

*Zadock the Priest*

**Henry Lawes (d.1662)**

Composed for the Coronation of Charles II  
St George's Day, 23 April 1661

edited by  
Samuel Teague

with symphony reconstruction by  
Geoffrey Webber

TrATB  
Vocal Score

**Henry Lawes (d.1662)** was probably a chorister at Salisbury Cathedral, where his father held position as a lay vicar, and by the late-1610s/early-1620s he was employed as a private music tutor. His first appointments in the Chapel Royal followed in 1626, first as an epistoller, and then as a Gentleman of the Chapel (1 January and 3 November, respectively) (1), he was later appointed as a musician in the Private Musick on 6 January 1631.(2)

Far outstripping his sacred music for the Chapel, Lawes wrote a great deal of music for a variety of court masques and plays outside the royal institutions. These include John Milton's *Comus* (Ludlow Castle, 1634), William Davenant's *The Triumph of the Prince d'Amour* (1636), William Strode's *The Floating Island* (1636), William Cartwright's *The Royal Slave* (1636), and William Davenant's *The First Dayes Entertainment at Rutland House* and *The Siege of Rhodes* (1656) - which is often cited as the first English Opera. Lawes' corpus of songs is extensive, having filled four books of *Ayres and Dialogues* (published by John Playford in 1653, 1655, 1658, and 1669, posthumously) as well as featuring in several printed miscellanies and a handful of surviving manuscripts.(3)

Lawes worked as a teacher throughout the Commonwealth, listed as a teacher 'for the Voice or Viole' in Playford's 1651 publication, *A Musicall Banquet*, before being reinstated to his old positions within the King's Musick at the Restoration. Lawes was additionally given a new appointment, as a composer in the Private Musick, recognising his pre-eminence as a seventeenth-century songwriter and allowing him to pass on his expertise to the newer generation of musicians, whilst maintaining a continuity with what had come before.

### **Zadock the Priest**

As one of the most senior musicians within the King's Musick, it fell to Lawes to compose the setting of the text which has been used during the Anointing of every English (and subsequently British) coronation since King Edgar in 973.(4) Lawes' setting is brief compared to Handel's famous setting for George II, and sadly the instrumental forces which would have been present are not extant beyond the continuo line. Despite the brevity of the piece, it is an effective setting of the text which was likely employed in the four subsequent coronation services until Handel's setting in 1727.(5) Here, the piece has been presented with a reduced organ score, based on a number of available sources. In addition to the choir and continuo, the work would have likely been scored for full strings (v11, v12, va, BC), as well as trumpets and cornets.\*

#### *Symphony Reconstruction*

The opening 'symphonie' has been reconstructed by Geoffrey Webber. Both bass partbooks (Och Mus. 1223-4) give the bass part for an instrumental symphony, which was an idiomatic feature of music for the period. The other partbooks also indicate this with 'symphony' written on the staves before the choral entries. The reconstruction has been written for the standard string forces which are known to have been present at Charles II's coronation – these parts would have then doubled the vocal lines throughout the choral portion of the work.

(1) Ian Spink. 'Lawes, Henry'. *Oxford Music Online*.

(2) Andrew Ashbee, ed., *Records of English Court Music* (Snodland: A. Ashbee, 1986), iii, 57.

(3) See list of works: Ian Spink, *Henry Lawes: Cavalier Songwriter* (Oxford: Oxford University Press, 2000), 137-156.

(4) 'A Guide to the Coronation Service'. *Westminster Abbey Website*. 2009.

(5) Matthias Range, *Music and Ceremonial at British Coronations* (Cambridge: Cambridge University Press, 2012), 282.

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\*Full score with string parts can be requested by email: samuel.teague@queens.ox.ac.uk

# Zadock the Priest

1 Kings 1 vv.38-9

Henry Lawes (1595-1662)

edited by Samuel Teague

symphony reconstruction by Geoffrey Webber

## Symphony

Organ reduction

Musical notation for the organ reduction of the symphony, measures 1-3. The score is in G minor (one flat) and 4/4 time. It features a treble and bass clef with various chords and melodic lines.

Org.

Musical notation for the organ, measures 4-6. The score continues with complex chordal textures and melodic fragments in both hands.

Org.

Musical notation for the organ, measures 7-9. The organ part concludes this section with sustained chords and a final melodic flourish.

Tr.  
A.  
T.  
B.

10

Za - dock the priest and Na - than the pro-phet an-noin - ted So - lo - man King

Za - dock the priest and Na - than the pro-phet an-noin - ted So - lo - man King

Za - dock the priest and Na - than the pro-phet an-noin - ted So - lo - man King

Za - dock the priest and Na - than the pro-phet an-noin - ted So - lo - man King

Org.

Vocal score for Soprano (Tr.), Alto (A.), Tenor (T.), and Bass (B.), measures 10-13. The lyrics are: "Za - dock the priest and Na - than the pro-phet an-noin - ted So - lo - man King". The organ accompaniment is shown below the vocal parts.

14

Tr. and joy - ful - ly ap - pro - ching they cried, they cried God save the

A. and joy - ful - ly ap - pro - ching they cried, they cried God save the

T. and joy - ful - ly ap - pro - ching they cried, they cried God save the

B. and joy - ful - ly ap - pro - ching they cried, they cried God save the

Org.

17

Tr. King. For ev - er and ev - er, and ev - er, God save the King.

A. King. For ev - er and ev - er, and ev - er, God save the King.

T. King. For ev - er and ev - er, and ev - er, God save the King.

B. King. For ev - er and ev - er, and ev - er, God save the King.

Org.

21

3

Tr. Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le -

A. Hal - le - lu - jah, 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 - lu - jah, hal - le -

B. Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le -

Org.

26

Tr. lu - jah. Hal - le - lu - jah, hal - le - lu - jah.

A. lu - jah. Hal - le - lu - jah, hal - le - lu - jah.

T. lu - jah. Hal - le - lu - jah, hal - le - lu - jah.

B. lu - jah. Hal - le - lu - jah, hal - le - lu - jah.

Org.

*Copy texts*

**A – Oxford, Christ Church, Mus. 1220-4** (Contratenor Decani p.173, Tenor Decani p.164, Tenor, Cantoris p.161, Bass Decani p.161, and Bass Cantoris p.157, respectively). Christ Church Cathedral Partbooks, five surviving partbooks from a set which originally comprised eight. First layer dating from the 1640s, with additions from later in the seventeenth century, and early-eighteenth century. No accompanying organ-book extant, but accompaniments can be found in Mus 437 (see below) & 438. Lawes' setting of *Zadock* is contained in the second layer, which was copied by Edward Lowe between 1661-4. These partbooks provide the copy text for the lower voices (ATB).

**B – Oxford, Christ Church, Mus. 437** (f.4<sup>v</sup>) a fragmentary keyboard book in two layers: secular works for domestic use; organ accompaniments for anthems and service music. The second layer, due to a high number of concordances, would seem to have been copied for use within, or from manuscripts at, St John's College, Oxford, specifically Ojc MS 315. The version of *Zadock* in this manuscript is in C major, rather than F major, as seen in **A** and **D**, and is written using six-line staves. The (transposed) reading in this manuscript has been used as the copy text for the Treble line, as well as the foundation of the realised continuo (with the extant vocal lines used to fill out the texture). Many subdivided rhythms (both straight and dotted) are notated through the use of two horizontal dots above/below the notehead – these have been written out in full for the vocal line, following the other vocal parts extant in **A**, without comment.

Other sources consulted:

**C** – Oxford, Bodleian Library, Tenbury MS 1021

**D** – Oxford, St John's College, MS 315

*Critical commentary*

Original note values have been maintained, whilst clefs have been changed to reflect modern conventions. Original clefs (TrATB): G3 (six-line staff), C3, C4, F4. Original time signatures have also been indicated, where appropriate, with barring added in accordance with said signature. Editorial slurs have been added without comment. Editorial reconstruction of the organ reduction is provided with small noteheads. Pitches are described according to the Helmholtz system. Pitch entries pertaining to sources **B** and **D** have been transposed to F major. Individual entries are constructed as follows: bar number, source letter (in bold), part, symbol number (including rests), source reading.

10-13, **C**, Repeat indicated

10, **C**, TrATB, ♯♯.♯♯

10, **D**, Org. l.h., ♩ ♩ f

11, **C**, B, ♯♯♯♯

11, **D**, Org. l.h., 1-2, ♩

12, **C**, A, 4, c'

12, **B**, Org. l.h., 5, g omitted

13, **B**, Org. l.h., 1-2, ♯ rest ♯

14, **B**, Org. l.h., 1-2, ♯-rest ♯

15, **C**, A, 4, e'

15, **C**, B, ♯♯♯♯

15, **C**, B, 4-5, doubling c

15, **D**, Org. r.h., 4-6, ♯.♯ e''

15, **D**, Org. l.h., 4, ♯.

16, **C**, S, 1, d''

16, **C**, B, 3-4, ♯.♯

16, **C**, B, 3, A

16, **D**, Org. r.h., 1, ♯ (c #'')

17, **B**, Org. l.h., 1, ♩

18, **C**, T, 1, e'

19, **C**, B, 2, f

19, **B**, Org. l.h., 3-4, ♯-rest ♯

24, **C**, B, 1-2, c‡

24, **C**, T, 4, b‡

25, **C**, T, 1-2, c‡

26, **D**, Org. r.h., 1, ♩ d'' ♯ c #''

28, **C**, B, 1, B‡

29, **C**, A, 4, g'

29, **D**, Org. r.h., 3-4, ♯ d'' (in addition to ♯♯)

31, **C**, T, 1, b‡

31, **C**, B, 1, doubling f

31, **B**, Org. r.h., f omitted