

CMS Publications RS156



Preces and Responses

by GIBBONS & BARNARD, CHILD,
AYLEWARD, READING, EBDON

The Lord's Prayer

by FARMER and ALLISON

Amens

by GIBBONS and MUNDY

Editorial Policy, Sources & Critical Commentary

Preface, from printed copy:

Throughout its history the Church Music Society has provided performing editions of settings of the Preces and Responses at Matins and Evensong. The 'Tudor' collection edited by Watkins Shaw in the 1960s has recently been re-issued in a revised edition (CMS R48 (rev.), 2022) and this new collection contains settings from the 17th and 18th centuries. The music by Orlando Gibbons, John Barnard and William Child dates from before the Civil War, the sets by Richard Ayleward and John Reading date from the early decades after the Restoration in 1660, and the latest set is that by Thomas Ebdon, published c.1790. The revised 'Tudor' collection also includes settings of the Lord's Prayer by Robert Stone and Thomas Morley, and the current volume includes those by John Farmer and Richard Allison, as well as two Amens taken from anthems, for use as a Final Amen after the Blessing. The first of these, by Orlando Gibbons, has long been used in this manner, and the second, by William Mundy, is provided as a contrast, in four (or five) parts, perhaps for penitential seasons.

The coupling of a set of Preces by Orlando Gibbons with Responses after the Creed by John Barnard was prepared by John Whitworth and published by Oxford University Press in 1964, providing a happy solution to the problem that no set of Responses by Gibbons survive, and that Barnard's five-part Preces stop after the second choral answer. This edition provides a new editorial reconstruction of the missing contratenor part in Barnard's Responses and a new version of the choral answer 'And mercifully hear us' since Barnard's setting has a different text. Two Amens have been added to the one provided by Barnard. The edition of the Preces by Gibbons follows the reading given by Barnard himself in his *Selected Church Musick* of 1641.

William Child's Preces and Proper Psalm for Whitsunday survive in manuscripts associated with St George's Chapel, Windsor, where he was Organist both before and after the Civil War. The missing contratenor part has been provided by the editor, who has also formed the music for the Responses after the Creed out of Child's music for the proper psalm, the final Amen being that found at the psalm's conclusion.

John Reading's Preces and Responses survive in an organ book from Winchester Cathedral, copied partly by Reading himself during his tenure as Organist and Master of the Choristers, which is now at the University of California at Berkeley. The source only indicates the top and bottom voice parts, and although an edition was issued in 1972 by OUP, this ignores Reading's Responses after the Creed in favour of an adaptation of music from the accompanying Litany. This new edition contains Reading's Responses, with a small adjustment as indicated.

Early settings of the Preces and Responses are often found in organ books of the period, and it seems likely that the organ was often used to accompany the voices either by choice or to cover absences. In Thomas Ebdon's later set, composed for use at Durham Cathedral, the bass line sometimes provides a lower octave doubling, and there is a fully figured bass. The organ part has been provided here so that performance with 'continuo' accompaniment is possible if desired.

Sources that convey the Minister's part generally either present it in stemless black notation or in rhythmic notation matching the choral parts. Barnard's rhythmic part has been reproduced here to sit alongside his edition of the Gibbons Preces and his own Responses, and another contemporary rhythmic source has been followed to complement Ayleward's Preces & Responses. The illustration on the cover of this volume shows the opening of Barnard's edition of the Gibbons Preces in the medius (soprano) part.

The settings of the Lord's Prayer by John Farmer and Richard Allison both use the same melody found in the tenor part of Morley's setting included in the 'Tudor' volume, though in Allison's setting the melody is placed in the top voice. In the two Final Amens some repetition of the text has been suggested to allow for extra breathing if required.

GENERAL REMARKS

Notes concerning transposition, reconstruction and other miscellaneous matters are given in the copies themselves. Original note values and bar lines have been retained throughout unless otherwise stated below. The original sources all give the Minister's part at the lower of the two octaves implied by the clef used in the edition. References in the Critical Commentary use the original nomenclature for the voice parts and refer to the notes untransposed.

SETTINGS OF THE PRECES & RESPONSES

GIBBONS & BARNARD (p. 1)

SOURCES

Preces by Gibbons: John Barnard, *First Book of Selected Church Musick* (1641).

Responses by Barnard: Royal College of Music, London, MSS 1048-1051 (copied by John Barnard).

Early sources refer to two sets of Preces by Orlando Gibbons, with inconsistent numbering. John Harley, in *Orlando Gibbons and the Gibbons Family of Musicians* (Routledge, 1999), argues that the Preces John Barnard called 'First' (1641) were in fact a later set, and that it is perhaps better to refer to them as his Preces in F and Preces in G. However, the two are extremely similar musically, and it is possible they are simply different versions of the same, now lost, original. This edition, like that issued by OUP in 1964, presents the G major Preces. Although these survive in many manuscript sources from the early seventeenth century (see the EECM database maintained on the website of Trinity College, Dublin), Barnard's edition of 1641 has been followed here, since they are being presented alongside Barnard's own Responses, presumably composed for use at St Paul's Cathedral, London, where he was a Minor Canon. Some small details may represent later alterations to the lost original, such as the crotchet passing-note in the first choral answer (absent from the Peterhouse, Cambridge and Durham Cathedral partbooks but present one of the two tenor parts in the set at Pembroke College, Cambridge, originally copied at St George's Chapel, Windsor).

John Barnard's partbooks held at the Royal College of Music contain two sets of Preces, one for six voices with trebles and one for five voices, but the latter comprises only the first two choral answers, as transcribed below (the second contratenor part is missing). The Minister's part here is apparently a newly composed line (long before modern examples such as those by Bernard Rose for Magdalen College, Oxford), lending support to the theory that the Minister's part was at times sung in rhythm in the late-16th and early-17th centuries.

Minister

Quire

O Lord, o - pen thou our lips. And our mouth shall shew forth thy praise.

O God, make speed to save us. O Lord, make haste to help us.

His Responses are headed 'Responses for the 27 of March & 5 of November' (i.e. the date of the Accession of Charles I in 1625 and the remembrance of the Gunpowder Plot in 1605), and so the answer to 'O Lord, save the King' has been adapted for the edition to accommodate the standard text. Barnard's original version is shown here (the second contratenor part is missing):

Minister

Quire

O Lord, save the King. Who put-teth his trust in thee. Send him help from thy ho - ly place.

And ev - er - more migh - ti - ly de - fend him. Let his e - ne - mies have no ad - van - tage a - gainst him.

Let not the wi - cked ap - proach near to hurt him.

CRITICAL COMMENTARY

PRECES

Clefs: M-C1, Ct-C3, T-C4, B-F4. Time signature: \mathbb{C} . The notation of the Minister's part as given by Barnard has been retained. The opening note is given differently in the partbooks as either G (transposed to Bb in the edition) or D (F).

p. 2, Tenor 'as it was in the beginning, and is now': Barnard omits the word 'and', using a dotted semibreve on "-ning".

RESPONSES

Clefs: M-C1, Ct-C3, T-C4, B-F4. Time signature: \mathbb{C} . Key signature: one flat.

p. 3, Minister 'O Lord, shew thy mercy upon us': original rhythm for last four notes '-cy upon us' *m, sb, sb, sb*.

p. 4, Tenor 'joyful': Barnard has *sb e* on 'joy-', creating parallel 5ths with the bass.

WILLIAM CHILD (p. 6)

SOURCE

Cambridge, Pembroke College, MSS Mus. 6.1-6 (second contratenor part missing).

This set of Preces & Responses has been created from Child's Preces & Proper Psalm (67) for Whitsun. The edition of the Preces is based on the earliest source, a set of partbooks at Pembroke College, Cambridge, originally copied around 1636-7 at St George's Chapel, Windsor – see Keri Dexter, 'Unmasking "Thomas Tudway": a new identity for a seventeenth-century Windsor copyist', in the *Royal Musical Association Research Chronicle*, 32 (1999) – where Child worked as Organist for most of his life. The Preces and Psalm were also copied at St George's soon after the Restoration in 1660 into partbooks that still survive there. Unfortunately the second contratenor part is missing from both the earlier and later sources. The Responses have been formed by the editor mostly by adapting the music Child composed for the adjoining Psalm; the final Amen is taken from its conclusion (after the doxology). The Minister's part is not given in the Pembroke or Windsor partbooks, and the version given here uses the traditional formulas adopted in Shaw's 'Tudor' Preces & Responses collection (CMS R48, 1966), but with the opening pattern found in some sources in which the Minister's second phrase begins a tone higher than the first one, as in some of Barnard's 1641 printed partbooks and Edward Lowe's *A Short Direction for the Performance of Cathedral Service* (2nd edn, 1664), which seems to fit well with Child's Preces.

CRITICAL COMMENTARY

PRECES

Clefs: M-C1, Ct-C3, T-C4, B-F4. Time signature: C .

RICHARD AYLEWARD (p. 11)

SOURCES

Music by Ayleward: The Rowe Library, King's College, Cambridge, Norwich partbooks MSS 9-17.

The Minister's part: Cambridge University Library, EDC 10/1A/3 (formerly 10/12b).

Ayleward's partbooks were compiled for Norwich Cathedral after the Restoration in 1660, presumably before the introduction of the revised Prayerbook in 1662 since the doxology in the Preces remains choral. No Minister's part is given, and the printed versions in Edward Lowe's *A Short Direction for the Performance of Cathedral Service* (2nd edn, 1664) and John Playford's *An Introduction to the Skill of Musick* (7th edn, 1674) do not fit well, so a manuscript version from East Anglia has been adopted: the directions for the singing of services at Ely Cathedral dating from 1702-1708. In the Norwich partbooks the Contratenor Cantoris book contains only the Preces, and the Medius Decani book has some passages missing, but only two essential phrases are missing as a result, as noted below. There is an organ book which contains only the outer parts for the music of the Preces only.

CRITICAL COMMENTARY

Clefs: M-C1, Ct-C3, T-C4, B-F4. Time signature: C . Key signature: 2 sharps. Barlines are used inconsistently; in the organ book Preces they appear every four minims. Most slurs are in the original; a few have been added here without comment. Minor discrepancies sometimes occur between the Decani and Cantoris partbooks; the obviously correct or editorially preferred versions have been adopted without comment.

p. 13, Lesser Litany: The Medius Decani part in bars 1-2 and the Contratenor Cantoris part in bars 3-4 are editorial. The original rhythm of the Contratenor Decani in bar 2 is *cr*, *dt-m*.

p. 14, Medius 'And make thy chosen people joyful': the Decani part for 'sen peo-' is **d**", **d**"; the Cantoris part for 'people' is **c#**", **c#**".

p. 14, Contratenor 'And bless thine inheritance': both parts begin with *m* rest, *m*.

p. 15, Tenor, Amen III: no ties given.

p. 15, Bass, Amen III: penultimate note **a** (not **A**); perhaps the lost organ part had **A** at this point.

JOHN READING (p. 16)

SOURCE

University of California at Berkeley, U.S.A., Music Library 751 (The 'Berkeley' or 'Winchester' Organ Book).

Reading was Organist of Winchester Cathedral 1675-81 and then of Winchester College 1681-92. This organ book appears to have been copied in Winchester mainly by John Reading and Daniel Roseingrave – see Peter Holman, 'Purcell and Roseingrave: a New Autograph' in *Purcell Studies*, ed. C. Price (CUP, 1995), 94-105. The book contains Reading's Preces, Responses & Litany, apparently in Reading's hand, presented on two staves with only the outer parts. In the 1972 edition issued by OUP the editor Michael Walsh writes as follows: "The music of the responses from 'Christ, have mercy upon us' to the end has been adapted from a setting of the Litany." This new edition contains Reading's original responses, but since the music drifts uncomfortably far from the home key of A (at original pitch), reaching D sharp major at 'thou, O God', an adjustment has been made at a single point as noted in the edition. There appears to be no obvious other solution to this problem; perhaps the Minster's part was spoken and not sung after the Creed, allowing the music to progress logically without interference, or perhaps the mostly lost Minster's part was melodic in nature (see Barnard's Preces in five parts above). The choral answers themselves proceed from one another logically, but Reading only returns to A major during the four Amens. When there are only three collects to be sung I have suggested omitting the first, since this is the one that leads on from the final response which ends in B major.

Only the first Minister's phrase is given, using stemless black notes suggesting a free style of delivery. The remaining Minister's part follows the traditional formulas found in Shaw's edition of the 'Tudor' Preces & Responses (CMS R48), with the second Minister's phrase beginning a tone higher than the first, as described above in relation to Child's Preces.

CRITICAL COMMENTARY

Score written on two 6-line staves: left hand clef F4, right hand clef C1. Barlines mostly every six crotchets. Time signature: C:. Key signature: 3 sharps. Several slurs are given in the right hand; others have been added editorially to follow the allocation of the syllables.

p. 18, 'And grant us thy salvation': figured bass given in penultimate bar: 7-6#.

p. 19, 'Because there is none other...': the bass part in the last 3 bars is difficult to read due to corrections in the original.

THOMAS EBDON (p. 20)

SOURCE

Sacred music composed for the use of the Choir of Durham by Thomas Ebdon, organist of that cathedral (London, Printed for the Author [1790]).

Ebdon's print contains an organ part which has been included in this edition. Unlike earlier surviving organ parts to Preces & Responses which merely double the vocal parts, Ebdon's organ bass line is at times different to the vocal bass line, and the part is fully figured, suggesting that the organist may have played a completely independent part rather than simply follow the voices. However, the music sounds complete without the organ part, and unaccompanied performance is unproblematic. (A surviving manuscript source of the work made for Ely Cathedral in the Cambridge University Library contains a small number of minor differences: MS EDC 10/7/2.)

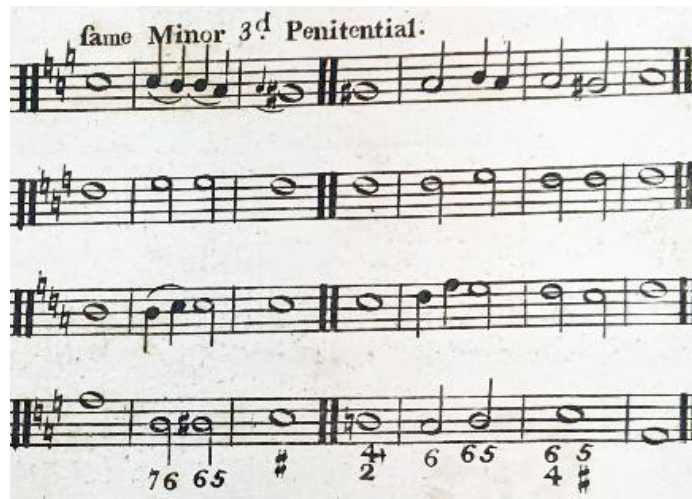
CRITICAL COMMENTARY

Clefs: S-G2, A-C3, T-C4, B-F4, organ part F4.

p. 21, Tenor 'The Lord's name be praised': the quavers are written as a grace note to *cr d*. (Quavers are used in the Ely copy.)

p. 21, Bass 'And with thy spirit': original rhythm beats 3-4 *dt-m, cr* (over-dotting may be implied).

p. 23, Amen III: the chant is a minor version of a chant in A major, as shown below:



SETTINGS OF THE LORD'S PRAYER

THE LORD'S PRAYER – FARMER (p. 24)

SOURCE

The whole booke of Psalms with their wonted tunes, as they are sung in churches, composed into four parts: all which are so placed that four may sing, each one a several part in this booke... [spelling modernised] (London: Est/Byrd, 1592).

CRITICAL COMMENTARY

Clefs: C-G2, A-C2, T-C3, B-F3. Time signature: C. Key signature: one flat.

THE LORD'S PRAYER – ALLISON (p. 25)

SOURCE

The Psalms of David in metre the plain song being the common tune to be sung and plaid upon the lute, orpharion, cittern or bass viol, severally or altogether, the singing part to be either tenor or treble to the instrument, according to the nature of the voice, or for four voices... [spelling modernised] (Barley/Morley: London, 1599).

The publication also contains an elaborate part for cittern. This includes some basic harmony notes not in the voice parts, so three changes have been made to provide a fuller sonority for performance by voices alone, included in the Critical Commentary below.

CRITICAL COMMENTARY

Clefs: C-G2, A-C2, T-C3, B-F3. Time signature: C.

b. 3, Tenor: first note **d**'.

b. 3, Tenor: fifth note **c**'.

b. 5, Alto: first note **b**' natural.

b. 5, Tenor: fourth note **d**'.

b. 6, Alto: at the end of the third system on 'ors,' the note **b**' has no flat sign.

b. 7, Alto: the 10th note, on the first syllable of 'evil', is **e**'.

'FINAL' AMENS

AMEN – ORLANDO GIBBONS (p. 26)

SOURCE

Christ Church, Oxford, MS Mus. 21 (score, c. 1670).

This Amen concludes the anthem 'Great King of Gods' which survives only in this single source. The score bears the annotation "This anthem was made for the King's being in Scotland", probably referring to King James I's visit to Scotland in 1617. The text is a prayer for the King, and the long rising phrase that makes the Amen so memorable may have resulted from its position following on from the final lines of text where his ultimate rise to heaven is anticipated: "And when he hath outlived the world's long date, let thy last change translate his living flesh to thy celestial state".

CRITICAL COMMENTARY

Clefs: M-C1, Ct1-C3, Ct2-C3, T-C4, B-F4. Score barlines mostly every four minims. The underlay is not entirely clear. The scribe uses two signs between syllables, either double lines or double lines with dots either side. Although the latter would seem to imply repetition, it is also used in places where repetition is not required (e.g. in the tenor part). The first '-men' in the A2 is not given, but is implied by the new 'A-' given after the rest. The final bass note is only at the higher pitch.

AMEN – WILLIAM MUNDY (p. 26)

SOURCES & COMMENTARY

This Amen concludes William Mundy's *O Lord, the maker of all thing*, a popular anthem that survives in multiple sources as described in the edition by Peter Le Huray (OUP, 1965). It may date from as early as the late 1540s, the text being found in *The King's Primer* of 1545, though there is no surviving musical source from this period. The work was probably composed originally for four voices, and as John Morehen has observed, the added alto part only in the Amen may be part of a tradition of expanding works originally for four voices to five: see J. Morehen, 'The 'burden of proof': the editor as detective' in *English Choral Practice, 1400-1650*, ed. J. Morehen (CUP, 1995), p. 206. It is telling that the Amen can be sung without the extra contratenor part, and that its independence peters out halfway through. The sharp sign in the Bass part occurs only in some of the extant sources, including an organ score at Christ Church, Oxford, MS Mus. 1001, and a Bass partbook at St John's College, Oxford, MS 181.

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