad.Ae
287 ⁵⁻⁹	TI: no slur Ad
288 ³	B: <i>Fq</i> Ah.Ai
288 ²⁻³	L: <i>Bflatcr.</i> – <i>eflatq</i> Ak

289 ¹⁻⁵	TI: no slur D
289 ⁸ -290 ¹	B: <i>aq</i> / <i>gcr</i> Ah.Ai
290 ¹	CI: ≈ Aj
290 ²	C: no ornament C
	TI, B: ≈ Ad.Ae.Ah
291 ¹	L: <i>cm</i> Ak
292 ¹⁻²	TI: <i>d'q</i> – <i>aq</i> Ad
292 ⁱⁱ⁻ⁱⁱⁱ	C: <i>rq</i> – <i>f'q</i> – <i>f'q</i> – <i>e'q</i> ('sing prai-ses') C
	TI: <i>rq</i> – <i>d'q</i> – <i>d'q</i> – <i>c#q</i> ('sing prai-ses') D
	TII: <i>rq</i> – <i>aq</i> – <i>aq</i> – <i>aq</i> ('sing prai-ses') E
293 ³	L: no figure Ak
294 ¹	C: no ornament C
	TI, B: ≈ Ae.Ah
294 ⁴ -295 ²	TII: <i>dq</i> – <i>Bflatq</i> / <i>fq</i> – <i>Fq</i> E
296 ⁱ	B: rubric 'Tenor' Aa , B: <i>rcr</i> Ah.Ai , TII: <i>c'sq.</i> – <i>d'dsq</i> – <i>c'sq</i> – <i>d'dsq</i> – <i>c'dsq</i> Af.Ag
296 ² – 297 ¹	TII: slurred, indicated to be sung to a single word, 'sing' Af.Ag.Ai
296 ⁴⁻⁵	L: <i>Gq</i> – <i>Fq</i> Ak
298 ¹	CI: shake Aj.C
298 ²	C: no ornament C
	B: ≈ Ah.Ai
299–301	CI, TI, TII, B, O, L: indicated repeat of bb. 296–298 here written out in full Aa.Ad.Ae.Af.Ag.Ah.Aj.Ak.Al.DE
301 ²	B: ≈ Ai
302–329	Tr, C, T, B: indicated repeat of bb. 100–127 here written out in full Aa.Ad.Ae.Af.Ag.Ah.Ai.EF . However in Al this has already been written out in full for the convenience of the organist, exactly as before, omitting any ornamentation and figured bass indications (figures given in Ak are therefore disregarded this time – see note for bb. 100–127 above)
Endnote	'Cho as before & so End/'Will Davis/June y ^e 27 th 1706' Aa 'Cho as before & so End/Will Davis' Ag.Ad.Ai.Aj 'Cho as before & End/Will Davis' Ae 'Cho as before so End' Ag 'Cho Blessed so End/Will Davis' Ah 'Cho as before/to End' Ak 'Cho: as before and end/M ^r . W ^m . Davis/For the Thanksgiving/June 27 th . 1706' DEF 'For the Thanksgiving for the Victory of Rammellies in Brabant and Releif of Barcell on a Celebratery Jun y ^e 27. 1706' C

XIII. THEY THAT PUT THEIR TRUST IN THE LORD

- Sources: ***Aa.** *GB-Ob* MS Mus. C.16, ff. 36–40 (Full Score) (a)
 Ab. *GB-Ob* MS Mus. C.16, ff. 111–114v (Full Score) (a)
- B** *GB-WO* MS A3.15, pp. 46–47 (Contratenor Verse) (a)
 C *GB-WO* MS A3.13, p. 24 (Contratenor Chorus) (a)
 D *GB-WO* MS A3.12, pp. 52–53 (Tenor Verse) (a)
 E *GB-WO* MS A3.16, p. 25 (Tenor Chorus) (a)
 F *GB-WO* MS A3.14, p. 32 (Bass Chorus) (a)
 G *GB-WO* MS A3.10, pp. 83–87 (Organ – incomplete) (a)
- Headings: ‘P^s y^e 125’ **AaAbB**
 ‘They that put their trust in y^e Lord/P^s y^e 125’ **CDEF**
 ‘P^s y^e 125th/They that put their trust in y^e Lord’ **G**
- Text: Psalm 125
- Notes:
- 1 O: rubric ‘Prelude Cornett’ **Aa.Ab.G**
 O: time signature ‘3’ **Ab**
- 1–12 O: version in **Ab** given below
- 6¹⁻² O. Lh: *fm/Fm* **G**
- 6ⁱⁱⁱ O. Lh: \cong **G**
- 7²⁻³ O. Lh: *eflatcr* **G**
- 8³ O. Lh: *e[♯]* **G**
- 10–11¹ O. Lh: *dm – fq. – Bflatsq / bflatcr* **G**
- 12 O. Lh: *bflatm/Bflatm* **G**
- 14 O: figured ‘6 – 6/4 – 7/3’ **Ab**
- 14²⁻⁴ C: *d’cr.* (‘in’) *e’q* (‘the’) **Ab**
- 17¹ O: no figure **Ab**
- 18³ O: figured ‘6’ **Ab**
- 21² O: figured ‘6’ **Ab**
- 23 O: no figures **Ab**
- 23³ O: *Ccr* **Ab**
- 26²–30¹ O: octave lower in **Ab**
- 30 O: *Gm*, figured ‘7/#3 – 8’ **Ab**
- 30¹ C: *f’q. – g’sq – f’q – g’sq – aflat’sq* (‘fast’) **Ab**
- 32¹ O: \cong **G**
- 32¹⁻² O: *ecr* **Ab**
- 35 O: *dcr – bcr – acr*, no figures **Ab**
- 38²⁻³ O: *fm/rcr – Fcr* **G**
- 38³⁻⁵ C: *c’q – d’sq – c’sq – dq.* (‘fast’) – *esq* (‘for-’) **Ab**
- 38³ O: figured ‘3/7’ **Ab**

39	O: <i>Bm. Ab</i>
39 ²	C: <i>bm Ab</i>
40	O: rubric 'Cornett' Aa
40–49	O: omitted Ab
44	O. Lh: <i>bflatm/Bflatm G</i>
48 ³	O: figured '#' G
51	B: <i>bsb Ab</i>
51–52 ¹	B: tie Ab
52 ^{1–9}	C: no slur B
53 ^{2–5}	T: <i>c'q. – bsq Ab</i>
53 ⁱⁱ	B: figured '#3/7/5' Ab
54	O: <i>fm – Fcr – Bflatq – fq G</i>
54–66	version in Ab given below
57 ³ –58 ³	O: <i>Bflatq – Fq – Bflatcr. – Bflatq / eq – cq G</i>
58 ⁷	C: \cong B
58 ⁸	T: \cong D
59 ¹ –60 ³	O: <i>Bflatm – Bflatcr. (tied) – Bflatq / eflatq – cq G</i>
60 ^{1–6}	T: crossed out and therefore illegible. (Music from b. 58 ^{1–6} is therefore inserted in the version given below) Ab
60 ⁷	C: \cong B
60 ⁸	T: \cong D
61	O: rubric 'Retor Cornett' Aa
61–63 ¹	O. Lh: no tie Ab
61 ²	O. Rh: \sphericalangle G
62 ⁴	O. Rh: \sphericalangle G
62 ⁶	O. Rh: \sphericalangle G
63 ^{1–2}	O. Rh: <i>a'sq. – g'dsq – f'sq – g'dsq – a'dsq - G</i>
63 ⁴	O. Rh: \sphericalangle G
63 ⁶	O. Rh: \sphericalangle G
64 ¹¹	O. Rh: \sphericalangle G
68 ¹	O. Rh: no ornament Ab
69 ^{iv} –70 ⁱⁱⁱ	O. Lh: <i>rq – f'q / rq – f'q – rq – e'q – rq – e'cr</i> (in addition to the bass line) G
70 ^{3–4}	O. Lh (bass line): <i>fcr G</i>
70 ⁵	O Rh: no ornament b
72 ¹	O Rh: \sphericalangle G
72 ^{1–3}	T: <i>gq – asq. – bflatdsq</i> ('in-to the') Ab
72 ³	O. Lh: figured '#' Ab
72 ^{5–6}	O. Lh: tie G
72 ^{iv} –73 ⁱⁱⁱ	O. Lh: <i>rq – c'q / rq – c'q – rq – bq – rq – bcr</i> (in addition to the bass line) G
74 ^{3–4}	O. Lh (bass line): <i>ccr G</i>
75 ⁴	O. Lh: figured '#' Ab
76–77	O. Rh: no ornaments Ab
77 ⁹	O. Rh: no \natural sign Ab
78 ⁷	O. Rh: \cong Ab
79 ¹	O. Lh: no figure Ab
80 ⁴	T: \cong Ab

80 ¹	O Rh: no ornament Ab
80 ^{iv} –81 ⁱⁱ	O. Lh: $rq - f^{\circ}q / rq - f^{\circ}q - rq - e^{\circ}q - bcr$ (in addition to the bass line) G
81 ¹¹	O Rh: no ornament Ab
82 ²	O Rh: no ornament Ab
82 ⁵	O Rh: no ornament Ab
84 ¹	O Rh: no ornament Ab
84 ^{iv} –85 ⁱⁱⁱ	O. Lh: $rq - f^{\circ}q / rq - f^{\circ}q - rq - e^{\circ}q - rq - e^{\circ}cr$ (in addition to the bass line) G
85 ³⁻⁴	O. Lh (bass line): $fc r$ G
85–86 ⁷	O Rh: no ornaments Ab
86 ⁵	O. Rh: no ornament G
86 ⁸	O. Rh: \sphericalangle G
88 ³	O: no figure Ab
89 ⁵	C: \approx Ab
91 ³⁻⁴	O: no figures Ab
93 ¹	C: no ornament Ab
95	O: $Bm - Gcr$, figured ‘7/3 – 6/#4 – #65’ Ab
97 ¹	T: \approx D
101 ²⁻³	B: acr Ab
103 ¹	T: \approx Ab.D
105 ³	O: figured ‘5-#6’ Ab.G
107 ²⁻³	B: acr Ab
107 ³⁻⁴	T: acr Ab
109 ¹	T: \approx Ab.D
110	O: $bsq.$, tied to $bm.$ in b. 111 Ab
111	O: rubric ‘Great’ Aa
111–143	B, O: version in Ab given below
111	O: rubric ‘Great Organ’ Aa
	O: rubric ‘Retor left hand loud’ Ab
121 ²	O: $e^{\sharp}q$ Ab
127 ¹⁻²	O: figured ‘7/3 – 6/4’ G
129 ³	O: figured ‘6’ G
131 ¹	O: figured ‘#’ G
133 ⁵ –134 ¹	O: no tie G
135 ⁸	O: figured ‘6’ G
141 ¹¹	O: figured ‘7’ G
142 ¹⁻²	O: figured ‘7/3 – 6/4’ G
144	O: $Bm - bcr$ (bar is full length of three cr beats) A
144–149	O: O. Rh part written in tenor C clef, consisting of a reduction of C and T parts, with c° at b. 146 ¹ in second part from the top: The remainder of this part has been torn away Ab
144–160	C, T, B: omitted CEF
146 ¹	B: $a^{\sharp}cr$, slurred to next note Ab
	O: figured ‘7’ Aa , ‘7flat’ Ab . Latter preferred here
	T: $c^{\circ}cr - d^{\circ}cr$, slurred Ab
147 ¹	C: no ornament Ab
148 ¹	O: figured ‘#’ Ab

- 148ⁱⁱⁱ–152ⁱⁱ Tr stave takes over C stave, C to T, T to B, B to O. B stave is figured and therefore doubles as the O part, which is written out on a separate stave here
Aa
- 153 C: *f'cr – gflat'm* **Ab**
T: *bflatcr. – c'sq – d'flatsq – e'flatsq – d'flatsq – c'sq – d'flatdsq – bflatdsq*
(‘peace’_) **Ab**
B, O: *d^bcr – eflatm* **Ab**
- 156 C, T, B: *cr – cr* (two beats only in this bar) **Ab**
O: *m* (two beats only in this bar) **Ab**
- 157¹ O: no figure **Ab**
- 157–160 Tr stave takes over C stave, C to T, T to B, B to O. B stave is figured and therefore doubles as the O part, which is written out on a separate stave here
Aa
- 158¹ O: *eflatm*, figured ‘#4/2#6’ **Ab**
- 159³ O: figured ‘#’ **Ab**
- 161–163 C, T, B, O: version found in **Ab** given below
- 162⁵ C: \cong **B**
- 162¹² C: \cong **B**
- 163⁴ C: no ornament **B**
- 164³–166¹ B: slur **Ab**
- 166³–169³ C: version found in **B** given below
- 169²–170² T: slur **Ab**
- 170¹⁻² T: ‘lu-ia’ **Ab**
- 170³⁻⁴ T: *e'flatsq. – d'dsq* (‘-a-le-’) **Ab**
- 171³–172² T, B: slur **Ab**
- 172⁵ C: \cong **B**
- 173¹⁰ C: \cong **B**
- 173¹–174¹ B: slur **Ab**
- 174¹ C: *f'q – e'flatsq. – d'dsq* (‘-a-le-’) **Ab**
T: *bflatq – c'sq. – bflatdsq* (‘-a-le-’) **Ab**
- 174³ B: \cong **Ab**
- 175 C, T, B, O: **Ab** taken as copy source in this bar as **Aa** is illegible
- 176–182² O. Rh: follows treble line, with additional ornaments (\cong) at b. 178⁷ and b. 180⁷
G
- 176–184 Tr stave takes over C stave, C to T, T to B, B to O. B stave is figured and therefore doubles as the O part, which is written out on a separate stave here
Aa
- 177⁷ O: no figure **Ab**
- 180²–181 indicated repeat of bb. 179³ – 180 here written out in full, b. 183² rubric above stave ‘2^d [time bar]’ **Ab**
- 182⁴ Tr: rubric ‘Slow’ **Ab**
- 182⁴–184 O. Rh: reduction of C, T, B parts **G**
- 183³⁻⁴ B: *tr* **F**
O: \cong **AbG**
- Endnote ‘W: Davis’ **CD**

XIV. WHY STANDETH THOU SO FAR OFF O LORD?

- Sources: ***A** *GB-WO* MS A3.15, pp. 24–26 (Contratenor I) (a)
 ***B** *GB-WO* MS A3.13, pp. 14–17 (Contratenor II) (a)
 ***C** *GB-WO* MS A3.16, p. 17 (Tenor) (a)
 D *GB-WO* MS A3.12, p. 31 (Tenor – incomplete) (a)
 ***E** *GB-WO* MS A3.14, p. 22 (Bass)
 ***F** *GB-WO* MS A3.10, pp. 61–64 (Organ) (a)
- Headings: ‘Why Standeth thou so far off O Lord’ **A**
 ‘Why Standeth thou so far off O Lord / 2 parts’ **BF**
 ‘Why Standeth thou so far off O Lord/2^d Contratenor’ **CD**
 ‘Ps y^e 10th/Why Standeth thou so far off O Lord’ **E**
- Text: Psalm 10
- Notes:
- 95¹⁻⁶ O. Rh: tenor C clef **F**
99 CI, CII, O. Lh: rubric ‘Vers’ **ABF**
150 CI, O. Lh: rubric ‘not very slow’ **BF**
170–179 CI, CII: contracted onto one stave here. Both parts are identical, with the
 exception of the last note, both of which are given **AB**
- 171–190 Tr: editorially reconstructed
175¹ CI, CII: e^{’m} **AB**
187 T, O. Lh: rubric ‘slow’ **CDF**
Endnote ‘W^m: Davis.’ **ABF**
 ‘W Davis’ **C**

XV. MAGNIFICAT

Sources: ***A** *GB-OB* MS Mus. C.16, ff. 100v–103 (Full Score) (a)
 B *GB-WO* MS A3.4, p. 142 (Contratenor) (a)
 C *GB-WO* MS A3.3, pp. 80–80v (Tenor) (a)
 D *GB-WO* MS A3.6, pp. 26–27 (Tenor) (a)
 E *GB-WO* MS A3.1, pp. 642–643 (Bass)

Headings: ‘Magnificate’ **BD**
 ‘Magnificat’ **CE**

Text: Book of Common Prayer, 1662

Notes:

The version of the Magnificat in **BCDE** varies significantly from that in **A**. The parts in these MSS have therefore been transcribed in full and assembled in score (see below)

1–188 O: copied from the **B** part onto a separate stave.
67²–69 **B**: originally *ccr / Am – dm / cm – Fm //* (‘all / ge-ne- / ra-tions’ //). (b. 70 omitted) Alternative version given on a separate stave: *ccr / Am – dm / cm – cm / Fsb //* (‘all / ge-ne- / ra-ti- / ons’ //), with the rubric beneath ‘End this close thus’. The alternative version has been adopted here. It has therefore been necessary to alter and extend the rhythm of the Tr, C and T parts, which originally read */ cr. – q – m /* (b. 69) **A**
 B: version in main body of score doubled an octave higher. As the alternative version is used here (see above), this is omitted **A**
155–157 Tr, C, T, **B**: indicated repeat of bb. 152–154 here written out in full **A**

Magnificat

Version in Worcester part-books (BCDE)

William Davis

CHORUS

Contratenor 

Tenor 

Tenor 

Bass 

My soul doth mag - ni - fy the

My soul doth mag - ni - fy the

My soul doth mag - ni - fy the

My soul doth mag - ni - fy the

5

C Lord and my spi - rit hath re - joi -

T Lord and my spi - rit hath re - joi - ced in God my sa - viour, re -

T Lord and my spi - rit hath re - joi - ced in God my sa - viour, re -

B Lord and my



10

C
ced in God my Sa - vi - our, in God my

T
joi - ced in God my Sa - vi - our in God my—

T
joi - ced in God my Sa - vi - our in God my—

B
spi - rit hath re - joi - ced in God my Sa - vi - our, in God my—

15

C
Sa - vi - our, in God my Sa - vi - our.

T
tr Sa - vi - our in God my— *tr* Sa - vi - our.

T
Sa - vi - our in God my— *tr* Sa - vi - our.

B
Sa - vi - our, in God my— Sa - vi - our.

20 VERSE

C
— — — — —

T
— — — — —

T
For he hath re - gar - ded the low - li -

B
For he hath re - gar - ded the - low - li - ness, the low - li -

25

C

T

T

B

ness, the low - li - ness of his hand - mai - den.

ness of his hand - maid - en, the low - li - ness of his hand - mai - den.

30

C

T

T

B

For be - hold, from hence - forth,

For be - hold, from hence - forth, all

35

C

T

T

B

all ge - ne - ra - ti - ons shall call, shall call

ge - ne - ra - ti - ons shall call, shall call, shall call, shall

40

C *tr*
me bles - sed.

T
call me bles - sed. [For he that is mighty...]

T

B

43 CHORUS

C
And his mer - cy is on them, his mer - cy is on them, on

T
And his mer - cy is on them, his mer - cy is on them, on

T
And his mer - cy is on them, his mer - cy is on them, on

B
And his mer - cy is on them, his mer - cy is on them, on

48

C
them that fear him through - out all ge - ne - ra - ti - ons,

T
them that fear him through - out all ge - ne - ra - ti -

T
them that fear him through - out all ge - ne - ra - ti -

B
them that fear him through - out all ge - ne -

53

C through - out all ge - ne - ra - ti - ons.

T ons, through-out all ge - - - ne - ra - ti - ons.

T ons, through-out all ge - - - ne - ra - ti - ons.

B ra - ti - ons, through-out all ge - ne - ra - ti - ons.

58 VERSE

C

T

T

B He hath show - ed strength with his arm, he hath

64

C

T

T

B scat - ter - ed the proud, he hath scat - ter - ed the proud

70

C

T

T

B

in _____ the im-ag - in - a - tions of their hearts, in the im - ag - in - a - tions

76

C

T

T

B

He hath put down the migh-ty from—
of their hearts.

82

C

T

T

B

— their seat, the migh-ty from— their seat

88

C and hath ex - al - ted the hum - ble, the hum ble and meek, the

T

T

B

94

CHORUS

C hum - ble and meek. He _____ hath fil - led the hun - gry, he _____

T He _____ hath fil - led the hun - gry, he _____

T He _____ hath fil - led the hun - gry, he _____

B He _____ hath fil - led the hun - gry, he hath

99

C — hath fil - led the hun - gry with good things and the

T — hath fil - led the hun - gry with good things and the *tr*

T — hath fil - led the hun - gry with good things and the

B fil - led the hun - gry, the hun - gry with good things and the

104

C rich he hath sent emp - ty a - way.

T rich and the rich he hath sent emp - ty a - way.

T rich and the rich he hath sent emp - ty a - way.

B rich he hath sent emp - ty a - way.

109 VERSE

C He re - mem - b'ring his mer - cy

T He re - mem - b'ring his mer - cy hath hol - pen his

T He re - mem - b'ring his mer - cy hath hol - pen his

B

115

C hath hol - pen his ser - vant Is - ra -

T ser - vant Is - ra - el, his ser - vant Is - ra -

T ser - vant Is - ra - el, his ser - vant Is - ra -

B

120

C el, hath hol-pen his ser-vant Is - - ra - el.

T el, hath hol-pen his ser - vant_ Is - ra - el. ['As he promised...']

T el, hath hol-pen his ser - vant_ Is - ra - el.

B

125 CHORUS

C Glo - ry be to___ the Fa - ther, glo - ry be to___ the Fa - ther and

T Glo - ry be to___ the Fa - ther, glo - ry be to the Fa - ther and

T Glo - ry be to___ the Fa - ther, and

B Glo - ry be to the Fa - ther and

130

C to the Son and to the Ho - ly Ghost;

T to the Son and to the Ho - ly Ghost; As it

T to the Son and to the Ho - ly Ghost; As it

B to the Son and to the Ho - ly Ghost; As it was in the be -

136

C As it was in the be - gin - ing, was in the be - gin - ing is

T was in the be - gin - ing is now, as it was in the be - gin - ing is

T was in the be - gin - ing is now, as it was in the be - gin - ing is

B gin - ing is now, as it was in the be - gin - ing is now and

141

C now and ev - er shall be and ev - er shall be, shall

T now and ev - er shall be, shall

T now and ev - er shall be, shall

B ev - er shall be and ev - er shall be and ev - er shall

146

C be world with - out end. A - men.

T be world with - out end. A - men.

T be world with - out end. A - men.

B be world with - out end. A - men.

XVI. NUNC DIMITTIS

Sources: ***A** *GB-OB* MS Mus. C.16, ff. 103v–105 (Full Score) (a)
 B *GB-WO* MS A3.4, p. 143 (Contratenor) (a)
 CGB-WO MS A3.3, pp. 80v–[an extra unnumbered page]
 (Tenor) (a)
 D *GB-WO* MS A3.6, pp. 28–29 (Tenor) (a)
 E *GB-WO* MS A3.1, p. 644 (Bass)

Headings: ‘Nunc Dimittis’ **BCE**
 ‘Nunk Dimittis’ **D**

Text: Book of Common Prayer, 1662

Notes:

The version of the Nunc Dimittis in **BCDE** varies significantly from that in **A**. The parts in these MSS have therefore been transcribed in full and assembled in score (see below)

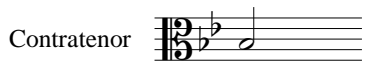
1–90 **O**: copied from the B part onto a separate stave.
53³–59 Tr, B: indicated repeat of bb. 47³–53² here written out in full **A**
59² Tr, B: *ms* altered to *sbs* in order to complete the bar at the cadence **A**


Nunc dimittis

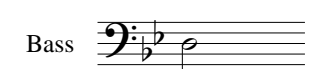
Version in Worcester part-books (BCDE)


William Davis

CHORUS

Contratenor 

Tenor 

Bass 

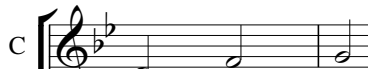


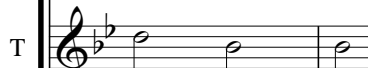
Lord, now let-test Thou Thy ser-vant de - part in

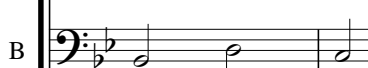
Lord, now let-test Thou Thy ser-vant de - part in

Lord, now let-test Thou Thy ser -

5

C 

T 

B 

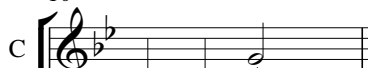
peace, de - part in peace, ac - cor - ding to thy

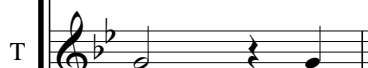
peace, de - part in peace, ac - cor - ding to thy


vant de - part in peace, ac - cor - ding to thy

10

VERSE

C 

T 

B 

word, ac - cor - ding to thy word. For mine

word, ac - cor - ding to thy word. For mine

word, ac - cor - ding to thy word. For mine

15

C
 eyes have seen, have seen thy sal - va - ti - on

T
 eyes have seen, have seen thy sal - va - ti - on

B
 eyes have seen, have seen thy sal - va - ti - on which thou

20

C
 which thou hast pre - par - ed, which thou hast pre -

T
 which thou hast pre - par - ed, which thou hast pre - par - ed,

B
 hast pre - par - ed, which, _____ which thou hast pre - pa - red be -

25

C
 par - ed be - fore the face, be - fore the face of all peo -

T
 which thou hast pre - par - ed be - fore the face of all, of all _____

B
 fore the face, _____ the face, be - fore the face of all peo -

30

C
 ple, be - fore the face of all peo - ple.

T
 peo - ple, be - fore the face of all _____ peo - ple.

B
 ple, be - fore the face of all peo - ple.

35

C

T

B

CANTORIS

To be a light, a light to ligh - ten the Gen - tiles,

40

C

T

B

to be a light to ligh - ten the Gen - tiles

45

C

T

B

and to be the glo - ry of thy peo - ple Is - ra -

50

C

T

B

-el and to be the glo - ry, the glo - ry, the glo -

55

C

T

B

ry of thy peo - ple Is - rael, the

60

C

T

B

glo - - - - - ry of thy peo - ple

65

CHORUS

C

T

B

Glo - ry be to the Fa - ther, glo - ry

Is - rael. Glo - ry be to the Fa - ther, glo - ry

Glo - ry

70

C

T

B

be to the Fa - ther and to the Son and to the Ho -

be to the Fa - ther and to the Son and to the

be to the Fa - ther and to the Son and to the

75

C ly Ghost; As it was in the be - gin-ning, as it was in the be -

T *tr* Ho - ly Ghost; As it was in the be - gin-ning, as it was in the be -

B Ho - ly Ghost; As it was in the be - gin-ning, as it was in the be -

80

C gin-ning is now, is now and ev - er shall

T gin-ning is now, is now and

B gin-ning is now, is now and ev - er shall be, shall

85

C be, shall be and ev - er shall be, world___ with-out

T ev - er shall be and ev - er shall be, world___ with-out

B be and ev - er shall be, world___ with-out

90

C end. A - - - men, A -

T end. A - - - men, A - men, A -

B end. A - - - men, A - men, A -

95

C
men.

T
8
men,
A - men.

B
men,
A - men.

XVII. JUBILATE IN D MINOR

Version A

- Sources: ***Aa** *GB-Ob* MS Mus. C.16, ff. 22–23v (Full Score) (a)
 Ab *GB-Ob* MS Mus. C.16, f. 25v–26 (Full Score fragment,
 bb. 35–54)
 Ac *GB-Ob* MS Mus. C.16, ff. 34–34v (Full Score, bb. 35–54) (a)
 Ad *GB-Ob* MS Mus. C.16, f. 27 (Treble) (a)
 Ae *GB-Ob* MS Mus. C.16, ff. 29–29v (Contratenor) (a)
 Af *GB-Ob* MS Mus. C.16, ff. 30–30v (Contratenor with Tenor part
 copied instead between bb. 35–54) (a)
 Ag *GB-Ob* MS Mus. C.16, f. 32 (Tenor) (a)
 Ah *GB-Ob* MS Mus. C.16, f. 27v (Bass) (a)
 Ai *GB-Ob* MS Mus. C.16, ff. 33–33v (Bass) (a)
 B *GB-WO* MS A3.1, p. 693 (Bass) (a)
 C *GB-WO* MS A7.12, f. 125v (Cantoris Tenor) (a)
 Da *GB-WO* MS A7.14, f. 127v (Tenor) (a)
 Db *GB-WO* MS A7.14, ff. 49v–50 (Bass) (a)
- Headings: ‘Jubilate to M^r Bevan’s Te Deum in d / Oc: y^e 18th / 1715 / W
 Davis’ **Aa**
 ‘Vers in y^e O be joyful to Bevens’ **Ab**
 ‘Vers to M^r Beven’s Jubilate’ **Ac**
 ‘To M^r Bevens’ **Ad**
 ‘Jubilate to M^r Bevens’ **Ah.B**
 ‘Jubilate to M^r Bevens in d / Imperfect’ **C**
 ‘Jubilate to M^r Bevens Te deum’ **Da.Ai**
 ‘Jubilate to M^r Bevens Te deum in d **Db.Ae**
- Text: Book of Common Prayer, 1662
- Notes:
- 1–35 O: copied from the lowest sounding part onto a separate stave **Aa**
 2²⁻³ B: *gm – em* (slurred, ‘all_’) **Ah**
 6⁴ B: *am* **Da**
 7–10 Tr: e’’*m – d’’cr – b’naturalcr – c’’#m. – c’’cr* (‘and come be-fore his’) / d’’*cr – g’cr – a’cr – c’’cr – b’naturalm – d’’m* (‘pre-sence with a song, a’ / c’’*m – g’m – a’m – b’naturalm* (‘song, be-fore his’) / c’’*#cr – a’cr – d’’sb – c’’#m* (‘pre-sence with a’) / d’’*sb – rm – f’*m* / f’*m** (tied) etc. (‘song – be / _’ **Ad**
 B: *rb / rsb – gm – fcr – dcr* (‘and come be-’) / *em – cm – fm – gcr – gcr* (‘-fore his pre-sence, his’) / *am – dm – Am. – Acr* (‘pre-sence with a’) / *dsb – rm – Bm* (‘song – be’) / *Bm* (tied) – *fm/Fm* etc. (‘_ ye’) **Ah**
 C: *tr* **Af**
 T: omitted **C**
- 10²
 11²–13³

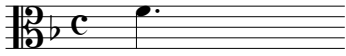
11–20	Tr, B: barlines occur at the halfway point of the bar, instead of those given here Ad.Ah
13 ¹	B: <i>tr</i> Da
13 ²	T: <i>tr</i> Ag.Db
13 ⁴ –16 ¹	T: omitted Db
15 ¹⁻²	Tr: b'flat <i>cr</i> – b'flat <i>cr</i> Ad
15 ³	B: <i>tr</i> Da
15 ⁵	T: <i>tr</i> Ag
16 ¹⁻²	T: barline between b. 16 ¹⁻² , no barline between bb. 16–17 Db
20 ¹⁻²	T: no slur Db
20 ²	C: ≅ Ae T: <i>tr</i> Ag
21	Tr: rubric 'Chaer Organ' Aa
22 ² –24	C: 'in-to his / gates, his gates with thanks (no slur) / gi-ving (d' <i>cr</i> – d' <i>cr</i>) his_ (slur: <i>cr</i> – <i>cr</i>) gates_ with_ (slur: <i>cr</i> – <i>cr</i>) / Ae.Af
22 ⁴	T: b' <i>m</i> Ag.CDb
25 ¹⁻⁴	Tr: d'' <i>sb</i> – c''# <i>cr</i> – c''# <i>cr</i> Ad
27 ⁴	Tr: no ornament Ad
29 ⁵⁻⁶	Tr: b' <i>cr</i> – g''# <i>cr</i> Ad
30 ⁵⁻⁶	Tr: c'' <i>m</i> (no ornament) – b' <i>m</i> Ad
30 ⁵	B: <i>Gm</i> Ah.Da
34	C: fermata Af
35	C, B: rubric 'Slow' Af.Da
35 ²⁻³	O: <i>dm</i> Ac
35–54	T, B: omitted Ag.CDb C, T, B: version in Ab given in full (though Ab is fragmentary) below (B and O share a stave in Ab . O part is given here on a separate stave, including those notes that were clearly only intended to be played and not sung by the B)
38 ² –40 ³	C, T: parts switched over Ac
38 ⁱⁱ –40 ⁱⁱ	T part (bb. 38 ³ –39) is notated on C stave (in b. 38 ³ C is c''# <i>q</i>); C part (bb 38 ⁶ –40 ³) is notated on T stave Ac
40 ²	O: no figure Ac
40 ⁵⁻⁶	O: figured '6/# – 6/4' Ac
41 ¹⁻³	T: g''# <i>cr</i> – <i>acr</i> (no slur, 'ev-er') Ac
41 ²⁻³	T: a' <i>cr</i> ('-ver') Ac
41 ⁵	C, T, B: ≅ Ac T, B: <i>tr</i> Af.Bd
42 ⁴⁻⁵	T: slur ('truth_') Ac
42 ⁶⁻⁷	T: slur ('en-') Ac
44 ⁴	T: ≅ Ac
45 ¹⁻⁴	O: <i>em</i> Ac
45 ²	T: ≅ Ac
45 ⁵ –46 ⁴	C: slur Ae
46	O: no figures Ac
46 ⁴	C: ≅ Ac
47 ¹⁻²	C: slur Ae

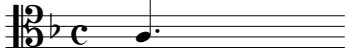
47 ¹⁻⁴	O: <i>gcr</i> – <i>Gcr</i> (figured ‘4 – #’) Ac
47 ²	C: <i>tr Ae</i>
48 ⁴	B: ≅ Ac
48 ⁶	B: <i>f#cr B</i>
49 ⁴	C: ≅ Ac
50 ²	C: ≅ Ac , no ornament B
51 ⁴	C: <i>tr Ae</i> , ≅ Ac
51 ⁴ –54	C: <i>ra - / - -</i> (slurred) <i>tions</i> to <i>ge-ne- / ra - - -</i> (slurred) / <i>tion.</i> ’ Ac
52 ⁴	B: ≅ Ac , no ornament Da
52 ⁴ –54	T: no slur Af
53	B: no slur B
53 ⁱⁱⁱ	C, T, B, O: rubric ‘slow’ Ac
53 ³⁻⁴	C: breath marked Ac
54	C, T, B, O: fermata: Ac.Da
55–70	O: copied from the lowest sounding part onto a separate stave Aa
56 ³	B: <i>fm Ai.B</i>
56 ³	C: <i>a’m Ae.Af</i>
57 ³	T: <i>e’m Ag.CDb</i>
57 ⁴	C: <i>a’m Ae.Af</i>
59 ¹⁻²	B: <i>Bflatm – Fm Ah</i>
61 ¹⁻²	B: <i>em – em Ah</i>
61 ²	T: <i>tr Ag</i>
61 ²⁻³	T: barline Ag
66 ² –67 ¹	Tr, C, T: ‘world with-out / end’ Ad.Ae.Af.Ag.CDb
66 ²⁻³	B: <i>fm – fcr – dcr</i> (‘and ev-er’) Ai.BDa
67	B: octave lower Ah.Ai.BDa
68 ²	C: ‘A - - / men, (no tie between <i>d’m</i> and <i>d’sb</i>) A - (<i>c’cr – bm</i> , slurred) / men’ // Af
68 ³ –69	T: slur Ag.BDb
69	B: slur Ai.Da
	B: octave lower Ah.BDa
69 ³⁻⁵	Tr: <i>b’m – b’sb (tr)</i> (tied) Ad
70	B: no fermata Da
Endnote	‘W Davis’ Ae.Ag
Endnote	‘W Davis 1715’ B
	‘WD:’ Da


Jubilate in D minor


Alternative version of bb. 35 - 54, *Version A, Ab.*

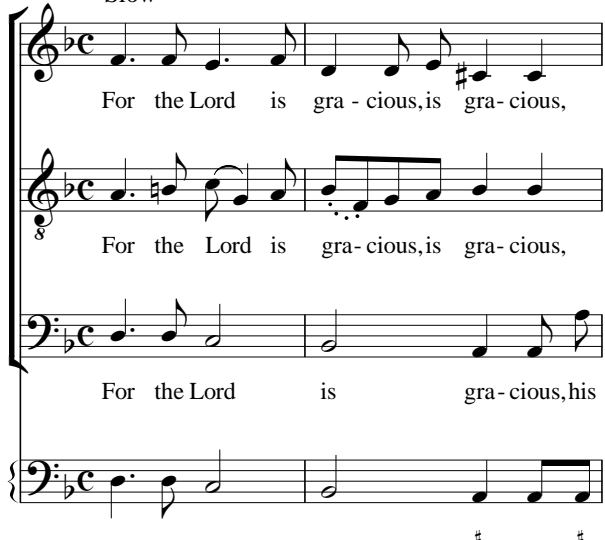
Slow

Contratenor 

Tenor 

Bass 

Organ 



For the Lord is gra-cious, is gra-cious,
 For the Lord is gra-cious, is gra-cious,
 For the Lord is gra-cious, his


C 


T 

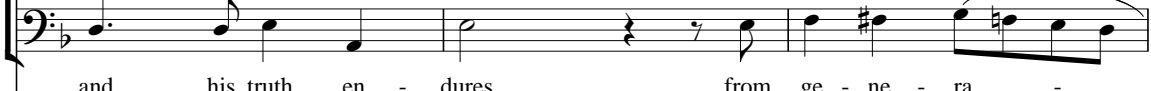
B 

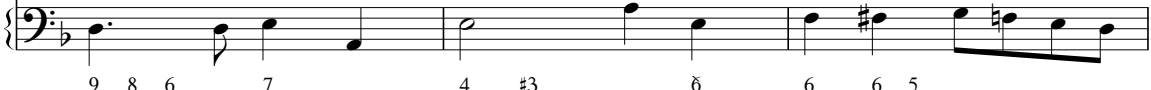
O 

his mer-cy is ev - - er last-ing and
 mer-cy is ev - er las - ting, is ev - er, ev - er - last-ing
 [part missing]
 mer-cy is
 [part missing]

C 

T 

B 

O 

— his truth en - dures
 and his truth en - dures — from ge - ne - ra - -
 and his truth en - dures from ge - ne - ra -
 9 8 6 7 4 #3 6 6 6 5
 3#

C from ge - ne - ra - tion to ge - ne - ra - tion. *tr*
 T tion to ge - ne - ra - tion. *tr*
 B tion to ge - ne - ra - tion.
 O

6 # 7 8 7 b6 5 # 6 4 #3
 #3

XVIII. JUBILATE IN D MINOR

Version B

Sources: ***A** *GB-Ob* MS Mus. C.7, ff. 59–62 (Full Score)
 B *GB-Ob* MS Mus. C.16, ff. 31–31v (Contratenor II)
 C *GB-WO* MS A7.12, ff. 34v–35 (Decani Tenor)
 D *GB-WO* MS A7.14, ff. 50v–51 (Bass)

Headings: ‘Jubilate to M^r Bevenss Te deum / Davis’ **A**
 ‘Jubilate to M^r Bevens in D’ **BC**
 ‘O be joyful to M^r Bevens’ **D**

Text: Book of Common Prayer, 1662

Notes:

An extract of a bass part to the Jubilate in D minor exists at *GB-WO* MS Mus. C.16, f. 28v. Although the Gloria is substantially the same, the preceding 9bb that are extant do not resemble the equivalent bars in either *Version A* or *Version B* of the piece. This extract is given in full below.

1–64	O: copied from the lowest sounding part onto a separate stave A
2 ⁵	T: bflat ^{cr} C
3 ^{2–5}	T: c [’] cr – d [’] cr – e [’] m (three notes slurred) – d [’] m (‘all_ ye’) C
9 ³	T: a [’] cr – bflat [’] cr (‘ye_’) C
10 ⁵ –11 ³	T: ‘the_ / Lord is (no slur) God C
11 ³ –12 ²³	B: follows upper part given D
18 ^{1–2}	B: asb D
18 ²	C: no ornament B
29 ³	B: am D
31 ^{4–5}	T: slur C
31 ⁴ –32 ¹	B, (O): <i>Gm</i> / <i>Asb</i> indicated with directs in A . Written out in full here B: follows lower part given D
32 ¹	C: no ornament B
43 ^{1–2}	C: c [’] m B
43 ^{2–4}	B, (O): <i>Am</i> – <i>em</i> – <i>Am</i> , omitted here in B part but retained in the O part. No words are set under these notes, suggesting that they should be played by O alone A
46 ⁸	C: no ornament B
52 ^{1–2}	C: no slur B
53 ²	B, (O): <i>am</i> indicated with a direct in A . Written out in full here B: follows lower part D
60	B, (O): <i>am</i> – <i>bm</i> . – <i>gcr</i> – <i>am</i> indicated with directs in A . Written out in full here B: follows lower part D

- 62 B, (O): *bflatm.* – *acr* – *gsb* indicated with directs in **A**. Written out in full here
B: follows lower part **D**
- 63 C, B: fermata **BD**
- Endnote ‘Will Davis’ **AD**

XIX. LORD, GRANT MY JUST REQUEST

Source: *GB-Ob* MS Mus. C.16, f. 98 (Full Score) (a)

Heading: 'A Devine Song sett for three ladys'

Named Singers: M^{is} Thr., M^{is} Har., M^{is} Fish

Text: Sandys, George. *Paraphrase upon the Psalms and Hymns dispersed throughout the Old and New Testaments*. London, 1636.

Notes:

8 SI, SII, SIII: double bar line at end of bar contains dots on each space in the stave between the two vertical lines, implying that bb 1–8 should be repeated immediately after being sung and bb. 9–18 the same. Modern repeat signs have been added here

XX. AH! NEVERMORE SHALL THESE SAD EYES

Source: *GB-Ob* MS Mus. C.16, f. 118v (a)

Heading: 'Another song words by ~~L-E-M~~'

XXI. ASSIST YOU MIGHTY SONS OF ART

Version A

- Sources: ***Aa** *GB-Ob* MS Mus. C.16, ff. 2–5v (Full Score) (a)
 Ab *GB-Ob* MS Mus. C.16, ff. 18–18v (Contratenor) (a)
 Ac *GB-Ob* MS Mus. C.16, ff. 19–19v (Bass) (a)
 Ad *GB-Ob* MS Mus. C.16, ff. 20–20v ('cello) (a)
- Headings: 'Preluding Song' **Aa**
 'Song' **Ab.Ac**
 'Preluding Song/ Base Violin' **Ad**
- Text: anon., used by Nicola Matteis for his setting composed to celebrate St. Cecilia's day in 1696. The entire poem in an apparently unique copy of the original broadsheet is now No. 34 in the Halliwell–Phillipps Collection in Chetham's Library
- Notes:
- No figures are included in **Ad**
- 4^{5–7} B: *Cm* **Ad**
 6⁵ B: no ornament **Ac**
 20^{1–8} B: *c'sq – bsq – c'sq – d'sq* **Ac**
 28 Vc: *Asb* **Ad**
 34² VnI, VnII, Va: written on C stave in treble G clef **Aa**
 35¹ C: change to alto C clef **Aa**
 35^{4–8} C: slur **Ab**
 41² VnI, VnII, Va: written on C stave in treble G clef **Aa**
 42¹ C: change to alto C clef **Aa**
 44^{1–2} B: slur **Ac**
 53^{2–58} VnI, VnII, written on C stave in treble G clef, VIa written on B stave in bass F clef and marked with rubric 'Tenor' **Aa**
 58 Vc: *Csb*. This is followed by a repeat of the music between bb. 43–57, omitted here as such a repeat of this material is not indicated in **Aa**, **Ab** or **Ac**
 59 C: change to alto C clef **Aa**
 65² B: no ornament **Ac**
 66–67 Vc: tie **Ad**
 66–72 Vn1, Vn2 share a stave, Va written on separate stave in bass F clef **Aa**
 77^{1–2} C: slur **Ab**
 79–84 Vn1, Vn2 share a stave, Va written on separate stave in bass F clef **Aa**
 84 Double barline at the end of the bar is editorial **Aa**
 85 Vn1: rubric 'Cho 1st Treble' **Aa**
 Vn2: rubric 'Cho 2^d Treble' **Aa**
 Va: rubric 'Cho Tenor' **Aa**
 89¹ B: *gsb* and *Gsb* both given **Ac**
 89^{1–3} C: slur **Ab**
 90–91 Vc: music from B part included in addition to the instrumental bass line **Ad**
 94³ C: *tr* **Ab**

- 95³–104 Indicated repeat of bb. 85–94 here written out in full, b. 95¹⁻² rubric above stave ‘1st’ [time bar], b. 105¹⁻² rubric above stave ‘2^d’ [time bar] **Aa**
- 105 Vc: *Gsb – Cm Ad*
- 105–111ⁱⁱ Vc: music from B part included in addition to the instrumental bass line. B. 105²⁻³ of this transferred B part is ‘*Gcr – dcr*’ **Ad**
- 105ⁱⁱ⁻ⁱⁱⁱ Vc: double barline **Ad**
- 111 Vc: *Gm – Gcr. (tied) – gq – acr. – bq Ad*
- 112–113¹ Vc: octave higher **Ad**
- 112 B: *csb.*, tied to b. 113¹ **Ac**
- 115³–124 Indicated repeat of bb. 105³–114 here written out in full, b. 115 rubric above stave ‘1st’ [time bar], b. 125 rubric above stave ‘2^d’ [time bar] **Aa**
- 125 C, B: fermata **Ab.Ac**

XXII. ASSIST YOU MIGHTY SONS OF ART
Version B

Sources: ***Aa** *GB-Ob* MS Mus. C.16, ff. 12–14 (Full Score) (a)
 Ab *GB-Ob* MS Mus. C.16, f. 16 (Violin I) (a)
 Ac *GB-Ob* MS Mus. C.16, f. 17 (Violin II) (a)
 Ad *GB-Ob* MS Mus. C.16, ff. 21–21v (‘cello) (a)
 Ae *GB-Ob* MS Mus. C.16, ff. 6–7v (Full Score, bb. 1–58 only
 are clearly presented, though there is some sketchy material
 presented afterwards) (a)



Headings: ‘Song’ **Aa.Ad**
 ‘Song/ First Treble’ **Ab**
 ‘Preluding Song/ 2^d Treble’ **Ac**
 ‘Song Solo’ **Ae**

Text: anon., used by Nicola Matteis for his setting composed to celebrate
 St. Cecilia’s day in 1696. The entire poem in an apparently unique
 copy of the original broadsheet is now No. 34 in the Halliwell–
 Phillipps Collection in Chetham’s Library

Notes:

No figures are included in **Ad**

A sketch of bb. 1–58 that is largely similar to *Version B* is found at *GB-Ob* MS Mus. C.16, ff. 6–7v (**Ae**), under the heading ‘Song Solo’. This varies sufficiently from **Aa** as to justify its presentation in full below. Although the music in this copy actually does continue beyond b. 58, it is too sketchy in appearance to present in any meaningful way here

2¹ Vc: *ccr.* – *cq* **Ad**
4^{5–7} Vc: *cm* **Ad**
6¹ Vc: *Gq* – *dq* **Ad**
6³ B: no ornament **Ae**
12¹ Vc: *g#q* – *eq* **Ad**
12³ Vc: *Aq* **Ad**
18^{7–8} Vc: *Bcr* **Ad**
28⁴ Vc: no ornament **Ad**
31 Vc: *Gm* – *F#m* **Ad**
32^{1–2} Vc: octave lower **Ad**
33 Vc: rubric ‘sympho/ soft’ **Ad**
 Rubric: ‘Sym:’, VnI, VnII written on C stave in treble G clef, Vla written
 on Bc stave in bass F clef **Aa**
 VnI:  **Ab**
 VnII: *g’* *m* **Ac**
36³ Vc: *gcr.* – *fq* **Ad**
40 Vc: rubric ‘sympho/ soft’ **Ad**
 Rubric: VnI, VnII, Vla written on C stave in treble G clef **Aa**
 VnI:  **Ab**

	VnII: <i>c''sb</i> Ac
43	Vc: <i>csb</i> – <i>Cm</i> Ad
53 ²	BC: rubric ‘Sympo: omitted y ^e 2 ^d time’, suggesting that this section was intended to be repeated at some point. However, no such indication is evident in the score Aa
53 ² –58	VnI, VnII written on C stave in treble G clef, Vla and Bc written on B stave in bass F clef, directs given on Bc stave, here written out in full Aa
53 ³	VnI: <i>g''m</i> Ab
56 ¹	VnI, VnII: <i>tr</i> Ab.Ac
56 ¹⁻²	Bc: G indicated on B stave but not on Bc stave. Omitted here Aa
57 ¹⁻²	VnI: <i>f''m</i> Ab
57 ³	VnI, VnII: <i>tr</i> Ab.Ac
58	VnI: following b. 58, 10bb of rest are indicated, followed by a repeat of the music between bb. 53–58. Apparently this section was intended to be repeated, though this is not indicated in Aa . In Ad first and second time bars containing identical music are indicated at this point, also suggesting that bb. 53–58 was intended to be repeated (see also the critical commentary for <i>Version A</i> , b. 58)
60 ¹	Vc: <i>Gm</i> Ad
66–69 ¹	Vc: all notes tied Ad
66 ²⁻³	Barline, omitted here Aa
66 ³ –67 ³	VnI: this music is omitted, while the preceding indication of 6bb rest has visibly been altered to read 7bb rest Ab
66 ⁱⁱⁱ –67 ⁱⁱ	VnII: <i>g''m / f''cr. – g''q – f''m</i> Ac (this music is the same as that found in the VnI part in Aa)
66 ³ –72 ²	VnI, VnII written on C stave in treble G clef, Vla written on B stave in tenor C clef Aa .
70 ¹⁻²	VnI: slur Ab
73–74 ¹	Vc: octave higher Ad
75–76 ¹	Vc: <i>fcr. – eq – fcr. – gq – acr. – bq / c''sb</i> Ad
82 ¹	VnI: no ornament Ab
	VnII: <i>tr</i> Ac
83 ²	VnI: <i>tr</i> Ab
83 ³	VnII: <i>tr</i> Ac
85	VnI: rubric ‘Cho 1 st Treble’ Aa
	VnII: rubric ‘Cho 2 ^d Treble’ Aa
85–125	Vc: part follows B part (bb. 112–113 ¹ : no slur) Ad
91 ¹	VnII: <i>c''m – g''m</i> Ac
93 ¹⁻²	VnII: slur Ac
93 ³	VnI: <i>g''q</i> Ab
94 ²	VnI: no ornament Ab
95 ³ –104	Indicated repeat of bb. 85–94 here written out in full Aa.Ab.Ac.Ad . b. 95 ¹⁻² rubric above stave ‘1 st ’ [time bar], b. 105 ¹⁻² rubric above stave ‘2 ^d ’ [time bar] Aa.Ad
109 ²	VnII: <i>rqr – rq</i> Ac
115 ³ –124	Indicated repeat of bb. 105 ³ –114 here written out in full Aa.Ab.Ac.Ad . b. 115 rubric above stave ‘1 st ’ [time bar], b. 125 rubric above stave ‘2 ^d ’ [time bar] Aa.Ad
125	VnII: fermata Ac

Assist, You Mighty Sons Of Art

bb. 1 - 58; An Alternative Sketch

William Davis

Violin I

Violin II

Viola

Soprano

Contratenor

Bass

Basso Continuo

As-sist, as-sist you migh - ty, you

6

B

Bc

migh - ty, migh-ty sons of art. As-sist, as-sist you

4

B

Bc

migh - ty, you migh - ty, migh-ty sons of

4# 6 6 6 6
2

9

B

art in pleas - ing notes, ye wond' - rous

Bc

6 #

12

B

skill, ye wond' - rous skill im-part, let mu-sic in its gay -

Bc

6

15

B

- est dress ap-pear, let mu-sic in its gay - - - - est dress ap

Bc

18

B

pear to crown _____ this day the Queen of all the year, to crown _____ this

Bc

21

B

day the Queen of all the year, of all _____ the year.

Bc

24 CONTRATENOR

C

Let ev' - ry voice, let ev' - ry voice con-spire to raise, _____ to _____

Bc

27

C

raise this and their pa - tro - ness, their pa - tro ness - - es_praise,

Bc

30

C

let the glad winds dif-fuse a round the sym-pa-thi-sing,

Bc

δ

33 VIOLIN I

Vln I

VIOLIN II

Vln II

VIOLA

Vla

C

sym - pa - thi - sing sound. Let the glad

Bc

4 #'

36

C

wind dif-fuse a round, dif-fuse a round the sym-pa-thi-sing, sym

Bc

39

Vln I

Vln II

Vla

C

pa - this - ing sound,

Bc

42

CONTRATENOR

C

whilst from the strings the spright - ly

BASS

B

whilst from the strings the

Bc

3

5 4
3 2

46

C

notes start forth, start forth, start

B

spright - ly notes start forth, start forth,

Bc

49

C *tr*
 forth, start forth, the spright - - ly

B
 start, start forth, the spright - - ly

Bc

52

Vln I VIOLIN I

Vln II VIOLIN II

Vla VIOLA

C
 notes start forth

B
 notes start forth

Bc

55

Vln I

Vln II

Vla

Bc

XXIII. ASTREA, WHEN WILL YOU PITY MY ANGUISH?

Source: *GB-Ob* MS Mus. C.16, ff. 116v–118 (a)

Heading: 'A Dialogue between Celedon and Astrea/ words by ~~L-Eliz-M~~'

XXIV. CAN STREPHON CHANGE HIS CONSTANT LOVE?

Source: *GB-Ob* MS Mus. C.16, f. 115v (a)

Heading: 'A Song to a ground the words by ~~Lady Elizabeth Middleton~~'

XXV. CELIA BLAME NOT MY ASPIRING

Source: *The Monthly Mask of Vocal Music, 1702 – 1711*, May 1707, 184

Heading: 'A SONG *Set by M^r William Davis of Worcester*'

XXVI. CELIA'S SMILES WILL QUITE UNDO ME

Sources: ***A** *The Monthly Mask of Vocal Music, 1702 – 1711*, April 1704, 64
 B *GB-Ob MS Tenbury 1281*, f. 27v

Headings: ‘A New SONG Compos’d by M^r William Davis of Worcester’ **A**
 ‘A new song composed by M^r William Davis of Woster’ **B**

XXVII. COME MADAM BE EASY

Source: *GB-Ob* MS Mus. C.16, f. 126 (a)

XXVIII. HAIL, HAPPY PAIR

Source: *GB-Ob* MS Mus. C.16, ff. 126v–131v (Full Score) (a)

Heading: ‘A Song upon M^r Spelman’s wedding’

Notes:

19 ²⁻³	S: slur
72 ² –74	Bc: copied from the lowest sounding part onto a separate stave
80 ² –82 ¹	Bc: copied from the lowest sounding part onto a separate stave
90 ² –96 ¹	Bc: copied from the lowest sounding part onto a separate stave, simplifying the rhythms between
99 ² –101	Bc: copied from the lowest sounding part onto a separate stave
116 ² –119	S, B, Bc: indicated repeat of bb. 113 ² –116 ¹ here written out in full
132 ² –161	Bc: copied from the lowest sounding part onto a separate stave
Endnote	‘Will Davis/August y ^e 3 ^d /97’

XXIX. IN VAIN I SEEK TO CHARM

Source: *GB-Ob* MS Mus. C.16, f. 122v (a)

Heading: 'A Song upon a Ground/the words by a person of quality'

XXX. I'VE OFTEN HEARD MY SYNTHIA SAY

Source: *GB-Ob* MS Mus. C.16, f. 121 (a)

Heading: 'A song words by Cap: Sute'

Notes

The second and third stanzas are written out at the foot of the page. The underlay of these stanzas given here is therefore editorial; so too is the repeat barline at the close

XXXI. LET'S DRINK DISAPPOINTMENT

Sources: ***A** *The Monthly Mask of Vocal Music, 1702 – 1711*, April 1711,
349

B *GB-Ob MS Mus. C.16, f. 125v (a)*

Headings: ‘The Chester Health a Catch *Set by M^r W.^m. Davis.*’ (*Monthly Mask*)
 ‘D^r Sacherells Health/ in a Catch/ 1710’ (*GB-Ob MS Mus. C.16, f.*
 125v)

Notes:

1 V: c'*cr* **B**
3¹ V: a'*cr* **B**
4¹ Bc: no figure **B**
5³ Bc: no figure **B**
14² V: b'flat*q.* – a'*sq* (slurred, 'are_') **B**
31¹ V: *tr* **B**
38²⁻³ V: b'*q.* – b'*sq* **B**
41¹⁻² V: a'*cr.* – f'*q* **B**
46¹ V: *tr* **B**
50¹ V: *tr* **B**
59² Tr, **B**: *ms* altered to *sbs* in order to complete the bar at the cadence **A**
Endnote ‘W^m Davis/ y^e 2^d catch’

XXXII. LOVE AND GAY HOPE SHALL NEVER PART

Source: *GB-Ob* MS Mus. C.16, f. 115 (a)

Heading: 'A Song the words by' ~~Lady Elizabeth Middleton~~

XXXIII. LOVE AND LAW

Source: *The Monthly Mask of Vocal Music, 1702 – 1711*, August 1708, 240

Heading: ‘A SONG *Made upon a Peticuler Occation on two Lucky Hitts, Set by M^r W^m Davis of Worcester. Within the Compass of y^e Flute*’

XXXIV. MARLBOROUGH FREEDOM TO BRABANT

Source: *The Monthly Mask of Vocal Music, 1702 – 1711, July 1706, 150*

Heading: 'MALPEG, a Worster Health, to the Six Generals, A two part
SONG Set by M^r Davis of Worcester'

XXXV. OF ALL THE ARTS BY MEN PROFESSED

Source: *GB-Ob* MS Mus. C.16, f. 124v (a)

Heading: 'A Song The words by T:C:'

Notes:

21–30 indicated repeat of bb. 1–10 ('1st strain again') here written out in full
38–47 indicated repeat of bb. 1–10 ('1st strain again') here written out in full
60–69 indicated repeat of bb. 1–10 ('end with y^e 1st strain') here written out in full

XXXVI. PHILLIS IN VAIN YOU BID ME STRIVE

Source: *GB-Ob* MS Mus. C.16, f. 121v (a)

Heading: 'Another song words by ~~L-E-M~~'

Note:

40²-43 Indicated repeat of bb. 36²-39 here written out in full, b. 39 rubric '1st'
[time bar], b. 44 rubric '2^d' [time bar]

XXXVII. SUCH A BARGAIN

Sources: ***A** *GB-Ob* MS Mus. C.16, f. 132 (a)
 B *GB-Y* MS M12.S, p. 120

Headings: ‘A catch’ (*GB-Ob* MS Mus. C.16)
 ‘A Catch/ by ~~Mr Hawkins~~’ (‘set by W^m Davis’ has been inserted in
 the top left corner) (*GB-Y* MS M12.S)

Notes:

In **A** the vocal part is presented on a single continuous line. The vertical arrangement of sections here is in accordance with the version in **B**. The three staves onto which the vocal part has been copied are labelled ‘Voice I’, ‘Voice II’ and ‘Voice III’ to allow for ease of reference in the notes below. In **A** the Bc line is written separately at the foot of the page. There is no Bc part in **B**

3 ¹⁻⁴	VII: no slurs B
3 ²	VIII: c’’cr B
4 ¹	VII: no ornament B
4 ¹⁻³	VII: a’cr – c’’cr (‘we are’) B
7 ¹	VII: no ornament B
8 ³⁻⁴	VII: g’q – d’q B
10 ³⁻⁴	VI: d’’sq – e’’sq – d’’sq – e’’sq B
11 ³⁻⁴	VIII: b’flatq – b’flatq B
11 ³ –12 ²	VI: d’’sq – e’’sq – d’’sq – e’’sq / d’’sq – e’’sq – d’’sq – e’’sq – d’’sq – e’’sq – d’’sq – e’’sq
12 ³⁻⁴	VIII: rcr B
14 ¹	VI: tr B
14 ²	VII: no ornament

XXXVIII. SYLVIA WHILST YOU WERE CHARMING FAIR

Source: *GB-Ob* MS Mus. C.16, f. 122 (a)

Heading: 'Another Song words by T: Cooks'

The third and fourth stanzas are written out on the inside margin of the page. The underlay of these stanzas given here is therefore editorial; so too is the repeat barline at the close.

XXXIX. TOILSOME WATCHINGS

Source: *GB-Ob* MS Mus. C.16, f. 120v (a)
Heading: 'A song of 2 parts words by ~~L-E-M~~'

XL. WHEN LONGING STREPHON GAINED HIS REST

Source: *GB-Ob* MS Mus. C.16, f. 123v (a)

Heading: 'A song words by Leu:^{ntt} Cross'

52–88 Text is added to the Bc part, indicating that this line is to be shared by a singer (or singers) as well as the accompanist. Notes intended to be played by the Bc alone are distinguished in the MS as directs. Here they have been presented in small notation

80²–88 V, V/Bc: Indicated repeat of bb. 72²–80¹ here written out in full

XLI. WITH A LONG CALM MY LIFE WAS BLESS'D

Source: *GB-Ob* MS Mus. C.16, f. 120v (a)
Heading: 'A song of 2 parts words by ~~L-E-M~~'

XLII. 'A ROUND O 3 PARTS'

Source: *GB-Ob* MS Mus. C.16, f. 120 (a)

Heading: 'A Round O 3 parts'

Note:

At the head of the manuscript performers are directed to 'end wth y^e First strain'

XLIII. KEYBOARD SUITE IN C MINOR

Source: *GB-Lbl* Additional MS 31468 (a)

Movements and headings:

- I. Allemande (Heading: 'Almand'; Length: 20bb)
- II. [Minuet] (Heading: none; Length: 35bb)
- III. Sarabande (Heading: 'Sarabrand'; Length: 28bb)
- IV. (Heading: none; Length: 18bb)

Note:

Each movement is signed 'Will Davis'

XLIV. Piece for keyboard

Source: *GB-Ob* MS Mus. C.16, f. 119 (a)

Note:

33–48 indicated repeat of bb. 1–16 here written out in full

XLV. Minuet for keyboard

Source: *GB-Ob* MS Mus. C.16, f. 32v (a)

Heading: 'New Minet'

Notes:

5² Rh: d''*dsq* also included, omitted here as it appears to have been written over

7² Rh: e''*dsq* also included, omitted here as it appears to have been written over